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“You know the way a memory can ambush you?”:
Sound Effects as Expressions of Memory in *This House Will Devour You*

Florianópolis
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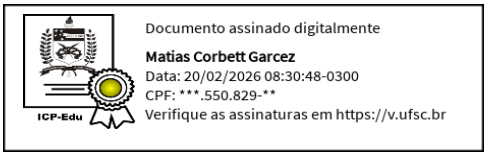
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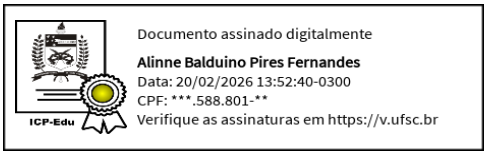
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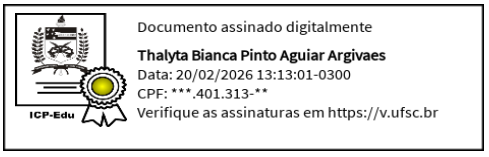
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ABSTRACT

This study analyses how the SFX in the first season of the 2022 audio drama *This House Will Devour You* reflects the characters' memories and provides an insight into their minds. Told in epistolary format and drawing from the conventions of Gothic war literature, the podcast narrates the events described in the correspondence between Jon and Elizabeth, an engaged couple, in 1925. The research aims to analyse the letters narrated by the character Jon and how the sound effects (henceforth, SFX) represent Jon's memories and impression of the events described in the letters. The story of the podcast begins with Jon's travel to his home country, Ireland, which he had left to fight the First World War and could not return to in a decade. Jon's past as an Irish soldier and his memories of the battlefield influence the way he perceives and recalls events, and this is reflected in the SFX present in the episodes. The research uses, as a theoretical framework, Tim Crook's (1999) reading of Lance Sieveking's laws that categorize SFX in an audio drama. When applied to the SFX in two selected episodes of the podcast, the study confirms the hypothesis that the SFX is used as an expression of the memories of the character of Jon. Overall, the SFX are influenced by the character and provide the listener an insight into Jon's mind.

Keywords: Audio drama, SFX, *This House Will Devour You*, Irish Gothic (Post-)War, Podcast.

RESUMO

Esse estudo analisa de que maneira os SFX na primeira temporada do áudio drama de 2022 *This House Will Devour You* refletem as memórias de um dos personagens – Jon Ross – e proporcionam uma visão de sua mente. Em formato epistolar e inspirado em convenções da literatura gótica de guerra, o podcast narra os eventos na correspondência entre os noivos Elizabeth e Jon, em 1925. A pesquisa visa analisar as cartas narradas por Jon e como os efeitos sonoros (SFX) representam suas memórias e impressões dos eventos descritos em suas cartas. A história do podcast começa com a viagem de Jon de volta à Irlanda, seu país natal, que ele tinha deixado para lutar na Primeira Guerra Mundial e para onde não pode voltar há uma década. O passado de Jon como um soldado irlandês e suas memórias do campo de batalha influenciam a maneira com que ele percebe e recorda eventos, e isso é refletido nos SFX presentes no episódio. A pesquisa usa como arcabouço teórico a leitura de Tim Crook (1999) das leis de Lance Sieveking para categorização de SFX em um áudio drama. Quando aplicado nos dois episódios selecionados do podcast, o estudo confirma que os SFX são usados como uma expressão das memórias do personagem Jon. De modo geral, os SFX são influenciados pelo personagem e possibilitam que o ouvinte tenha uma visão da mente de Jon.

Palavras-chave: Áudio drama, SFX, *This House Will Devour You*, gótico de (pós-)Guerra irlandês, Podcast.

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1. INTRODUCTION

Audio dramas have stayed off the air in terms of popularity for a long time. Although in the "Golden Age" of radio there had been an abundance of adaptations and original works (Hand, 2014a), the media was dormant until a new medium revived the genre: the podcast. According to Richard J. Hand and Mary Traynor (2011), "it is like a return to the early era and golden age of US radio where there is a prolific amount of work being produced, some of it conventional and some of it experimental" (p.74). That means that audio dramas have regained space in the creative sphere and the listeners' ears, and despite their long history dating back to the 20th century, audio dramas are still able to explore new possibilities. The digital space has been providing new ways of consuming audio dramas as well as new ways of producing audio stories (Hand, 2014b; Hancock; McMurtry, 2017). An element considered crucial to the narrative of an audio drama, which has been used and explored in a variety of ways for many decades, is SFX. Now, due to the digital space, creators involved in audio drama production continue to explore this element in a new era of audio drama production.

In view of this, the main objective of the present research is to analyse the ways in which SFX are used in the audio drama *This House Will Devour You* to represent the characters' memories. The ongoing series had its first episode release on October 24th, 2022, on the website of the production company Citeog Podcasts[1]. The podcast is narrated through the letters exchanged by a couple, Jon and Elizabeth, in 1925. The main conflict of the story involves the strange happenings surrounding the house in Ireland where Jon is staying. Each episode consists of the reading of the letters that each character sends to one another, with SFX representing events accounted for in the letters instead of events occurring in real time within the narrative. This put, the specific objectives of this research are: 1. To investigate how the podcast utilises SFX to reflect the memories of the character Jon; 2. To analyse the manner in which Tim Crook's reading of Sieveking's laws can be applied to the SFX in the podcast in relation to memory; 3. To investigate which sounds are chosen to be represented and which are not, and how it relates to the idea of memory. The hypothesis is that the SFX are representative of and provide access to Jon's memories. For this hypothesis to be proven, the research will be guided by the research question: *How does the use of SFX provide the listener an insight into the character's mind and memories*?

As of the writing of this paper, no critical works on *This House Will Devour You* have been published. Nevertheless, conversations concerning the podcast can be found online,

[1] https://www.citeogpodcasts.com/this-house-will-devour-you (last access: 16 jan. 2026)

even perceptions of the public about the use of SFX. For example, in a blog post for *The Podcast Geek*, Sludgieboy (2024) argues that:

> The sound design is sparse, yet well executed in the beginning. Strangely, this adds to the immersion somehow. I guess less really is more. As the drama builds towards the end of the story, it becomes more apparent. This builds the tension nicely, particularly as Jon's psychological problems seemingly increase.

This comment showcases that even though there is a lack of research made concerning *This House Will Devour You*, the use of SFX in the podcast is noted by the public. Another interesting aspect is the mention by the blog post author about the relation between the use of sound and the state of Jon's mind. Thus, the analysis conducted in this monograph explores relevant aspects in the podcast narrative.

The research was conducted following a number of steps: after listening to the first season of the podcast with analytical ears, taking notes as well as reading texts and materials on the field of sound effects analysis, two episodes were selected for the analysis. Then the analysis entailed the reading of the SFX present in these two episodes, considering the character analysed and how the sounds are used as a representation of Jon's memories in his narration of events.

