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An analysis of the phonic material in selected radio dramas by Andrzej Waligórski*

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Abstract

The study of radio art, whose most representative genres include radio drama¹, is undoubtedly of interest not only to media scholars. Works of art created for the radio, as sound art pieces *per se*, are also becoming an engaging research ground for such disciplines as theory of music or musicology. Some of the most fascinating examples of radio dramas that may be found in the archives of Radio Wrocław are those created by Andrzej Waligórski – a distinctive artist whose activity fell on the “golden days” of Polish radio drama art, commonly dated back to the 1960s and 1970s. His works constitute a perfect example of a diverse approach to the phonic material of radio drama employed in order to enhance the presentation of the world depicted in the piece. Words and sounds, including music, become carriers of multiple meanings, which the author of the present article attempts to explore.

Keywords: Andrzej Waligórski, Radio Wrocław SA, radio drama, semantics, sound, theatre of imagination.

* The present article was written on the basis of the author’s bachelor’s thesis. See J. Kołodziejska, *Sluchowisko radiowe – historia, teoria, analiza wybranych przykładów z rozgłośni Polskiego Radia Wrocław*, (computer printout of a bachelor’s thesis written under the supervision of dr A. Pijarowska), The Karol Lipiński Academy of Music, Wrocław 2015.

¹ A survey of modern definitions of radio drama indicates an increase in tendencies to describe it as a “genre” (S. Bardijewska, J. Bachura, E. Pleszkun-Olejniczakowa), “radio genre” (A. Dwulit) or a “cross-genre” (W. Markiewicz). See: A. Dwulit, *Gatunki radiowe* [in:] *Słownik pojęć i tekstów kultury*, ed. E. Szczęśna, Warszawa 2002, p. 102; J. Bachura, *Odsłony wyobraźni. Współczesne sluchowisko radiowe*, Adam Marszałek, Toruń [in:] E. Pleszkun-Olejniczakowa, J. Bachura, A. Pawlik, *Dwa teatry. Studia z zakresu teorii i interpretacji sztuki sluchowiskowej*, Toruń 2011, p. 63; S. Bardijewska, *Nagie słowo. Rzecz o sluchowisku*, Warszawa 2001, p. 11.

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The attempt at analyzing radio drama, regardless of the proposed method or the scope of research, involves a number of difficulties facing the scholars. One of the most basic obstacles is the status of radio drama as a genre that combines different arts. This results in the necessity to adopt an interdisciplinary approach to the problem, which, irrespective of the context of research, includes issues connected with linguistics, theatre studies, literary theory, media studies, film studies, social communication and radio studies, a field that is still developing. Thus, the standardization of research methodology becomes complicated. It should be noted that among the analytical approaches proposed in Polish literature, the tendencies that concentrate on the literary contents of radio drama are prevalent. Here, it is worth mentioning Bartosz Lutostański's proposition for a narrative-focused analysis of radio art; inspired by the beliefs of Roland Barthes, he observes that radio drama resembles a story in its form and nature. What is more, he finds important analogies between the structure of a radio drama and theatre, literary and film narrative². However, all attempts at finding analogies between radio drama and film raise doubts in terms of methodology. The cinema, unlike radio art, uses images; therefore, its literary aspects in the form of a script or the music created for its needs are shaped differently than in the case of radio drama. The implications related to film studies may, however, also be found in Polish analyses of the function of music³ in radio dramas.

The proposal to split the role of music into immanent and transcendental, which is known to musicologists and theoreticians from, for example, the methodology of research on film music of Zofia Lissa⁴ or A.G. Piotrowska⁵, may be discerned in, for instance, the works of Joanna Bachura⁶. The perspective suggested by the author, which concerns the complex issue of radio drama semiotics, is, however, mainly connected with linguistic approach. The work is distinguished by the fact that it takes into consideration the final phonic realization of the radio dramas analyzed by the author. In any case, this appears to be essential in terms of trying to define the semiology of this genre⁷. This approach, which is

² B. Lutostański, *Wstęp do analizy narratologicznej sluchowisk radiowych*, "Tekstualia" 2013, No. 1 (32) [Online]. Access protocol: <http://tekstualia.pl/index.php/pl/nasze-numery/108-1-32-2013/artykuly/475-wstep-do-analzy-narratologicznej-sluhowisk-radiowych> [access: 10.05.2015]. As Lutostański points out, the issue of similarities between radio drama and theatre or film has been noticed by many authors, including J. Bachura. See also *Kategorie filmowe w teatrze radiowym*, in: E. Pleszkun-Olejniczakowa, J. Bachura, A. Pawlik, *Dwa teatry...*, op. cit., p. 217–246. On the other hand, J. Limon performs a detailed analysis of the three kinds of theatre; see idem, *Trzy teatry. Scena – telewizja – radio*, Gdańsk 2003.

³ The author wrote more about the role of music in radio drama and the function of sound, See J. Kołodziejaska, *Funkcja dźwięku w sluchowisku radiowym*, [in:] *Wieloznaczność dźwięku*, vol. 2, Wrocław 2015, p. 119–130.

⁴ Z. Lissa, *Estetyka muzyki filmowej*, Kraków 1964.

⁵ A.G. Piotrowska, *O muzyce i filmie. Wstęp do muzykologii filmowej*, Kraków 2014.

