

Paavo Oinonen

**“The Emotional and Self-directed Working Man”
— Home in the Radio Series *The Working Man’s family***

After the World War II Finland’s political climate altered rapidly. It was possible for a famous socialist, Hella Wuolijoki, to get the post as Director General of the Finnish Broadcasting Company (Suomen Yleisradio).

In this article I analyse the radio series *Työmiehen perhe* (*The Working Man’s Family*), which is written by Hella Wuolijoki. The Finnish Broadcasting Company aired the series between 1948–51. It is a historical drama and it tells about a Finnish working class family living in the city of Helsinki. The era of the Finnish Civil War (1917–18) and the defeat of socialists are told by following the story of the Rantanen family.

The story of the Rantanen family is deeply grounded in the Finnish social history. After the Civil War in Finland there were strong patriotic (right-wing) tendencies, which attempted at silencing the socialists. The Right wrote the official history of the Finnish Civil War and, naturally, in this version the socialists were seen as traitors. In the radio series *The Working Man’s Family* Hella Wuolijoki gives a voice to the oppressed and discriminated. I argue that this radio series challenged the hegemonic idea of Finnishness by introducing to the radio listening audience working-class people with feelings and family tragedies. The story of the Rantanen family describes how poor and uneducated people move to the city, become familiar with socialism and, finally, get enough self-respect to get past the traumas of the Civil War.

Very soon the Finnish political situation changed again; the Left lost the elections in 1948. Hella Wuolijoki got fired and *The Working Man’s Family* became a problem for the new leaders of the Finnish Broadcasting Company. Wuolijoki had to approve the changes to the scripts and soon after the whole series was closed off. The challenge presented by the Left to the Finnish Right was over-

looked and the political debate ended as soon as it had started. It took almost ten years until Väinö Linna wrote his trilogy *Täällä Pohjantähden alla* (*Under the Northern Star*, 1959–1962), which dealt with similar proletarian issues with similar working-class sympathies.

Ari Honka-Hallila

Paul Temple, the soft-boiled radio detective

Paul Temple and the Gregory Affair by Francis Durbridge was the first foreign radio thriller series that Yleisradio aired in the year 1953. It proved to be a huge success and it was followed by other Temple series and also other radio thrillers.

Durbridge is not highly appreciated as an author but many of his mystery stories for radio and television gained a keen audience. In my article I analyse two Temple stories especially from the listeners point of view: *News of Paul Temple* is from the late 1930’s and was translated into Finnish as a novel in 1953; *Paul Temple and the Conrad Case* was aired as a radio play series in Finnish in 1961.

The Temple stories comprise of three traditions of entertainment literature: from classic detective novels they have taken the middle class and high society settings, characters and a limited number of possible suspects; from hard-boiled detective stories comes the action; and from spy novels come the arch-rivals of Temple, the organised criminal leagues. From all these Durbridge created a story combination, which was adapted according to the ideals of the middle class radio and the wish to address largest possible audience. Mysteries are complicated and the stories consist of many episodes. There is a lot of violence, which, however, is never too brutal to be broadcast by an educationally and culturally orientated radio broadcasting company.

One softening trait is that Temple’s wife, Steve, appears as the “Doctor Watson” of the series. She poses a number of “feminine” characteristics such as intuition, which comes in handy in solving crimes. The wife is also always present

when needed, even in the middle of the night.

Durbridge tries to maintain the listeners’ interest in the multiple part series by using the cliff-hanger technique and some auditive tricks such as imitators and impersonators that the audience can recognise. The most important thing in keeping the audience listening seems to be the fast pace of the story: murders, surprises and hints pointing to unexpected suspects are presented so speedily that all the other aspects of the stories are bound to remain thin.

Pirjo Puukko

I listen to the text, I interpret what I listen

In interpreting the radio play of Leena Krohn, *Emma Ecksteinin piina* (*Emma Eckstein’s agony*), I have first read it as a text, and then listened to the complete radio play, aware that the latter involves the contribution of the director, the actors and the audio technicians as well as the author.

From both versions I look for the narrator, whose ‘voice’ I listen to. I compare my interpretations of reading and listening. The focalisation of the narrator may change, because the choices of the listener may be different.

My reading is theoretically supported by the concept of natural narratology by Monica Fludernik. Fludernik has not limited the use of her model only to literature and so it covers drama, movies, and poetry as well. The factor connecting all of these is human experience. In the process of narrativisation the reader tries to recognise elements, with which he has a historical contact, by using the variables of natural narration or experience as a reference point.