2. CONTEXT OF THE RESEARCH

Sound has a long history of haunting the horror narrative. Works by authors such as Bram Stoker and Edgar Allan Poe, whose significance comes from their contribution to the Gothic genre, make use of sound description in their works (Hand, 2014b). Thus, as much as horror is constructed by the images of castles, monsters, and haunted houses, it utilizes sounds of screams, howls, and thunder just as much. The presence of horror in a medium that makes use only of sound to construct its narrative is not surprising, as can be seen in the audio drama medium. Horror and audio drama share a long history, with the first horror radio drama, *The Witch's Tale,* dating back to the early 1930s (Hand, 2014a). Notwithstanding, there is still space for new ways to explore horror in the audio drama genre. Although the plot of the object of this study revolves around the classic figure of the haunted house, the objective of the research does not involve the analysis of the central element that moves the narrative of *This House Will Devour You*, i.e. the haunted house where Jon is staying, but instead focuses on the uses of SFX. Nevertheless, the Gothic is still very present in Jon's memories of war, considering the relation between the Gothic and the Great War.

Although the podcast takes place a few years after the Great War, the presence of the war is still felt in the main character's trauma as an Irish soldier who fought in France and whose memories of the war are showcased through SFX. According to Agnieszka Soltysik Monnet and Steffen Hantke (2016), although wars were not an explicit topic in early Gothic literature, their presence still "provided a steady background noise to the development of the genre" (p. xi). Thus, war has existed in the early history of the English language Gothic even though it has not explicitly occupied the center stage. Nevertheless, War Gothic would only establish itself as a tool to depict the war in the 19th century with the American Civil War (Monnet; Hantke, 2016). However, the war that would consolidate War Gothic was the Great War (Monnet; Hantke, 2016). According to Terry Phillips (2000), the War Gothic mode seen in World War I narratives is often linked to its landscapes and by its characterization of the enemy as a monster (Monnet; Hantke, 2016). Although not all narratives take place in the Western Front, the setting of the narratives of the Great War Gothic set in the battlefields dominate the narratives of WWI (Monnet; Hantke, 2016). Furthermore, the Othering of the enemy is also a predominant motif seen in these narratives (Monnet; Hantke, 2016). The narratives of the Great War were then instrumental to the establishment of War Gothic. This is relevant because the use of SFX in *This House Will Devour You* provides the listeners with access to the memories of Jon's experiences during the war, so it is evident that the act of remembering his past is also crucial to the creation of the Gothic narrative of the podcast. To further understand the impact that war has on the narrative and on its characters, it is crucial to acknowledge Jon's nationality and whom he serves as a soldier.

Set partially in Ireland, *This House Will Devour You* relies on the time and place where the story takes place to advance its narrative, for both the Irish Civil War and The Great War have a huge impact on the podcast (the latter is vital for the analysis in the present work), especially considering its Gothic elements. Bearing in mind the relation between Ireland and the Gothic, Jarlath Killeen (2014) states, "If the Gothic is often seen as a return of the repressed, the past that will not stay past, Ireland has usually been constructed as a place where the past had never in fact disappeared, a place where the past is always the present" (p.10). In this light, it is fitting to argue that Ireland as a nation has a strong relationship with remembrance and memory. Considering 1925 as the year when the story of the work to be analysed takes place, as well as taking into consideration the past of the character Jon as an Irish soldier in the Great War, it is important to contextualize Ireland's role in WWI.

John Horne (2012) highlights that Irishmen from diverse backgrounds fought in the name of the British Empire, causing the death of over 25,000 Irishmen. This is important to

understand not only the state of the country at the time the story of the podcast takes place, but also Jon's state of mind. As Horne (2012) states, "Death lay at the heart of remembrance" (p. 7). This remembrance is not just that of Ireland as a nation, but it also belongs to the individuals who witnessed those deaths firsthand, as in the case of Jon, who has just gotten back home from the war. Thus, the setting in which the story takes place is not only marked by memory but also influenced by Jon's memories and trauma.

Still on the topic of setting, in a 2023 book chapter titled *Foreign Bodies, Irish Voices: Gothic Masculinities in Irish Literature, Film and Radio Drama*, Sorcha de Brún highlights the importance that sound has to Irish language narratives and argues that the unhealed scars left through Irish history (most of them dating back to Ireland's status as a colonized country) contribute to the anxieties that can be seen in them. Although the work analysed has not been produced in Irish, Brún's arguments still provide a valuable insight into the Irish Gothic present in *This House Will Devour You.* Jon's trauma is viewed through sound as an unhealed scar, as it is always at the forefront of his mind. Nevertheless, it is important to notice the form that provides Jon a way to express these anxieties, that is, the letter, written (and narrated) in English.

Given that the narrative is told through letters exchanged by a couple, it is important to contextualize the epistolary narrative and its format. Correspondence through letters has historically been documented as a tool for human connections (Louw, 2015). For example, during the First World War, the letters exchanged between those engaged in the battles circulated in significant amounts; therefore, the war made letters even more popular (Hammerle, 1999). The epistolary novel in the English language dates back to 1740, with the publication of Samuel Richardson's *Pamela*, according to Walid El Hamamsy (2010). The genre grew to be one of the most prominent narrative structures in the 18th century (Rosbottom, 1977). This long history of the epistolary form provides an extensive literature concerning epistolary works, some of which are discussed in this section as a way to better understand the structure of *This House Will Devour You*.

In the article titled "The 'Triple Register': Introduction to Temporal Complexity in the Letter Novel" (1977), Janet G. Altman proposes a triple register that provides an understanding of the temporal dimensions present in the epistolary genre. According to Altman, in the epistolary novel, the passage of time is influenced by three intervals of time, these being: the narrative time, the dialogue time, and the reader time. The first of the three, the narrative time, is that of the interval of time between the events and the writing thereof (Altman, 1977). Altman highlights the time it takes in the process of writing, not only in the

case of multiple letters being written by one author, but also in relation to the time it takes in the writing of a single letter, since the task could be paused for a period of time (Altman, 1977). The next register that exists in the form is the dialogue time, which refers to the interval between the writing of the letter and its reading (Altman, 1977). This register is vital to understand the temporal state of the letter narrative since "the fundamental time-gap between writer and addressee makes epistolary verb ambivalent or bi-temporal: the word-when-read may have a radically different meaning from the word-when-written" (Altman, 1977, p. 307). Thus, in cases in which an epistolary narrative deals with urgent events or a piece of information that needs to reach its addressee in a short amount of time, the interval in which a letter reaches its reader is of enormous importance. The first two registers can be applied to the actual act of letter exchanging; however, Altman proposes that a register unique to the fictional letter narrative, that is, the reader time, can be described as the time of the act of reading by presumably the letter addressee, for the significance of a letter may change for a character with the passage of time (Altman, 1977). The ideas proposed by Altman shed light on the way *This House Will Devour You* constructs its narrative and builds tension. The characters' letters contain not only the descriptions of recent events, but also events taken place years before, mainly during the war. Considering the podcast uses of SFX accompanying the descriptions of the happenings (old and new), the understanding of narrative time is vital to comprehend the connections between epistolarity and the podcast audio narrative, as well as how tension is built. The main conflict of the podcast is the unveiling of the mysteries surrounding the house where Jon is staying, Kilphaun Hall, an estate acquired by Elizabeth's father. Since Elizabeth is prevented from travelling due to illness, the temporal aspect of letter exchanging plays a crucial role throughout the first season in the stress felt by the couple by not being able to communicate instantaneously.