⁶ J. Bachura, *Odsłony wyobraźni. Współczesne sluchowisko radiowe*, Toruń 2012, p. 153.

⁷ J. Bachura, *Odsłony wyobraźni...*, op. cit., *passim*.

also present in other publications by Bachura⁸, may be accepted as valuable since it fully encompasses the issue of various capabilities of audial material, which is responsible for the existence of a work of radio art. Furthermore, it broadens the horizons of the achievements made to date in the field of Polish methodology of research on radio drama.

This research trend includes the perspective of Sława Bardijewska, which has been repeatedly quoted and is clearly focused on the language-related nature of the “theatre of imagination;” she chose the literary texts of selected original works of radio art as the basis of her study. According to the author, becoming familiar with the textual structure of a radio drama appears to be the fundamental stage preceding the research on its entirety – that is its final phonic presentation⁹. Apart from presenting radio drama from a linguistic point of view, she also analyzes it in the contexts of history, theory, the anatomy of radio drama in terms of its language structure, narrative function, dialogue and the typology of Polish radio dramas¹⁰.

While undoubtedly interesting and attractive in the context of general research on art, the logocentric analysis of radio drama is, however, not focused on those aspects of the genre that may be engaging to a theoretician of music or a musicologist. Obviously, the sounds in a radio drama do not function in isolation from the text, especially when they verbalize words. Although words usually dominate over other aspects of a work of radio art, one should pay attention to sound phenomena themselves, which, in combination with the aforementioned textual aspect, give final shape and force of expression to the radio drama. This is because their significance in terms of portraying the world depicted in the work cannot be overestimated. Bachura has made much headway in this direction with her publications, proving that sound often plays the role of a sign in a radio drama, which means it is used intentionally and has tremendous impact on the entirety of the piece¹¹. The author’s concept is doubtlessly distinguished by its detailed approach and methodological perspective on the importance of sound, which has been repeatedly mentioned by other theoreticians. It becomes even more interesting once we emphasize the fact that radio drama is a purely audial work of art. The essence of radio drama art lies in its phonic realization, whereas every sound, as Michał Kaziów notes, is valuable only when it functions as a carrier of meaning¹². In addition, the phonic aspect of a radio drama may play not only a semantic role, but also emotional.

⁸ For example, in the article: J. Bachura, *Analiza semiologiczna współczesnego słuchowiska*, “Acta Universitatis Lodzianis. Folia Litteraria Polonica” 2010, No. 13, op. cit., p. 475–488.

⁹ See S. Bardijewska, *Muza bez legendy. Szkice o dramaturgii radiowej*, Warszawa 1978, p. 7–16.

¹⁰ S. Bardijewska, *Nagie słowo*, op. cit., *passim*.

¹¹ See J. Bachura, *Odslony wyobraźni...*, op. cit., *passim*; cf. *ibid*, *Analiza semiologiczna...*, op. cit., *passim*.

¹² See *ead.*, *Odslony wyobraźni...*, p. 154–155. Reviewing the modern proposals for analyzing radio drama, it is worth mentioning another publication that was frequently mentioned in this article, namely *Dwa teatry. Studia z zakresu teorii i interpretacji sztuki słuchowiskowej*. Among the many articles it includes, there are also analytical and interpretative texts. Their authors ana-

In spite of Andrzej Waligórski's great significance for the development of radio forms created in the Wrocław broadcasting station of Polskie Radio [Polish Radio], his works have never been analyzed in terms of their phonic material. This, perhaps, results from the fact that the recordings of the adaptations of the artist's texts, stored in the archives of Radio Wrocław, are not free of such shortcomings as missing catalogue descriptions or the lack of literary script. The publications of his works include only book editions of satirical poetry¹³ and the album *Rycerze Andrzeja Waligórskiego* [*The Knights of Andrzej Waligórski*], which belongs to a series that presents the satirical broadcasts of Program III Polskiego Radia [Program III of the Polish Radio] entitled *60 minut na godzinę* [*60 minutes per hour*]¹⁴. However, even a short fragment of the author's artistic oeuvre reveals his individualism. The witty sense of humour, peculiar satirical perspective and the style of his radio-specific artistic expression are the features of his individual style, characteristic only of Waligórski. In the selected radio dramas created by Waligórski in the 1960s and 1970s at the Regional Broadcasting Station of Polskie Radio in Wrocław, we may find examples of various roles the structure of phonic material may play in the genre in question – from the most practical ones to those full of metaphors and hidden meanings.

The diverse treatment of sound material, discernible even in a few selected radio dramas, proves, beyond any doubt, that Waligórski had excellent understanding of radio art. He used the audial language impeccably in order to achieve the intended artistic effect. The selected works by the author include both those characterized by the purely practical use of sounds, which could be described as single-class signs¹⁵, and others, which possess an extensive range of meanings. The radio drama *Ogródek* [*Allotment Garden*], directed by Zofia Malanowska and broadcast for the first time on 21 August 1966¹⁶, is an interesting example of

lyze selected phenomena occurring in the genre, making use of examples from radio drama literature, and concentrate on individual works or authors. These analyses vary in terms of their character and concern, for instance, the literary aspects of radio drama, the issues connected with communication, the role of sound in radio drama or the issues related to adaptation. See E. Pleszkun-Olejniczakowa, J. Bachura, A. Pawlik, *Dwa teatry*, op. cit., *passim*.

