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*The use of davul sound as synecdoche sounds in dabke dance and precedents in the  
audiovisual language.*

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**Abstract**

This article focuses on the characteristic function of the davul as a sound and visual representative instrument of the dabke, which plays an important role in the traditional weddings of Antakya, socially as well as artistically speaking. The mobility and the possibility of playing without amplification converts the davul into a representation of orchestra on stage, becoming a synecdoche, which means a part standing for a whole. The research on those traditional and local elements is important in the way that it confers a place in modern performance on them, that's why the result of the research from a detailed groundwork has been analyzed from the point of view of audiovisual language.

**Key Words:** Synecdoche sound; Sound representation; Representative instrument; dabke; davul.

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The origin of synecdoche, despite being known as a way of expression in literature, currently has an important place in all fields of art, specifically nowadays we are quite used to hear in the audiovisual language.

Synecdoche is a trope in which:

A portion of something that is used to represent the whole.

The whole is used for a part.

The specie is used for the genre.

The genre is used for the species.

The material that something is made, is used for the thing.

Synecdoche is a rhetorical license whereby the part for the whole is expressed. It is one of the most common ways of characterizing a fictional character. Often, someone is consistently described by a single part or feature of the body, such as eyes, coming to represent the person.

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The visual language exists in every communication transmitted through the senses of sight and hearing. Among the different mechanisms of spatiotemporal continuity in the audiovisual work, the flashback, flash forward, metaphor and synecdoche are best used. Although through the visual language, an idea can be represented by the script, through action or dialogue of the characters, there is a more subtle and straightforward way through sound and image. The sound subconsciously influences the viewer and a good use of it gives greater meaning to the scene. As for the image, in addition to light and color, film editing is very important since it uses different kinds of scenes which suggest an idea, altering the rhythm and speed and using important poetic resources used in this case the image such as synecdoche and metaphorical level.

The use of synecdoche can be done in different ways through literary, visual and sound elements, but it is also possible combinations among them.

The sound of the waves against the earth represent the sea.

A serious gong represents spirituality.

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The audition is an important part of our perceptions and the sounds are a part of our everyday life. Many times we remember an object, a situation, a person or an image from the sound. Pepe Jimenez says (2008)

*"Synecdoche is a type of metonymy which is able to replace all of the parties or vice versa. It can also mean the substitution of elements with a spatial contiguity, temporal or notional. For example: Show up detail with only part of the object, the most significant, which can wake up the viewer's interest. From it, the audience will have to reconstruct what is missing. "*

Auditory perception takes several printed codes itself. and these codes are decoded by our brain, which is able to convert and complete the codes in relation to any type of data.

According to Manfred Tietz (2002):

*"The sound elements, besides thunder, wind and presumably telluric noises, expand in the case of sea storm. The project also its sinecdótico value and are easily recognizable by viewers. "*

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The sound synecdoche exists in the performing arts as a representative element between music and dance. At the weddings of Antakya the of sound davul is used as a small part to represent the whole orchestra, that is, when the musicians leave the platform of the orchestra and get into the dance floor, the sound of davul interacts directly on kinesphere of the dancer, causing further emphasizing rhythm.

At the weddings of Antakya normally musicians play in the orchestra platform framed by speakers placed on the sides of the platform. So, the sound source is alone on one side of the scene. In the circle where dabke scene is revolving, being very large, the dancers experience two ways of audition, one of them is very amplified when they are too close to the platform and the other is less amplified when they leave it. In the latter case if the room produces reverb effect, sometimes the dancers can miss the rhythm. To avoid this situation, when the dabke music begins, the davul is cleaved from the platform and introduces between orchestra and dancers generating a sound within the scene occupied by the dance. Through this interaction sound starring by davul a kind of acoustic scale in the scene is set and in the other hand, a visual and audible representation is generated, we define the sound as synecdoche.

Percussionist located in the scene with the davul, represents the other musicians and instruments of the orchestra, but the most important is its sound-musical representation

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which represent the remote sound of music emerging from the platform located on one side of the space where the celebration of the wedding is happening (the whole), being the percussion instrument, the davul (small part). Davul beats correspond to the rhythm, that is, all dabke music is structured on the rhythm and the rhythm is structured on davul.

Sound contributions like synecdoche through davul are:

1 A balanced audition for all components of the scene: musicians and dancers.

2 Allows multiperspective audition for dancers.

3 helps dancers not to lose the sound signal of the main bases of rhythm.

4 emphasizes the sound volume by giving energy to the dancers.

5 Create a sound, visual and vibrational dialogue.

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