The 1977 article written by Ronald C. Rosbottom titled "Motifs in Epistolary Fiction: Analysis of a Narrative Sub-genre" also traces the elements present in letter fiction. Rosbottom highlights in the article important elements, or motifs, present in the genre, for a better understanding of the epistolary form. The motifs mentioned by Rosbottom are: Epistolarity, absence, time, exchange, and reflexivity. Exchange is a motif that highlights the self-awareness a writer has when writing a letter (Rosbottom, 1977). The motif implies that the letter writer has a consciousness of the genre in which they are writing, and this then impacts the narrative telling. Another motif is absence; in most epistolary narratives, a letter is written due to the absence of the addressee (Rosbottom, 1977). Given that the letter

narrative writers write for a necessity to be heard caused by absence (Louw, 2015), the said absence is critical to the existence of the epistolary narrative. This absence is even a cause of trauma in many letter narratives (Louw, 2015). An example of how absence can affect a letter narrative is present in Bram Stoker's *Dracula,* since in many moments in the novel, the distance between characters has a great impact on the story (Ainsworth, 2020) likewise absence bears an impact on *This House Will Devour You* as well.

Another important motif highlighted by Rosbottom is time. Rosbottom states that "[t]he most complex and durable of letter-works are those that not only confront the convention of fictional time, but direct the reader's critical attention to its importance as a thematic element" (1977, p. 285). The intervals of time in an epistolary narrative allow it to exist in the present but also in the past, providing the reader with a description altered by the writer's perceptions (Louw, 2015). The understanding that an event in a letter narrative can both navigate through the writer's past and showcase their perceptions of the world and happenings in their lives is vital for this research. Exchange, another motif, permits the epistolary novel not only to exist in the events described in a letter, but also in the relation between writer and addressee (Rosbottom, 1977). According to Alexia Mandla Ainsworth (2020), the act of reading this exchange can even change the role of a reader, for it locates them both inside and outside of a narrative, creating a sensation of uncanniness.

Finally, the last motif is reflexivity. The letter form facilitates its writer's self-analysis due to the use of the first-person pronoun (Rosbottom, 1977). Reflexivity, then, concerns the quality of the letter to put its writer in the position of the I and the addressee in the position of the Other, creating space for self-reflection for the letter writer (Rosbottom, 1977). Although a letter is supposed to be read, the form creates a medium that enables its writer to discuss matters of inner turmoil and locates the reader's insight into the writer's mind (Louw, 2015; El Hamamsy, 2010). The confessional nature of letters permits the writer to express themselves without the concern of being in the public sphere (El Hamamsy, 2010) while also inviting the addressee to the private thoughts of the writer, blurring the lines of public and private (Louw, 2015). Therefore, self-reflection could create a space for the writer to discuss private matters of the mind, and this therapeutic quality could even serve as a tool for the writer to speak about their own trauma. Having contextualized the research in terms of setting, the impact of war, and the letter form, I now address the theoretical concepts that guide this research.

3. ANALYTICAL TOOLS AND WORKING CONCEPTS

In the first chapter of his 1999 seminal book titled *Radio Drama Theory and Practice*, Crook compiles terminology used by canonical authors who have studied sound in radio and cinema. By doing so, he proposes categories that can be used to examine SFX. Among the theories brought in, the rules created by Lance Sieveking (1934) stand out, and some of these rules are relevant to the present analysis. They are, namely, (a) the realistic, confirmatory effect; (b) the realistic, evocative effect; (c) the conventionalised effect; and (d) the impressionistic effect. According to Crook's reading of Sieveking's laws, (a) the realistic, confirmatory effect is a sound that confirms an idea brought by a character's line (e.g. a character states they are at a train station, and that is followed by the sound effect of a train whistle). In contrast, (b) the realistic, evocative effect is used to categorize the sounds that do not necessitate confirmation by dialogue and is used to create the ambience in a scene. Another rule is (c) the conventionalised effect: according to Crook, it describes recognizable sounds, for example, the sound of a phone ringing does not need to be explained in the dialogue as the listeners can instantaneously identify what the sound alludes to. To sum up, whereas the realistic, confirmatory effect relies on the dialogue of the play, the conventionalised effect relies on the memory of the listener, on their semiotic association of a particular sound to an object that exists in real life. The impressionistic effects (d) are the sounds that are used in a surrealistic manner; they are sounds that allude to dreams or the subconscious. Sieveking's rules prove themselves relevant to this project due to the podcast's retrieval of memory explored. Given that the SFX in the podcast do not happen in real time in the narrative (with the exception of the sound of the pen scratching the paper as the authors write their letters), the sounds heard in the podcast reflect the memory of the characters as they recount the events that occurred in the past.

Crook's reading of Andrew Crisell's concepts is also important to understand the analysis, for it explains the basic concepts of audio drama: (e) words; (f) sounds; (g) silence; and (h) music. According to Crook (1999), (e) words are symbolic because they do not mirror real speech, but rather use language to symbolize the character's speech. Another concept is (f) sounds that are indexical to the objects they represent; the connection between sound and object is thus made through words as a way to anchor the sounds to their meaning. According to Crook (1999, p.80), "In radio they have a proxemic (location) and kinesic (movement) dynamic in suggesting distance to and from the microphone, and the notion of movement

through the monophonic, stereophonic or surround sound stages". The dynamics mentioned are relevant to the research, and the ways in which the sounds are presented in the podcast relate to memory. Similarly, (g) silence can also be indexical for its existence represents the lack of noise being made by an object. Finally, (h) music can be used in an audio drama as a connection to an object, to mimic a natural sound, and to represent an emotion, thus being potentially indexical, symbolic and iconic (Crook, 1999).