¹³ They include: A. Waligórski, *Wierszyki*, Cracow 1993; idem, *Dreptakiadia*, Wrocław 1973; idem, *Jeszcze*, Wrocław 1996.

¹⁴ *60 minut na godzinę: Rycerze Andrzeja Waligórskiego* [CD-ROM], Polskie Radio, Warszawa 2003.

¹⁵ In line with M. Kaziów, the author understands "single-class" signs as such sound phenomena that only provide information concerning the action (for example knocking at the door or the ringing of a telephone). In their case, sound lacks metaphorical value. In spite of their lower significance in comparison with radio signals, single-class signs facilitate the constitution of action. They are also connected with the linguistic context of radio drama. See M. Kaziów, *O dziele radiowym. Z zagadnień oryginalnego słuchowiska*, Wrocław 1973; S. Bardijewska, *Muza bez legendy. Szkice o dramaturgii radiowej*, Warszawa 1978, op. cit., p. 126–142.

¹⁶ The radio drama was rebroadcast on 28 August 1967 in the episode *UKF prezentuje*. The information is taken from the description of the magnetic tape on which it was recorded. See A. Waligórski, *Ogródek*, directed by Z. Malanowska, recording ID: 11498, Wrocław 1966.

combining both aforementioned features of sound. In this work, lasting a little more than 17 minutes, the listeners witness the comical situations that happen to three characters spending late afternoon in an allotment – Miecio, Mr Zdobyłak and his daughter¹⁷. Mr Miecio wishes to marry Zdobyłak's daughter. He, on the other hand, pretends to go to a shop to buy some beer in order to make the proposal possible and hides behind a bush to eavesdrop on the conversation. The spouses-to-be decide to wait for Zdobyłak to pass away so as to inherit his dumbbells. Once the father of the bride-to-be returns, the other characters also pretend to go to the shop in order to eavesdrop on those who stayed at the allotment. The radio drama ends with a conversation between Miecio and Zdobyłak, which is eavesdropped by the girl hiding behind a bush. As a result, the characters never get a chance to drink the longed-for beverage, which eventually turns into a metaphor of an unattainable dream in the culmination of the piece. This satirical perspective is extremely effective in the context of the whole work and the time of its creation – the 1960s. A music signal was used to specify the time period in which the drama takes place. It is a fragment of a marching piece performed by a brass band, stylistically similar to the musical setting of parades that were typical for the period of communism. The composition is accompanied by a text read out by three radio announcers, who later played the roles of the characters:

Man 1: Odrzutowce na niebie to zawarczą, to gwizdną... Hej upilnujem ciebie nasza miła ojczyzno! [Jets whirr and whizz in the sky... We shall keep an eye on you, dear homeland!]

Woman: Idzie kultury powiew ponad całą Europą! [A breath of culture comes over the entire Europe!]

Man 2: Wszystko to, że tak powiem, jest nie bardzo *a propos*! [All of that is, so to speak, not very *apropos*!]

Man 1: Innym zegar odlicza historyczne epoki. Nam działka pracownicza, a nad działką obłoki. [For others, the clock counts out periods in history. For us, there's only a worker's allotment garden and the clouds above.]

Noteworthy is the mention of a “worker's allotment garden” and, therefore, of the working class, which was gaining importance in Soviet states due to the special role that was assigned to it by Karl Marx and Friedrich Engels¹⁸. With the use of a lyrical and musical introduction, Waligórski ushers the listeners into the world of the radio drama, recreating the well-known reality that was contemporary to the first audiences of *Ogródek*. Furthermore, the drama makes use of a common and frequently employed technique of repeating the music signal at

¹⁷ The actors who dubbed the characters were not included in the catalogue. Comparing this radio drama to other productions of Radio Wrocław, one might surmise that the role of Zdobyłak was played by Stanisław Igar.

¹⁸ See *Robotnicy* [entry] in: *Encyklopedia PWN*. <http://encyklopedia.pwn.pl/haslo/3968156/robotnicy.html> [6.12.2019].

the end of the piece, which results in achieving the structure of a frame narrative. There is yet another frame within the drama, created with the use of a fragment of *Dreaming*, the seventh piece from *Scenes from Childhood*, op. 17, by Robert Schumann. At the beginning, *Dreaming* appears after a thunderous marching introduction, which separates it from the main plot. In the conclusion, shortly before another appearance of the march, Schumann's piece gains special importance. It begins during the bitter conversation between Miecio and Mr Zdobylak:

Zdobylak: Wy młodzi to macie te wyobraźnię! Tego wam zazdrozczę. [You, youngsters, have quite some imagination. I envy you that.]

Miecio: Ale i wymagania swoje mamy. [But we also have our demands.]

Z: A słusznie, słusznie. Od życia trzeba żądać. Nie zadowalać się byle czym. [And rightly so. You must want more from life. Not settle for just anything.]

M: A my się nie zadowalamy! U mnie w domu to musi być, tak: pościel... [And we don't! At my house, I want to have: bedclothes...]

Z: Pościel... (*rozmarzonym głosem*) [Bedclothes... (*in a dreamy voice*)]

M: Żarówka setka... [A 100-watt light bulb...]

Z: Tak! Żarówka setka! [Yes! A 100-watt light bulb!]

M: Ale marki Helios! [Made by Helios¹⁹!]

Z: Pewnie, że Helios! [Helios, of course!]