Krohn wrote the text for the radio summer series *Kohtaamisia* (*Meetings*) in 1993. That the original text was meant for the radio can be seen in its textual economy, which is characteristic of a radio play text. A book tells a story by chronologically featuring one voice at a time, but a radio play builds its story using several simultaneous sound elements.

Krohn often uses citations in the beginning of her texts as "instructions" for the readers. She does this in *Kohtaamisia*, too. The citation "Dreams and fancies are parasitic plants" is interestingly enough quoted as Freud's. As a matter of fact, the quotation is from a published work of Emma Eckstein's. Krohn typically mixes fact and fiction, and so the radio play consists of the real letters of Freud and the "possibly written" diary of Emma. On the level of the dialogue the two people do not meet each other. In the same room, in the same situations experiences glide apart, although the purpose of the psychoanalysis is the very opposite. The writing of Freud is report-like, but Emma opens and evaluates events through her own experience.

The final radio play has no citation in the beginning, and I assume it is intended to serve only as guidance for the director. The text has been shortened and the order of lines has been changed to put in more repetition and gain more clarity. These characteristics are the requirements of the radio. The rhythm and pauses give additional meanings to the text, and thus have a symbolic value. The function of the sound effects and music is symbolic, too.

The analysis of the read text remains more superficial. However, it reveals that Krohn criticises the psychoanalysis. Time is more clear-cut in the radio version, where both external and internal worlds meet. The expressions of the actors evoke emotions and elicit an experience from the listener. The play avoids

realism and builds into a macro-story, where psychoanalysis is put under a magnifying glass.

Marketta Luutonen

Ostrobothnian Jussi Sweaters

Why is *Jussi* sweater, a representative piece of early 1900s costume design, still recognisable and meaningful as it was encountered in the streets of Helsinki or, say, in the pictures of the newspaper *Pohjalainen*? I begin my study by exploring the background of this phenomenon and the meanings that have been associated with these pieces of clothing through its history.

Jussi sweaters are simple, usually machine-made sweaters that are recognisable from the check pattern on the upper part and the dark red and grey coloration. My study is based on an essence analysis of a product, which comprises of three stages: the first impression, the factual stage and the interpretation. The products function as signs and combinations of signs, and they are analysed as icons, indexes and symbols. The first impression is that of observers. The factual stage is about the manufacturer's, the user's and the observer's views of the significance of the product. The interpretation combines these points of view together with that of the researcher.

As an example of first impression I have considered how Jussi sweaters were represented in the provincial newspaper *Pohjalainen* in the year 2000 as a piece of male

clothing, a costume for Ostrobothnian performing groups, a symbolic item that was familiar from drawings. It is clear that Jussi sweaters are associated with the idea of independent men and a particular sense of "Ostrobothnianism".

We do not know the history of the sweaters, and there are at least two different versions of their origin. According to one explanation, the first Jussi sweater was designed for the role of Jussi Harri in the *Pohjalaisia* theatre play in 1914. According to the other, the first sweaters were made in 1927 for the Finnish baseball team of Southern Ostrobothnian students club of the Helsinki University. According to my investigations, it seems, however, that the Jussi sweater was designed on the basis of a traditional Ostrobothnian sweater for the film *Pohjalaisia* in 1925.

Jussi sweater undoubtedly functions as a symbol for "Finnishness" and "Ostrobothnianness". Drawings of the sweater and the patterns printed on the baseball team's sport clothing refer iconically to the "original" Jussi sweater. As an index, the Jussi sweater may refer to casual clothing and certain traits such as defiance and boasting. According to my study, however, this symbol of the Finnish Ostrobothnia may actually derive from the Swedish speaking coastal areas and its knitwear traditions. But as its origins have been forgotten and replaced by new stories, it now serves as a powerful symbol for a completely different group of people.

LÄHIKUVA

Lähikuva on Suomen elokuvatutkimuksen seuran julkaisema tieteellinen aikakauslehti, joka ilmestyy neljä kertaa vuodessa. Elokuvatutkimuksen lisäksi lehdessä käsitellään laajemmin audiovisuaaliseen kulttuuriin kohdistuvaa tutkimusta.

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Lehteen voi tarjota tieteellisiä artikkeleita, raportteja tai katsauksia audiovisuaalisen kulttuurin tutkimukseen liittyvistä konferensseista ja seminaareista sekä alan suomenkielisen ja kansainvälisen tutkimuskirjallisuuden arvioita.

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