4. ANALYSIS AND DISCUSSION

4.1 Summary of Episodes

Before delving into the analysis of the SFX used, a brief summary of the episodes chosen is provided here in order to help contextualize the SFX to be discussed in the scheme of the episodes selected. Another aspect worth mentioning is that most of the episodes (save the last one) consisted of two messages, one from Jon and one from Elizabeth (not necessarily in that order). Additionally, although not necessarily all episodes are comprised of letters, as in some episodes Elizabeth sends a telegram instead, all 11 episodes contain a letter from Jon. Each of the 11 episodes has a compound title, one titling the letter from Jon, and the other Elizabeth's message. The episodes in question were chosen after thoroughly listening to the first season alongside annotations of the SFX used in each episode. The final two episodes were picked considering the amount of SFX present and the diversity of categorization (i.e. the realistic, confirmatory effect; the realistic, evocative effect; the conventionalised effect; and the impressionistic effect). Considering that criterion, the episodes selected provided a relevant amount of SFX to be analysed.

Taking into account the focus of the analysis on Jon's letters, the summaries that follow describe only the events told from Jon's perspective, not encompassing Elizabeth's letters, and therefore, only the title of Jon's letters will be mentioned. The episodes to be analysed are: Episode 1– "The Storm that Waits"; and Episode 9– "I Have Made a Sacrifice of Myself".

4.1.1 Episode 1 – The Storm that Waits

The first "letter" to be analysed is dated the 2nd of November, 1925, and details Jon's travel to Ireland. It begins with Jon explaining that he has not yet reached Kilphaun Hall,

Elizabeth's late father's estate, because George, Elizabeth's brother, was not able to pick him up at Rosslare Harbour, and instead has booked a room at the Marine Hotel in Wexford Town for Jon to spend the night. It is in this hotel room that Jon writes his first letter to Elizabeth. Then, Jon begins telling his fiancée about his journey from England to Ireland, beginning with his train ride to the port. At one point, while passing Wales, the train comes to a stop because of a horse that got stuck on the tracks and has broken its leg. Jon decides to leave the train to help with the case, and the horse is put down via gunshot. Next, Jon describes boarding the Steam Packet just as it was about to depart. As Jon relates, although at first the water was good and the skies clear, suddenly they enter into a fog and then a storm approaches. As the boat enters the storm, Jon leaves the deck and goes to the first-class cabin, where, among the passengers, he notices a tall, thin, spider-like man. Then, water begins to enter the cabin through an open door. When trying to reach the door to close it, Jon falls to the ground, so violent was the storm. A sailor helps him get off the ground to sit in a seat, and that is when he identifies Jon as a military man. Jon remarks to Elizabeth that he thought the sailor was superstitious since the sailor claimed that the storm was sending them to Tuskar Rock. As they head to the lighthouse, the sailor suggests that the storm wants to keep someone out of Ireland, and, in the sailor's opinion, that someone is the spider-like man Jon noticed earlier. As they approach the lighthouse, more water enters the cabin as the storm tosses the vessel around, and Jon braces himself for death. The vehicle then springs from the sea, and they are able to pass the storm, leaving Tuskar Rock behind. Finally, Jon announces that he has arrived in Ireland after being away for a decade.

4.1.2 Episode 9 – I Have Made a Sacrifice of Myself

The second "letter" chosen for analysis is dated the 2nd of December, 1925, after Jon has spent a month in Kilphaun Hall, where strange events have increased, and people from nearby have been disappearing. This letter in particular details Jon's recent dream and the phone call he later had with Lily King (a girl George has been courting). The dream begins with Jon back in France, fighting the war. He recognizes the date as being September 1916, and the events of the dream begin following an experience he had while he was a captain in the Great War, leading his men at night. Suddenly, a machine gun begins shooting, and he loses most of his squad. While the surviving men secure their position, Jon checks the inside of a building. The building (a farmhouse) is enshrouded in darkness, but then Jon notices the movement of something pale. Jon describes a thin, old man, dressed in rags, who emerges

from the darkness and moves close to him. He then feels a pain in his stomach and looks down to find out he was stabbed. He awakens abruptly, clutching his stomach. He then describes the way that the event occurred in actuality. In real life, instead of the thin old man, a bloodied soldier charged for him. But Jon was able to step out of the way in time, pull his revolver, and shoot him. Jon confesses to his fianceé that he is questioning reality, if the bloodied man was a dream and if he died from the stab wound. After the discussions about the dream, Jon informs Elizabeth about what is happening in Kilphaun Hall, more importantly, about the people staying there. He mentions that Alex, a historian, plans to make an excavation of the mound on the property. Jon also notes how strange Alex is due to his wandering the grounds of the property at night and not recalling doing so in the morning. Jon notes that George is also behaving weirdly after the events described in his previous letter[2].

Next, Jon announces that he had received a phone call from Lily King. He is surprised she was able to call at all, as the telephone in Kilphaun Hall needed fixing, which is the reason why Jon and Elizabeth communicate only by letters and telegraphs. Jon notes that the quality of the line between their phone calls was very poor, and it got constantly crosslined with other phone calls. During the call, as Jon explains in his letter, Lily addresses how strange George was behaving and how she confronted her uncle about what occurred during his visit to Clonlaw House. She states that she waited for her uncle to be called away and sneaked into his study. There she found a book about the ancient Irish god Crom Cruach and the customs that his worshippers had of conducting human sacrifices. The book also had a description of a dagger very similar to the one George got hurt with, and she finds the dagger in question in the study. Her uncle enters the study, and she confronts him about tricking George into getting hurt by the blade. Although Lily herself does not believe that the dagger marks one as a sacrifice to the old god, as the book describes it, she still gets offended that her uncle, believing the story, got George to cut himself with it. She decides to cut herself with the dagger, stating that now her uncle has to save both of them, although she later questions if she acted on her own volition or if something supernatural on the blade influenced her. On the telephone, she confesses to Jon that she now questions if she really doomed herself, for now she keeps seeing a strange crooked figure with a dagger in her dreams. At this moment in the letter, Jon states to Elizabeth that this has made him question what he believes in, for he himself has seen a similar figure but has not told anyone about it.

[2] In the episode prior to the ninth, Jon writes about how they made a visit to Clonlaw House, the residence of Lord Clonlaw (Lily's uncle and the spider-like man that Jon saw in the first episode). During the evening, Clonlaw forces George to hold a dagger he has in his possession and George gets a cut on his hand.

He still thinks that there can be a logical explanation for all of that. He says that Lily then asked if he could hear the man, for although she was not able to leave her house as ordered by her uncle, she knew that soon he would be free. The letter finishes with Jon warning Elizabeth to stay away from Kilphaun Hall.