M: Dalej... hantle. [Other than that, dumbbells...]

Z: Tak! Hantle! [Yes! Dumbbells!]

M: Kanapki! Z serem Harceńskim. Następnie te, no... [Sandwiches! With harzer cheese. And then, those...]

Z: "Te"? ["Those"?]

M: No jak im tam? No te, te... [What are they called? Those...]

Z: No? No!? No które te? No! [Well? Well!? What else do you want? Well!]

M: Eee... No jakie "te"? Przecież to już wszystko. O czym człowiek może więcej marzyć... [Ahem... What do you mean "what else?" That's all. What more could you dream about...]

Z: Chociaż owszem, owszem. Otóż może... o piwie! [But of course, you can. You can dream... about beer!]

M: To swoją drogą, ale człowiekowi trzeba pozostawić coś do marzenia. Bo inaczej by się "zasklepił." [That's one thing, but you should have something left to dream about. Otherwise you might get "clogged up."]

¹⁹ [Translator's note: Helios is a Polish factory of incandescent lamps.]

Z: Właśnie! A to już byłaby ka-ta-stro-fa! Zupełna! [Precisely! And that would be a disaster! A complete disaster!]

While not devoid of humour and distance, the final dialogue of the drama essentially depicts the difficult situation in which the Polish society found itself at the time of Gomułka's rule. Moreover, it is one of the most important moments of the work; it demonstrates how important and indispensable sound is, particularly in terms of how the actors dubbing the characters intonate and interpret their roles. Zdobylak's sighs and wistful statements add intensity to the atmosphere, even though they make it slightly grotesque as well. What is more, the issue of needs and dreams discussed in the conversation closely corresponds with Schumann's piece. The introduction of the piece turns out to be justified due to its interaction with the remaining elements of the drama. *Dreaming* plays the role of a commentary and, thus, becomes an example of transcendental music in radio drama. The combined effect of the text and the musical composition occurs predominantly on the ground of the reception of Schumann's work. As a result, the correct understanding of the author's intentions requires the listener to decode the music. A simple cultural association is enough to interpret the meaning of the drama, which is also facilitated by the programme's title.

It is not enough, however, to focus merely on the sounds, which are full of additional meanings and require the listener to interpret them correctly. The reception of the work is affected by all the sound processing effects and acoustic planes. All sounds, even when they are unambiguous and devoid of metaphors, belong to the group of single-class signs and are helpful in portraying the depicted world. In terms of its sound setting, Waligórski's *Ogródek* is, therefore, quite "ascetic," drawing the listener's attention even more to the piece *Dreaming*, which emerges from silence. The action of the radio drama takes place mainly in silence, whereas the acoustics are adjusted in such a way that the listener is under the impression that the characters are, in fact, out of doors. The second acoustic plane is also introduced; it appears in order to use sound to present the movements of the characters as they leave the main place of action. The only additional sound is the clucking of a hen, which all the characters step on as they pretend to go to the shop. The lack of complex sound effects does not evoke the impression of artistic scarcity. Neither does the simplest possible way of editing that was used in the piece, that is the so-called linear editing. On the contrary, *Ogródek* is a well-thought-out entirety, which engages the listener with its sense of humour and the simplicity of its message.

The radio drama *Ligenza Ante Portas*, directed by Zofia Malanowska and broadcast on 10 November 1963²⁰, turns out to be much more complex in terms of its dramatic editing and the use of various acoustic phenomena. The actors featured in the piece include Adam Kułakowski, Igor Przegrodzki, Stanisław Igar

²⁰ A. Waligórski, *Ligenza Ante Portas*, directed by Z. Malanowska, recording ID: 8698, Wrocław 1963.

and Edwin Nowiaszak²¹. The plot concerns an idea for making a film about the events that took place in Wrocław during the Thirty Years' War. All the matters related to the production are discussed by the scriptwriter and the director. It soon turns out that their visions differ. The conversation is joined by an actress, who is the director's partner; she also interferes in the scriptwriter's original artistic idea for the film.

The plot of the drama takes place on two planes. The first is the conversation between the director and the scriptwriter, which is shortly joined by the actress; it occurs in the present from the listener's point of view. The second plane depicts the scenes from the film that is taking shape in the minds of the artists; they are closely connected with their conversations about the production. Acoustic effects become an excellent means of separating both planes. The "film plane" is marked by an echo, which makes the reception easier for the listener. The drama takes advantage of both the first and second acoustic plane in order to depict the movements of the characters. Single-class signs are also present, such as the sound of closing door or the fanfare heralding the arrival of a famous knight or a ruler – the characters in the film.

The ideas of the interlocutors come from a previously created script. The director and the actress argue with the scriptwriter about the contents of the film, which results in numerous comical situations. In some cases, sexual innuendos add colour to the humour, which Kaziów considers to be a distinctive feature of Waligórski's radio dramas²². Outraged at the flippant treatment of his historical production, the scriptwriter eventually leaves the director's flat.

The technique of frame narrative was also used in *Ligenza Ante Portas* by means of the introduction of music at the beginning and the end of the piece. The drama begins with its instrumental version, and it is only at the end that it reveals itself to be a song about the film's protagonist – cavalry captain Ligenza:

Wokół tonie już Ślęza [Ślęza²³ is sinking around us]
księżyc na niebie lśni blade. [pale moon gleams in the sky.]
Jedzie rotmistrz Ligenza, [Captain Ligenza is coming]
z fałszowanej ballady [...] [back from an out-of-tune ballad (...)]²⁴

In terms of their style, the textual aspects of the piece and its musical setting correspond with songs performed as part of Polish stand-up comedy performances. The limited instrumentarium used in the accompaniment consists of the piano, which doubles the vocal melody, the guitar, which creates harmonic back-

²¹ Unfortunately, it is difficult to determine who dubbed the only female character in this radio drama. Comparing the voice of the actress to other adaptations of Waligórski's texts, one might surmise that it was Łucja Burzyńska.

²² See M. Kaziów, *Dolnośląskie słuchowiska*, [in:] *Tu Polskie Radio Wrocław*, compiled by H. Małachowska, Wrocław 1996, p. 26–34., p. 29–30.

²³ [Translator's note: Ślęza is a mountain in Lower Silesia.]

²⁴ A. Waligórski, *Ligenza...*, op. cit.

ground, and the double bass. The simple melodic and rhythmical structure enclosed in the form of a strophic song perfectly emphasizes the text. The content of the song remains in a close relationship with the plot, as it alludes to the film that is central to the radio drama's story. The previous songs comprising *Ligenza Ante Portas* are also connected with the reality of the drama. Their appearance chiefly results from the director's interference, who, despite the scriptwriter's dissatisfaction, is adamant about introducing music to the film. His suggestions, imitating a musical, are realized in the "film plane." Thus, *Tango halabardników* [*Halberdiers' Tango*], *Walc lisowczyków* [*Waltz of the Lisowczycy*²⁵] and *Czeladniczy twist* [*Journeyman's Twist*] all make an appearance. The distinctive features of dances mentioned in the title are discernible in the songs. Nevertheless, these pieces are still simple in terms of melody, similar to stand-up comedy songs and devoid of complex accompaniment. As a result, while the textual aspects of the pieces allude to the Thirty Years' War, their style differs from the music of that time, which the scriptwriter objects to²⁶.

The fundamental difference between *Ligenza Ante Portas* and the previously mentioned *Ogródek* lies in their type of dramatic editing and the use of music. While in the case of *Ogródek*, the commentary is expressed by means of one of the most popular 19th century compositions, in the second drama music becomes an important element of the action and is created to cater to its needs²⁷. As a result, *Ligenza...* becomes an elaborate musico-lyrical construction lasting nearly 40 minutes.

The satirical radio drama *Słowo w occie* [*A Word in Vinegar*]²⁸ proves that the phonic material of Andrzej Waligórski's radio pieces is treated in a diverse manner and remains in close connection with the lyrical content. It distinguished itself from the other radio dramas by the presence of symphonic music, which displays certain features of post-tonal music²⁹, accompanied by, among others, numerous tone clusters. As in the case of film, music plays the role of an interlude separating the consecutive scenes of the drama. It is significant with regard to the

²⁵ [Translator's note: early 17th-century Polish-Lithuanian cavalry.]

²⁶ For example, having heard *Walc lisowczyków*, the scriptwriter reproves the director, pointing out that the waltz was created several centuries after the Thirty Years' War.

²⁷ Neither the catalogue card nor the cover of the magnetic tape with a recording of *Ligenza Arte Portas* contain any information about the author of the music. The songs appearing in the drama were also used in another piece by Andrzej Waligórski, namely *Wrocławskie Madrygały*; at its end, the radio announcer names Jerzy Olejnik and Józef Kania as their authors. See A. Waligórski, *Wrocławskie Madrygały*, recording ID: 17887, Wrocław 1965.

²⁸ A. Waligórski, *Słowo w occie*, recording ID: 3198, no year of publication.

²⁹ The author of the present work understands "post-tonal" music not only as serial or dodecaphonic music, departing from the major-minor tonality, but also as the musical pieces that make use of all attempts at innovation, for instance in terms of articulation or introducing murmuring and electroacoustic sounds. See A. Jarzębska, *Z dziejów myśli o muzyce. Wybrane zagadnienia teorii i analizy muzyki tonalnej i posttonalnej*, Kraków 2002, p. 191–192.

complex dramatic editing that appears in the piece. The scenes take place at different times and in different places – the use of music to separate them makes it easier for the listener to follow the plot. The first scene of the piece is allegorical in nature; it features a poet and his muse. Both characters are marked by a peculiar intonation and an archaic way of speaking. The second scene of the piece³⁰ takes place the next day at the building of an unspecified company whose president and employees are preparing for the arrival of a Person, who is to utter a *Word*³¹ that is incredibly important for the local community; unfortunately, the *Word* is deafened by a malfunction of the microphone. The inability to find out what the *Word* is leads to the community's outrage, riots and scuffles. It introduces uncontrollable chaos, in which everyone wants to present their own *Word* as actually important. The subsequent course of action is based on alternating the motif of the meeting of the lovers (the muse and the poet) with the progressing riots in the city. Waligórski returns to the eponymous *Word in Vinegar* in the last scene of the drama, in which a young man, forcing his way through the enraged crowd, is looking for vinegar. As he claims, "Everything depends on vinegar." The multitude of oblique statements and the ambiguity of the textual aspect of the drama in connection with acoustic effects that intensify the impression, and even the enigmatic title itself, suggest that *Ślowo w occie* appears to belong to the genre of metaphoric radio drama, which took shape on the ground of Polish radio art³².