4.2 Analysis

4.2.1 SFX as an Expression of Jon's Perceptions

To understand the character of Jon Ross in *This House Will Devour You*, one must look beyond just the words being pronounced. Given the properties of the epistolary form, the elements that build the narrative are essentially made of memories. However, in the case of the podcast, said memories are represented by more than just the words. Although words guide the story and inside the narrative, it is all the characters have from one another – for Elizabeth only has Jon's account in letter form without acoustic elements and vice versa –, the audience is provided with what heightens the story's tension and aids in the understanding of the characters' mindset: sound. Acoustic elements, such as music, are vital to the unfolding of the narrative; however, one of them stands out for being able to represent the characters' memories and perceptions, that is the SFX.

In the first episode of the podcast, SFX are able to provide the listeners with something that goes beyond just the account of the events, that is, Jon's state of mind that guides his memories of events. The choice of the SFX is shown to be influenced by Jon's memory and how he carries the unfolding of the letter's actions in his mind. For example:

> TRANSCRIPTION 1[3]
> [Transcription from episode 1 beginning at 2'00"]
> SFX: LOUD TRAIN WHISTLE FROM THE RIGHT, FOLLOWED BY TWO CONSECUTIVE HORNS CALLING THE DEPARTURE
> [2'06"] Jon: I caught the Great Western train in London as planned, but I was still nearly late for the sailing in Fishguard.
> SFX: TRAIN WHEELS ON THE TRACKS CONTINUOUSLY AND INCREASING IN VOLUME
> Jon: In what now feels like an omen, a horse pulling a dray had stumbled on the tracks at a crossing an hour out from the port.

[3] All transcriptions in this research were done by myself.

[2’19’’] SFX: TRAIN BREAKS DRAGGING THROUGH THE SENTENCE

Jon: I cannot tell you more exactly where this happened. The train tracks and the roads seem to be the only evidence of civilization around for miles, [MUSIC] with wintry Welsh fields spreading out in every direction and no buildings in sight.

[Transcription ends at 2’30’’]

What can be seen in TRANSCRIPTION 1 is that at 2’12’’ (episode 1), Jon describes his sentiment in hindsight: the case of the horse stuck in the railroad feels like a bad omen. What follows at 2’19’’ is the sound effect of the train brakes. Although there is no direct mention of that in Jon’s lines, it confirms that the train came to a stop because of the horse, thus the sound effect can be categorized as a realistic, confirmatory effect. The sound effect drags until 2’33’’ as the train slowly comes to a halt, and it sounds almost like an ominous wail. Having in mind the prior dialogue, Jon’s memories, now influenced by his perceptions of the events, are reflected in the SFX heard in the scene.

Taking into consideration the way the character’s perceptions and recollections are reflected in SFX, the memory of the character presented in sound also opens to the listener the door to the character's inner turmoil. In the same episode, as Jon passes through the storm, the noises of thunder (heard for example at 6’29’’ and transcribed in TRANSCRIPTION 2) represent the character plagued by his own storm, namely coming to terms with his time at war:

TRANSCRIPTION 2

[Transcription from episode 1 beginning at 6’19’’]

Jon: I've been thrown about in small boats by rough seas, but in a larger vessel like this steam packet, never had I encountered the sea that treats our ship

[6’29’’] SFX: THUNDER ECCHOING BRIEFLY THROUGH THE DIALOGUE

[6’30’’] [CONTINUATION]: like it's a child's toy to be rolled, lifted and submerged repeatedly [...]

[Transcription ends at 6’33’’]

Throughout the episode, Jon's constant mentions of war highlight how frequent the thoughts about his time in the French trenches haunt his memories while also giving his account of the events a confessionary quality as he can rely on the privacy of the exchange to expose to his fiancée his troubles. For example:

> TRANSCRIPTION 3
> [Transcription from episode 1 beginning at 13'40'']
> Jon: I finally arrived in Ireland for the first time in a decade, soaked and shivering as the ship limped into Rosslare Harbor, green about the gills [13'49''] on that strange feeling I remember well from France, when the danger you never realize you're in has passed
> SFX: SEAGULL CRY THROUGH THE DIALOGUE
> [cont.]: and you're still alive. No doubt it was that old sailor superstition rubbing off on me, [14'02''] God knows there was enough of it in the trenches [...]
> [Transcription ends at 14'05'']

The example in TRANSCRIPTION 3 showcases that as he compares the storm to the war (13'49'') and even the superstition of the sailor is noted as a characteristic owned by many soldiers (14'02''), it is evident that the events related are influenced by Jon's traumatic past as a soldier, and since SFX are used to represent his memories, the sound effects are influenced by the way the war haunts him as well. The first instance of this happening is at 3'23'' when the sounds of shots and machine guns are heard after Jon notes that the blood stain that was left by the shooting of the horse reminds him of other blood stains:

> TRANSCRIPTION 4
> [Transcription from episode 1 beginning at 3'08'']
> SFX: TRAIN WHEELS ON THE TRACKS CONTINUOUSLY
> Jon: When I was back in my carriage, I noticed spots of blood on my cuffs; strangely, it was that little detail that nearly did for me. Not the damage to my shirt, of course, but rather memories of so many blood stains.
> [3'23''] SFX: MUFFLED SOUNDS OF GUN FIRING FOLLOWED BY CLEARER SOUNDS OF A MACHINE GUN FIRING WHILE THE SOUNDS OF THE TRAIN ARE STILL HEARD
> [Transcription ends at 3'28'']

The fact that Jon was at the war is not explicitly stated at the time; instead, the conventionalised effect of the gunshots gives the listener a recognition that Jon had a part in the war, and showcases how even the small mention of blood activates Jon's sonic recollection of the war.

4.2.2 The Evocative Effect

Besides the conventionalised effect, Jon's memories about the war are also reflected in SFX that are categorized as the evocative effect. The war is present even in SFX not explicitly related to war sounds, such as the one mentioned previously. Still in episode 1, Jon states "[...] the threatening clouds are marching from the north […]" (5'33''), and his memory of the storm as a war-like event is reflected in the SFX as the sound of thunder (5'19'') echoing like a bomb hitting the ground and the whistling of the wind (5'36'') resembling sirens, as transcribed below:

> TRANSCRIPTION 5
> [Transcription from episode 1 beginning at 5'18'']
> [SILENCE]
> [5'19''] SFX: THUNDER
> Jon: These melancholic thoughts were interrupted by a sudden squall that shredded the haze.
> SFX: RAIN AND BIRDS CHIRPING
> Jon: Briefly, I saw blue skies, and then towering, threatening clouds were marching from the north to envelop us.
> [5'36''] SFX: WIND WHISTLING
> [Transcription ends at 5'36'']

Thus, both SFX are evocative because they characterise the ambience of the storm. Nevertheless, the ambience, as Jon remembers it, is also influenced by Jon's past as a soldier.

The way memory influences the SFX and how it portrays the plaguing in Jon's mind is even more evident since, even though there is mention of the vessel being submerged by water (6'30''), there is no change to the evocative SFX of the storm being used. Thus, metaphorically speaking, the evocative effect is used not only to create the ambience of the scene, but also to describe the character's state of mind. Although this is not true to every

time the evocative effect is in use, still the podcast's use of SFX to symbolize how Jon's memories place him back into the war setting is noticeable.

In episode 9, when Jon dreams of being back in the war, the SFX used to create the evocative effect once again characterizes the memory of the character. It highlights that not only the choice of SFX used reflects Jon's recollection, but also the way in which the SFX appear. The volume of the SFX, for example, is used to demonstrate the way in which Jon recalls events. For example:

> TRANSCRIPTION 6
> [Transcription from episode 9 beginning at 1'44'']
> SFX: AIR RAID SIREN
> Jon: I dreamed last night of the war for the first time in a long while.
> [1'53''] SFX: CONTINUOUS GUN SHOTS IN THE DISTANCE, ALONGSIDE THE DISTANT SOUND OF THE AIR RAID SIREN
> It was September 1916 again outside the village of Morville in France.
> [2'03''] SFX: CONTINUOUS LOUDER GUN FIRING FROM THE LEFT FOLLOWED BY A CANON BALL LANDING FROM THE RIGHT
> [cont.] I was a captain again in the Fourth Army, and we had had hard fighting since the Somme offensive in July. I will leave to history…
> SFX: CONTINUOUS MACHINE GUN FROM THE RIGHT
> [cont.]: …to judge that great battle, the million dead and injured, a generation sacrificed on the altar of men's ambitions. While I would never admit to anyone else, I think the so-called War poets have the right of it. The exhaustion, the mud, the noise, the blood, …
> SFX: CANON BALL LANDING
> [cont.]: …the daily tally of men seen at dawn and not at dusk. [2'42''] There was no real sound at first in the dream, just a dull, muffled roaring that grew louder and louder while also rising and falling in time with the pulsing light as we advanced undercover of the night and a walking artillery barrage in front of us.
> [2'57''] SFX: MULTIPLE CANON BALLS LANDING ON DIFFERENT LOCATIONS
> [cont.]: The black landscape my man and I crossed was lit by a hellish, flaring red and orange glow.
> SFX: UNIDENTIFIED RATTLING SOUND ALONGSIDE THE CANON BALLS LANDING

> [cont.] We were in the valley below Morville advancing up the slope, the earth and air mixed in a single broiling…
> [3’18’’] SFX: BULLETS PASSING THROUGH
> [cont.]: … elemental state of dirt, [3’20’’] bullets, shrapnel and noise.
> [Transcription ends at 3’22’’]

At the beginning of the dream, the noises of the battle begin with the distant and quiet sounds of gunshots (1’53’’), a different gun starts firing a little louder (2’03’’) and finally a cannonball hits the ground loudly (2’06’’). Later (2’42’’), Jon explains to Elizabeth that the dream began with no noises, and then the sounds began and increased. Thus, the realistic, confirmatory effect used in the scene confirms to the listener that the SFX were used as a way to represent Jon’s memory of the dream. What is also important to notice is when Jon wakes up and gives the explanation of what had happened in real life. The sounds of guns being fired can also be heard during the dialogue (5’04’’), however, they differ greatly in volume in comparison to the SFX used at the end of the dream:

> TRANSCRIPTION 7
> [Transcription from episode 9 beginning at 5’04’’]
> SFX: CONTINUOUS MUFFLED SOUND OF A GUN FIRING
> Jon: My memory of what actually happened was that at the last second, I stepped back out of the way of the screaming, blood-covered soldier who charged out at me, barely avoiding his bayonet [...]
> [Transcription ends at 5’13’’]

The SFX in the dream is loud and vivid and, thus, represents how fresh the memory is in Jon’s mind, while the quieter SFX in the statement about the real events that happened nine years prior reflect the distant memory of war.

The dream’s sounds provide another example of the use of SFX representing Jon’s memory, that is location. Throughout the podcast, if listened through headphones, the sounds of the narrative can be listened as if coming from distinct directions. This puts the listener into the place of the character, and this can be observed particularly in episode 9. During the dream, the evocative effects of the battlefield provide the listener with the perspective of Jon and how he remembers the event. For example, at 2’03’’ (transcribed in TRANSCRIPTION 6), a gun is being fired from the left, while at 2’15’’ the listener hears a machine gun firing as if to their right, and while Jon leads his man to the farmhouse, a sequence of cannonballs hits

alternate locations at 2’57’’. The spatial dynamics of the scene created by the way in which the SFX are used distances the listener from being a mere spectator of the scene and highlights how we are consuming the story through Jon’s point of view and consequently how the events are present in his memory. This is confirmed by the use of the confirmatory effect, at 3’18’’ the sound of bullets passing through, as if they are passing the listener from one ear to another, and at 3’20’’ there is a mention of bullets in the dialogue. Thus, the realistic, confirmatory effect affirms that the SFX are being used as a way to represent the character’s memory. It also highlights the important relationship that dialogue and SFX have in the narrative, for they complement each other in demonstrating memory.

4.2.3 The Realistic, Confirmatory Effect

So, in *This House Will Devour You,* the realistic, confirmatory effect has a vital part in the way the SFX expresses memory. The relationship between dialogue and sound highlights SFX as representations of the sounds heard in the past. This is especially noticeable once one dissects the order of SFX and dialogue. Throughout the podcast, SFX can be heard before the dialogue confirmation. Considering the sound that follows the beginning and end of each letter, that is, the sound of the pen on paper (e.g. episode 1, 0’34’’), it is evident that the events of the episode are the recollections of the past as the letter is being written. Furthermore, at times when the SFX appears in the narrative first to then be followed by Jon’s lines that confirms it, the SFX acts as a catalyst to the description of the events. In other words, the SFX represents the acoustic memory guiding the words onto the paper, as if first the character remembers something, to then describe it. So even though the SFX are still categorized as the confirmatory effect, they acquire qualities of both confirmer and predictor. Saving the sound of pen on paper mentioned previously, the first sound effect (at least the first that represents an event of the past, bar the previously mentioned pen SFX) on episode 1 is an example of this for the sound effect of train horn heard at 2’00’’-2’02’’ is only confirmed at 2’06’’ (sounds transcribed in TRANSCRIPTION 1). This introduces to the listener a narrative in which the sonic past leads the way of the writing of events and characterizes the nature of letter writing by first recalling the event and then putting it on paper. The time difference between when the SFX of the memory is activated and when it is announced in dialogue varies. In episode 1, the sound effect of the cabin door swinging repeatedly during the storm begins at 7’19’’ and is mentioned shortly after at 7’21’’:

TRANSCRIPTION 8

[Transcription from episode 1 beginning at 7’19’’]
SFX: DOOR SWINGING OPEN REPEATEDLY
Jon: The door to the cabin came unlatched in the storm [...]