The acoustic effects and music making up the phonic material of the piece play a special role in portraying the world depicted in the drama. The contrast of the acoustic background in individual scenes is also significant. The conversations between the poet and his muse are accompanied by silence, whereas the situations occurring in the city by the hubbub of the street. Different acoustic effects such as shouts, explosions, shots and the gabble of the crowd appear during the riots. They are often accompanied by music, which plays illustrative role; it is dominated by percussion and brass instruments, which intensify the atmosphere of terror and chaos. Numerous phonic gestures also appear in the drama,

³⁰ In line with J. Bachura's suggestion, it is impossible to divide radio art into scenes and shots, as in the case of film, due to its specificity. Referencing J. Płażewski's publication, Bachura points out that in filmmaking, a scene is understood as a set of several shots, which are the smallest dynamic units. This does not apply to radio drama, which is analogous to a film sequence consisting of a few scenes. In order to avoid the problems with different definitions of the aforementioned terms in other artistic disciplines, it was decided that only the term "scene" should be used for those parts of the radio drama which distinguish themselves from its other fragments by the cohesion of time and place. See J. Bachura, *Odstony wyobraźni...*, op. cit., p. 229-231; cf. J. Płażewski, *Język filmu*, Warszawa 2008, p. 12.

³¹ Considering the reality of the Polish People's Republic, in which the author of the drama lived, it would be impossible to leave this metaphor without at least a brief commentary, as it brings to mind the issues of censorship and propaganda. Nevertheless, a profound analysis of this problem requires competence in analyzing and interpreting a literary text.

³² S. Bardijewska, *Nagie słowo...*, op. cit. p. 164-166.

lending additional emotionality to the lines uttered by the actors. What is more, unlike *Ogródek* and *Ligenza Ante Portas*, *Slowo w occie* employs the so-called third acoustic plane; it is intended for the characters who speak into the microphone during the address.

Regrettably, the time when *Slowo w occie* was created as well as its performers, director and the author of music are unknown. The piece is distinguished by its peculiar subject matter and the way in which it was realized. Its rich metaphorical content makes it necessary to introduce numerous artistic devices facilitating its phonic realization. Presenting hidden meanings only through the use of words and sound is much more difficult than when the artists have image at their disposal. The additional sounds and atmospheric music are, in this case, an excellent means of assisting the process of portraying the depicted world.

Phonic material was treated in an entirely different way in the first Polish stereophonic radio drama created in 1973. This ground-breaking piece created for the Wrocław broadcasting station of Polskie Radio was Andrzej Waligórski's *Stereo-pyzy* [*Stereo-potato dumplings*]³³, directed by Halina Małachowska. The phonic material of the drama consists of the voices of the characters presented in different acoustic planes by means of the stereophonic technique, which makes it much easier to determine the space in which this "radio joke"³⁴ is taking place. The lack of any other sound effects and the fact that all the artistic measures are subordinate to the aforementioned technique enable the listener to focus on the plot, which takes place in several places at the same time, and to correctly localize the individual events. *Stereo-pyzy* is a short story of a certain man's visit to a bar that is famous for its delicious potato dumplings. Unlike the Customer who ordered the said specialty, the listeners are quick to realize that the information is false. From the right channel, they hear the Waiter placating the impatient Customer, whereas from the left, they hear the Cook take out last spoiled dumplings from the rubbish bin and serve them to the guest. One interesting technique employed in the piece involves the interaction of the places that were separated with the use of the stereophonic technique: the kitchen, the inside of the eating space and the Customer's table. It takes place as the Waiter is moving around the restaurant, talking in turns with the guest and the Cook, and also when the Customer is arguing with the staff due to his dissatisfaction with the meal. The conscious use of the assets provided by the stereo technique lends the drama added artistic quality. The author presents seemingly unrelated situations, which together create a coherent entirety that would otherwise be unattainable with the monophonic technique³⁵.

Another interesting technique used by Waligórski involves the introduction of certain elements of the singspiel to radio drama. Some of their elements are

³³ A. Waligórski, *Stereo-pyzy*, directed by H. Małachowska, recording ID: 19319, Wrocław 1973.

³⁴ This term was used in the catalogue description of this radio drama. See *ibid*.

³⁵ Cf. M. Kaziów, *Dolnośląskie słuchowiska...*, p. 30–31.

already discernible in *Ligenza Ante Portas*, yet they were not fully defined until the 1964 vaudeville entitled *Zaloty wrocławskie* [*Wrocław Advances*]³⁶. The drama distinguished itself from the previously discussed radio pieces by the use of the most complicated type of dramatic editing and the most diverse use of the means of artistic expression that are available to the radio; hence, it requires a detailed discussion.