[Transcription ends at 7’23’’]

However, in the same episode, as the storm intensified, the noises occurred as a result of the vessel being violently moved by the storm at 9’32’’ is only explained almost 20’’ later at 9’54’’:

TRANSCRIPTION 9

[Transcription from episode 1 beginning at 9’29’’]

Jon: For one, the man swore with unsavory relish, I would add

[9’32’’] SFX: VESSEL CREAKING

[cont.]: that the storm was deliberately driving us south to Tuskar Rock

SFX: VESSEL CREAKING

[cont.]: even I have heard of that treacherous outcrops out of Wexford and the grim scorecard of ships wrecked on it. Our conversation lapsed then,

SFX: VESSEL CREAKING

[cont.]: we had to brace ourselves against the ferocity of the storm

SFX: VESSEL CREAKING

[cont.]: even as the steam packet's sturdy engine kept us plowing forward, [9’54’’] the snarls

SFX: VESSEL CREAKING

[cont.]: and clanks and strange bangs coming from the straining hall made me fearful that we would pop a bunch of rivets and start taking on water.

[Transcription ends at 10’02’’]

There are also cases in which SFX are presented before even the writing of the letter begins. Each episode begins with the opening theme and title of the podcast, which is then followed by the title of the first letter. Notwithstanding, episode 9 (although not the only example of this occurrence) presents the sound effect at 0’41’’ of a telephone ringing; the sound appears after the theme and title but before the title of the letter. The sound effect could then represent the real sound of the phone ringing in the past, or it expresses the memory that guides the writing of the letter, for even though the announcement of the phone call received begins only at 7’12’’, the pleading made by Jon for Elizabeth not to travel to Ireland is made

as a reaction to the discoveries resulted thereof. Thus, in the case of *This House Will Devour You,* the sound coming before the words that create a link between sound and object is a reflection of the SFX being used to express memories. Nevertheless, the use of the realistic, confirmatory effect is not limited to this order, and its inversion does not necessarily disprove the proposed hypothesis.

In the podcast, there are also examples of the realistic, confirmatory effect where the sound effect follows the words that confirm the relation between sound and object. As mentioned before, Jon considers the horse in the tracks a bad omen, and then the sound effect of the train breaks appears. But as it was discussed previously, the said sound effect still expresses Jon's memories and perceptions of events. Another instance in which the line of dialogue is then confirmed by a sound effect is in the killings that happen in both episodes –in episode 1, it is the killing of the horse, and in episode 9, the shooting of the bloodied soldier:

TRANSCRIPTION 10
[Transcription from episode 1 beginning at 2'55'']
Jon: In the end, I dismantled from
SFX: FAR MUFFLED SCREAM
[cont.]: my carriage and moved up the line to help the train engineers, it was naught that we could do for that poor dray horse but put it out of its misery
SFX: GUN SHOT COMING FROM THE LEFT
[Transcription ends at 3'07'']

TRANSCRIPTION 11
[Transcription from episode 9 beginning at 5'15'']
Jon: [...] I had my revolver to hand and shot him point-blank in the head.
SFX GUN SHOT COMING FROM THE RIGHT
[Transcription ends at 5'19'']

Although both sounds come from different directions (horse left and soldier right), both sounds are loud and vivid as if the killing of the horse in the first episodes reminds Jon of the casualties he caused in the war. Even in instances in which the dialogue triggers SFX, the sounds still manifest as a reflection of Jon's memories, showcasing the importance between the character's lines and SFX to represent memory.

In its turn, the lack of SFX when a sound is mentioned is also indicative of its role in memory expression. The mention of a sound or an action that should have produced a sound effect in the narrative highlights that the events are not happening in real time and instead are being shown to us through the lens of Jon's memories. In episode 1, despite the descriptions of the hardship that the boat had to endure passing through the storm (6'30'', transcribed in TRANSCRIPTION 2), the sounds of the unruly water as described in the letter do not appear in SFX. Similarly, in episode 1 at 7'42'', despite the character stating, "...sea water flooded in [the cabin], swirling around me…", no sound effect is used to display this change. Thus, the SFX in the podcast do not encapsulate the whole acoustic scenario of the happenings, but rather the choice of not utilizing all the sounds that should be present in the event highlights SFX as they capture Jon's memories and perceptions. As Louw (2015) states, "Even though a letter is written 'in the moment', in the sense that it captures the narrator's present thoughts, the events themselves have already taken place, and the relating of them will be coloured by his/her perceptions" (p. 23), in the case of the podcast this is reflected in the SFX (or lack thereof) in how the time taken between the event and the writing affects Jon's recollection of the sounds heard.

4.2.4 The Impressionist Effect

This influence that Jon's perceptions have in the story being told and how unrealistic the SFX are to the actual events that have taken place in the past is especially evident in the use of the impressionist effect. In the first episode at 10'03'', a sound effect is heard passing from left to right, the sound effect is not easily recognizable and at 10'08'' Jon announces that the light of the lighthouse passes through the cabin:

> TRANSCRIPTION 12
> [Transcription from episode 1 beginning at 10'03'']
> SFX: UNIDENTIFIED NOISE PASSING FROM LEFT TO RIGHT
> [10'08''] Jon: Then, an abrupt light traversed the cabin from end to end
> SFX: VESSEL CREAKING CONTINUOUSLY
> [cont.]: blazing in the windows and flaring against the firewall.
> SFX: UNIDENTIFIED NOISE PASSING FROM LEFT TO RIGHT
> [cont.]: The light came again, and the sailor grabbed my arm, urging me to look [MUSIC] the window was not much more than a porthole, but out in the day suddenly become night I could see horrifyingly near

SFX: VESSEL CREAKING CONTINUOUSLY
[cont.]: and getting nearer still, a spear of light reaching out from a dark tower
SFX: UNIDENTIFIED NOISE PASSING FROM LEFT TO RIGHT
[cont.]: swinging around on the wildly twisting horizon. [10’38’’] A lighthouse, Tuskar Rock, as I watched it seemed to slide sideways until it was hidden by the bulk of the ship.
[Transcription ends at 10’45’’]

Jon's line at 10’38’’ confirms that the sound effect is used then to represent the said light in an unrealistic manner. The use of SFX to represent the visual element that should not have sound characterizes the SFX in the podcast as not attached to reality but rather highlights the way Jon’s perceptions of the events influence the audio narrative.

4.2.5 SFX that Do Not Represent Jon’s Memories

Despite the previous discussion on how SFX permits access to the writer’s memories, that is not the case for every SFX present in the podcast. In episode 9, as Lily describes her investigation in her uncle’s study, there are SFX that confirm the description of her actions:

TRANSCRIPTION 13
[Transcription from episode 9 beginning at 8’28’’]
SFX: ELECTRIC BUZZING CONTINUOUSLY THROUGHOUT THE SCENE
Jon: Yesterday, after she had left George, she'd returned home and confronted her uncle, he denied anything to do with his condition. “Like father, like son” is what he apparently said, to Lily's mind, he seemed quite pleased with the rift between them. She said she'd been spitting blood but had waited until he was called away on some estate business and then had slipped into his study
[8’49’’] SFX: DOOR OPENING
Unidentified voice on the other phone line: ...so I said to him...
[Jon continuing]: the curtains were half drawn and the room was dim.
[Transcription ends at 8’53’’]

The sound effect in 8’49’’ of the door opening indicates she is entering the study. So, SFX in this case does not express Jon’s memories nor Lily’s, for she is not the one narrating and, therefore, is not the writer. However, since the SFX can be categorized as the conventionalized effect for being easily recognizable (door opening, page turning, etc.), it could be that the SFX are not representative of Jon’s memories but of how he imagines the events as they are being described by Lily. This is reinforced by times (e.g. 8’49’’) during the description of the investigation when we can briefly hear other conversations on other phone lines because of the phone getting crosslined. The constant interruption reminds the listener that Lily’s story is being described as Jon recalls it from his phone call. Thus, although SFX are used to express memory, they also represent Jon’s imagination of the actions done by Lily. The case of Lily’s part in the ninth episode does not necessarily disprove the hypothesis; it highlights that there is not only one way to use and interpret SFX. The sounds of Lily’s phone call, although not related to the memory of events, still account for the memory of how Jon perceives the events being described by the third party. Thus, SFX in *This House Will Devour You* are intrinsically connected to the writer of the letters and his perceptions of the events influence how the narrative is told, not only in the writing of the words being read, but also in the sounds being heard.

The analysis resulted in a deeper comprehension of how the use of SFX in the podcast *This House Will Devour You* can be used to express Jon’s memories. Throughout the two episodes chosen, the SFX are used as a reflection of the way Jon recollects the events. His recollections are affected by further memories of his time at the war. This is reflected in the SFX characterised as evocative since they are used to build ambience, but, in turn, ambience is influenced by Jon’s memories of the events and perceptions influenced by his time at war (as seen in section 4.2.2). The SFX of the ambience in episode 9 highlights the use of proxemic and kinesic dynamics as a way to transport the listener to Jon’s memories and experience the events from his point of view as he remembers them. The volume of the evocative effect also reflects how vivid the memories of the events are for Jon. On the other hand, SFX categorized as the realistic confirmatory effect is used as a reflection of memories because of the relation it creates between sound and word. The use of SFX followed by words that connect the sound to the object showcases the acoustic memory as it comes to the character’s mind to then be described. The lack of SFX also proves that the sounds heard are not a real representation of the events, but of Jon’s memory of these events. Finally, in episode 9, the presence of SFX portraying an event where Jon was not present confirms that the SFX in the podcast are not restricted to the sounds of events experienced by Jon.

Notwithstanding, the constant interruption of the other phone line showcases that the events are still represented through Jon's perceptions. The result of the analysis is that the SFX in *This House Will Devour You* represent the writer's memories through the letters and perceptions of the events described. Crook's readings of the categories created by Sieveking allow the in-depth analysis of the SFX used and how they relate to Jon's memory.

5. FINAL REMARKS

In an audio drama, SFX can be explored and experimented within relation to the overall narrative as well as how it represents its characters. This monograph explores the analysis of SFX in *This House Will Devour You* in relation to how it represents the memory of Jon, one of the protagonists. Using as the theoretical basis the laws of Lance Sieveking as read by Crook (1999), the present work examined the way in which the explorations of memory can be read by the analysis of SFX (or lack thereof). Considering the use of letters as a way to build the narrative, the use of SFX assume the role of showing to the audience the events not as they occurred in actuality but in relation to the character's memory. The recalling of the sounds emphasises to the listener that the events are presented from the perspective of a character, for the acoustic scene depends on him. The depiction/ portrayal of a character in an audio drama can be made beyond the words they say, for sounds are of as much importance for the making of the character. It is through audio that one is able to see (or hear) through Jon's perspective and see the events described not only as they exist, but also as they affect the one who beholds them. Although the findings of the research provide the result that not all SFX in the podcast represent the events lived, it still highlights the focus on telling the story through Jon's eyes (or ears).

Due to limitations of time and space, the work leaves open some possibilities for future studies. First, in only analysing Jon's letters as a way to focus on one character's memories, there was a neglect of the role of Elizabeth and how SFX represent her memories and accounts of situations she has gone through in the season. Next, there is the case for other acoustic elements. The goal of this monograph was to focus on the analysis of SFX, and for that, other auditory elements were excluded from analysis, such as music and silence. Further research could be conducted in relation to the portrayal of the haunted house. Considering that the narrative takes place right after Irish independence, the symbolic meaning of the house as a prison to an old god of Irish mythology can be the subject of later research. The house could also be read as a metaphor of the new home of the Irish, a new nation.

Concerning the original objectives of the research, the analysis achieved the main objective of analysing the ways in which SFX are used in the podcast. The use of SFX to reflect Jon's remembering of the war, as well as the way his memories influence the ambience sounds, and how sound guides Jon's narration of the event, are aspects explored in the analysis that attain the main objective of the research. For the specific objectives of the research, objective 1. "To investigate how the podcast utilises SFX to reflect the memories of the character Jon" was reached as the research explores the different manners SFX are used as a representation of memory. Objective 2. "To analyse the manner in which Tim Crook's reading of Sieveking's laws can be applied to the SFX in the podcast in relation to memory" was also successfully achieved by the work, as the analysis in the monograph applies Sieveking's laws to explain the relation between memory and SFX in the podcast. And objective 3. "To investigate which sounds are chosen to be represented and which are not, and how they relate to the idea of memory" is discussed throughout the analysis, especially in section 4.2.3 on how the lack of SFX highlight that the sounds heard are Jon's memories of the events. Finally, the research question *How does the use of SFX provide the listener an insight into the character's mind and memories?* guides the analysis and provides the confirmation that SFX are representative of the character's memories. Although not all SFX are acoustic memories of the writers (given the presence of SFX in the event involving Lily King and not experienced first-hand by Jon), the SFX are still a representation of the character's perceptions of the events and provide an insight into Jon's mind.

In conclusion, the study of SFX highlights the ways in which an audio narrative can be constructed through sound. In the case of the podcast, SFX provide the listener a unique perspective of absorbing the story as it was modified by time in the character's memories. SFX provide an inside view (or hearing) into the mind of a man that is haunted by war as much as he is haunted by the strange happenings in Kilphaun Hall. By analysing SFX, one can observe what plagues Jon in his memories and how this is expressed by means of sonic recollections.

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