The dramatic action takes place on two interacting planes. Before the actual dramatic action of the vaudeville begins, the listener witnesses two stages of radio drama preparation. The first one is a conversation between the Author and the Chief Editor, who commissioned the creation of a vaudeville about the contemporary life of people inhabiting the capital of Lower Silesia. The next stage is an attempt at creating a space for the radio drama and, above all, its characters. The listener thus becomes a participant in the artistic process, which results in the creation of characters whom the Author intends to represent a cross-section of Wrocław population. They are: Blacharz [Metalsmith] and his daughter Wisia (a student of medicine), the Commando Waldemar Granatnik [his surname translates into “grenade launcher”] and the Artist Bazyli Karuzo. Apart from the latter, the characters perform a humorous short song about their profession. Thus, Blacharz sings a “folklore song” presenting his feelings about his job:

Ja kocham Cię, praco blacharska, [I love you, my dear work]
 rym-cym-cym, cym-cym-cym-cym. [Translator’s note: onomatopoeia that could be rendered in English as: rim-tzim-tzim; the word “rym” also means “rhyme”]
 Pracuj prawico madziarska, [Work, my Magyar right hand, work]
 rym-cym-cym, cym-cym-cym-cym. [rim-tzim-tzim, tzim-tzim-tzim-tzim]
 [...]

 Dla dobra ludzi pojedynczych oraz rodzin, [For the benefit of each person and whole families]
 pokażnie ilość zwiększy się kolankogodzin. [the number of working hours will greatly increase.]
 I będzie czym już odprowadzać brzydki rym! [And we shall finally have the means of draining the ugly rhyme away!]
 Więc śpij spokojnie lube miasto, rym-cym-cym! [So sleep soundly, my dear city, rim-tzim-tzim!]³⁷

As in the case of *Ligenza Ante Portas*, both Blacharz’s song and the subsequent one by Wisia, as well as the piece describing the Commando entitled *Red Berets*, are marked by simple form and uncomplicated melodic and rhythmical structure. The singers are accompanied by the piano, whose part is a variant of the main melody, guitar and double bass, which serves as the harmonic basis.

The characters created by the Author also take part in the creative process. The author interacts with them and discusses the plot and other characters.

³⁶ A. Waligórski, *Zaloty wrocławskie*, recording ID: 9526, Wrocław 1964.

³⁷ A. Waligórski, *Zaloty wrocławskie*.

Blacharz, Wisia and the Commando decide to bring Bazyli Karuzo³⁸ to life. Acoustic techniques are excellent at separating the “real” plane from the one belonging to the vaudeville. The Author is distinguished by the first acoustic plane and the lack of artificial sound effects, which is favourable for his role as the narrator. The voices of the characters are accompanied by a slight echo and a more distant acoustic plane, which creates the impression that they are farther away from the listener than the Author.

The main action of the drama, that is a scene comprised of five shots, is heralded by the Author’s statement and a short major chord performed on the guitar. It is worth noting that the action of the drama takes place on the acoustic plane that is distant from the Author’s voice. It does not hinder the creation of radio drama space, which, in addition to the second plane, includes the effects representing the movements of characters; a perfect example of that is the *decrescendo* of Wisia’s voice as she is leaving the room where her father and the Commando are still present.

Zaloty wroclawskie differs from the previously discussed dramas in its use of an instrument as an element of the action. Blacharz gives a guitar to the Commando, who is trying to win Wisia’s favour, so that he can sing a short song to express his love and convince her to marry him:

Dlaczego mnie nie chcesz za męża, [Why won’t you take me for husband]
 gdy wiosna nas darzy tak szczerze? [while spring is so generous?]
 [...] Tralala, ty się jeszcze zastanów! [Think some more about it!]
 Tralala, dobrze radzą słowiki! [Tra-la-la, heed the nightingales’ advice!]
 Piękny urząd cywilnego stanu, [There’s a beautiful registry office]
 Tralala, ma dzielnica: Krzyki!³⁹ [Tra-la-la, in the district of Krzyki!]

The song also becomes a catalyst for the action. After Blacharz’s interference, the Commando changes its text to impress Wisia since the area where he lives is supposedly unattractive. Therefore, the Commando makes two changes to the text of the poem, first suggesting Wrocław Śródmieście [downtown] and then Psie Pole [another district of Wrocław] as the places where they could live. The joke directly alludes to the stereotypes about the districts of the capital of Lower Silesia. The simple melodic and rhythmical structure as well the amateurish guitar-playing and singing intensify the impression that the piece is being performed by a musically uneducated person. The effect is strengthened by the accompaniment, which is based on broken chords marked by close harmonic relationships.

The Commando’s advances are not accepted by Wisia, who runs away from the house through the back door. Her disappearance brings about a change of place of action, which is signalled by the piano; this is the only example of the use of sound for emphasizing an important event in Waligórski’s radio dramas.

³⁸ It is certainly intentional that the surname alludes to Enrico Caruso.

³⁹ A. Waligórski, *Zaloty wroclawskie*.

The next scene depicts the meeting of the female student with the artist Karuzo at the building of the Agricultural and Gardening Cooperative in Swojec. The listener is assisted in placing the action not only by the Artist's statement, suggesting where the characters currently are, but also by the acoustic background, which is rich in concrete sounds – the chirping of birds and the rustle of leaves. Bazyli Karuzo is also making advances to Wisia by performing *Tango artysty* [*Artist's Tango*]:

Życie artysty jest to szczęścia pełen dzban, [The life of an artist is like a vase full of joy]
 co dzień telefon skądś: "Panie przyjeżdż pan"! [I get calls every day: "Please come see us!"]
 Ja się atoli bez umowy nie wychylę, [But without a contract, I don't even bother]
 Ja muszę wiedzieć, co ja robię i za ile [...]. [I need to know what I'm doing and how much for.]⁴⁰

The title of the song is closely related to its rhythmical aspect, which uses the rhythm typical for a tango and results in a graceful performance. The form of the song is strophic yet again, although an instrumental interlude appears after the performance of the second stanza as well. The style of the song is made more attractive by exclamations (*Ole!*). Like the vocal pieces in *Ligenza Ante Portas*, *Zaloty wrocławskie* features a syllabic treatment of the lyrics. It is yet another feature that proves the dominance of text in the songs used by Waligórski in his radio dramas.

The action of the drama is concluded by the scene – announced by a musical signal – in which Wisia is talking with a statue of a swordsman near the main edifice of the University of Wrocław. The peculiar intonation and timbre of the Swordsman's voice, which are supposed to reflect the unreality of the character, is particularly noteworthy. The punchline of the vaudeville is Wisia's despair caused by all the marriage proposals, which are "not romantic." The main part of the radio drama is concluded by a humorous short song, which urges all the suitors to give their love interests more time for consideration and make their advances more romantic. Once more, the piece breaks the principle of *decorum*. It eventually returns to the Author and presents the scene of his meeting with the Chief Editor, during which the vaudeville is enigmatically judged. After this short episode, the final song makes a return; this time, however, its content alludes to the previously presented scene. This radio drama, unlike the previous ones, ends with a list of surnames of its author, actors and musicians⁴¹. *Zaloty wrocławskie* is an excellent example of how to effectively incorporate the elements of the singspiel in radio drama. Thanks to the appropriate choice of the means of artistic expression, the frequent changes of space and place of action do not disturb the listener's perception.

⁴⁰ Ibid.

⁴¹ The following actors played the respective roles: Zygmunt Bielawski (Chief Editor), Stanisław Igar (Blacharz), Antonina Girydz (Wisia), Tadeusz Skorulski (Commando), Waldemar Gajewski (the Artist Benjamin Karuzo), Bogusław Danielewski (Swordsman), Andrzej Polkowski (Author). Songs: Jerzy Olejnik. Musical setting: Jerzy Olejnik's Trio (Jerzy Olejnik, Włodzimierz Riwerski, Jerzy Sikora). The production was supervised by Wawrzyniec Rybiewski.

The presented radio dramas are obviously merely a fragment of Andrzej Waligórski's extensive oeuvre. However, they demonstrate the diversity of the subjects he raised and the varied treatment of the phonic material. The fact that Waligórski had excellent understanding of the language of the radio is proven by the complex dramatic techniques employed in such radio dramas as *Słowo w occie*, *Ligenza Ante Portas* or *Zaloty wrocławskie*. The author also made a breakthrough in radio art with regard to the artistic use of technological innovations such as stereophony (*Stereo-pyzy*). Furthermore, he possessed the unique ability to create a full-fledged work of radio art even while limiting phonic phenomena to the minimum and emphasizing the semantic functions of music, which is evidenced by the radio drama *Ogródek*.

Since A. Waligórski raised contemporary issues, his works are in keeping with the general tendencies of Polish radio dramas created in the 1960s and 1970s. However, the artist's distinctiveness, manifesting itself through witty satire and the competent use of the means of expression available to the radio, contributes to the fact that his works still stand out not only among other Polish works of radio art, created at the broadcasting station of Polskie Radio Wrocław, but also in the context of the entire national radio drama output.

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Streszczenie

Twórczość radiowa, której jednym z najbardziej reprezentatywnych gatunków⁴² jest słuchowisko, to niewątpliwie interesujący materiał badawczy nie tylko dla medioznawcy. Dzieło stworzone dla radia, jako utwór dźwiękowy *per se*, staje się również ciekawym polem rozważań dla teorii muzyki bądź muzykologii. Jednymi z najbardziej interesujących przykładów słuchowisk radiowych, jakie odnajdujemy w Archiwum Radia Wrocław SA, są te autorstwa Andrzeja Waligórskiego – artysty wyrazistego, którego aktywność przypada na „złoty czas” polskiej twórczości słuchowiskowej, za który powszechnie podaje się lata 60. i 70. XX wieku. Jego utwory to doskonały przykład różnorodnego traktowania materii fonicznej słuchowiska, w celu wykreowania świata przedstawionego. Słowo i dźwięk, w tym muzyka, stają się tutaj nośnikami wielu znaczeń, które próbuje uchwycić autorka niniejszego artykułu.

Słowa kluczowe: Andrzej Waligórski, Radio Wrocław SA, słuchowisko radiowe, semantyka, dźwięk, teatr wyobraźni.

⁴² Przegląd współczesnych definicji słuchowiska radiowego wskazuje na wzrost tendencji do określania go mianem „gatunku” (S. Bardijewska, J. Bachura, E. Pleszkun-Olejniczakowa), „gatunku radiowego” (A. Dwulit), „gatunku z pogranicza” (W. Markiewicz). Zob.: A. Dwulit, *Gatunki radiowe*, [w:] *Słownik pojęć i tekstów kultury*, red. E. Szczęśna, Warszawa 2002, s. 102; J. Bachura, *Odsłony wyobraźni. Współczesne słuchowisko radiowe*, Toruń 2012; E. Pleszkun-Olejniczakowa, J. Bachura, A. Pawlik, *Dwa teatry. Studia z zakresu teorii i interpretacji sztuki słuchowiskowej*, Toruń 2011, S. Bardijewska, *Nagie słowo. Rzecz o słuchowisku*, Warszawa 2001, s. 11.