

University of Szeged Faculty of Arts  
Doctoral School of Literature  
Comparative Literature Program

PhD Thesis  
**Being two on a picture**  
**Közelítések Paul Klee intermediális poétikájához Tandori Dezső recepcióján keresztül**

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## **The motives of the project**

The thesis describes Paul Klee's poetry in the subtheme of literature and other fields of art related to strictly bond to comparative literature studies.

In the surviving texts known only by a few Klee's poetry is defined as the complexity of those texts, which was published by the painter's son in a book called *Gedichte*, which can be correlated with Klee's painting and partly with his theoretical writings also.

Due to K. Porter Aichele's previous monography which has fulfilled the task of mapping the genetic relations of those circumstances which could form of Klee's poetry related to contemporary (mainly the Avantgard) art, this thesis focused on different ways of approaching connected to Klee's heritage.

As an added value of the research we can say that beyond the results of traditional canon of history of arts for understanding Klee's poetry a relevant Hungarian writer's point of view, Dezső Tandori is also involved.

## **The aim and methods of the research**

In the first chapter presents those cultural features as an inspirational background which has its importance during Klee's time related to game and childhood.

*Játékok és játékszerek* from Benjamin Walter has its core position in the chapter as it emphasizes the newly created approach toward the theme formed by the modern toys industry related to the vision of children as an adult, moreover related to its reflection in adult toys. On this reason those technical phenomena's from Klee such as illustrativity not only act as a part of publishing practice system but offer alternatives from the perspectives of the time before scribal beyond the simple connection of picture and text.

The statement of Benjamin is given with relevant differences related to Klee and his time's toys, that is why the creation of the 20th's centuries children was a core point in Bauhaus.

In the toy-conception the German school was focusing on the entity and presence of these objects. In Klee's work the more than fifty pieces of marionette collection shows the connection with the simultaneity of toys.

The marionettes which were infected not only by the traditional pieces of *Kasperltheater* or *the innovative ways of the toyfactories of Bauhaus* (products of Oskar Schlemmer, Alma Busche) but also with the new approaches of *avantgard* (Javlenszkij, Marcel Janco) are not

*the part of the artist Catalogue, so as the poems can be considered as private arte in Klee's life.*

At the same time show their importance in finding the way of childhood experience which every time leads the researcher towards the real connection with the materia (the textile, pen, paints).

By comparing Tandori, who was also has its strong drawing expressing method and also who considers the drawing as an extension of the language, and Cy Twombly's painting the end of the chapter analyses Klee's Schriftbilder period. This period is considered to be an important antecedent for the work of „Geduchte” and also for the initial steps toward poetry. (*Anfang*)

The second chapter called The recollection of a child seeks for approaching methods for those cultural (literature and art) processes which are pervaded by the spirit of naivety or at least have connections with the past of the childhood (indeed its present). The phenomena of the knowledge preceding consciousness several time shows its correlance with those literature and art questions which has appeared in the 20th century's modernity.

One of the motto of the thesis is a part of Tandori's novel *Anorex conceptualism, Children Time (yet Klee's) and also the connecting drawing which presents a children body as a hourglass brought up in action. Defines the the way of the thesis researches the question of broadly accepted way of naivety.*

This form of children is not only an imprint of Klee's well-known simile but it is an deliberately used phenomena of the swiss painter. Towards the new approches in visuality the children's point of view was the main intrest of Klee.

The phenomena of naivety from the critical point of view was a result of a deliberately built esthetic statement, so Klee has considered his childhood creation as a part of his complete work.

On the other hand the experience and other way of research (fe: the abstract novel's of Bauhaus) lead Klee's focus on the famous question of Time.

The next chapter exemines the cultural context of Klee's orientation. As we can state that thinking of the phenomena of primitive (the time before the continental based cultural way of thinking) could not be handled only as an art attempt buta s a process in wich the resons of changing collective memory can be found.

Due to the broadening worldmap the european thinking could examine some of its chapter which was detrmind by the time before literacy so it considered the unwritten part of the collective memory.

The approach towards nature in the period of enlightenment could be considered as an outcome of this historical experience. It was a looking outward from chronologically built historical experience itself which is opened towards primitive.

The first citation is from the novel of Jacques Derrida *The Beast and the Sovereign about the „island of childhood” where Robinson wish to return to the life determined by „Friday” is similar to the wish towards going back to his naive, native childhood.*

In the avantgard this kind of looking back phenomena did not have a historical framework but was looking for the connection with naivety on an esthetical level. Due to that most of the art has more than one added value to the literature or art mainstream. They try to describe the possible level of instinctive way of expressing naivety .

Csongor Lőrincz thesis of the great classics of literature is involved because a the condition of broadening of a collection album or any metaphorical sphere is defined by the initiatives of corresponding with the naivety.

For the improvement of the canon is adventurous to be situated against itself and in this section of the modern tendency (between the two world war) it became accustomed.

This period intensifies interest towards naivety is strengthened by the citation from Hugo Ball's diary parallel with Klee's thought in his memory. The cult of *Kindlichkeit (childishness)* was based in this period by the only way of having the possibility to collect art experience and which was bonded with common thoughts of avantgard nativity

Klee's *Angelus Novus* is a good example for the novelty of the outlook approach of the academic art canon. From the historical (at Benjamin mainly political) point of view the new angel's task to announce the new message, meanwhile the creating intentions in the background of this new concept could be considered as a historical belief in glad tidings. By citing S.D. Chrostowska's essay we could have the linkage to the theme of Klee's novel.

That is why Klee's poems which was collected in a book called „Geduchte” and other poems collected into the book *Gedichte are between the writings and drawings as a signal for those memories which not necessarily have their language appearance, not even having the literature based knowledge.*

The thesis aim is to emphasize that the intermediatical allusions have their attitude similar to the children.

Instead of exact text and written literature examples Klee only had his indication towards the possibility of considering these works as textual manifests. The pictorial way of thinking also has its perspective corresponding with children's perspectives at the kindergarten age (the lack of perspective, the horizontal-vertical abstractions)

As a conclusion of Klee's position we can say that the writer-painter is also the organiser, writer and drawer of the memories at the same time. Stepping out from the chronological way of considering the time report us from a period which has no connection to literacy. From another point of view looking back to naivety also means the same towards the past and creates its own memory. Also should be emphasized that Klee's work could not only be considered from the infantilism's point of view because it reflects us an elementary way of thinking, which exactly cleared up in Tandori's works.

The thesis examines the connection between Klee's and Tandori's poetry. We were looking for those correlating points in Tandori's work where Klee could be found. The *becsomagolt vizpart* (1987) and other late Tandori's works positioned Klee's art in the framework of the linguistic explorations. According to that this essay considered Klee as a defined phenomena. Although Tandori's lyre is a per se interesting base of the literature transmission we considered necessary to build in a filter which could help emphasizing the Klee presence.

The precursor (Klee) created by Tandori give us a chance for finding reflexions to collegiality like in late Tandori's lyre with its existential sonority. (Tandori Dezső: *Paul Klee háztartásbeli*, 2005). The thematics and rhetorics presented in Tandori's primer literature perception supposed that level of naivety which extends beyond the opportunities of literature expressions. Due to that the intermediality on the contrary of the preliminary state of research became only an abstract horizon of interpretation. Examining the expression keytools of naivety created the necessity of exploring certain phenomena for example self-taught-dilettant/informel way of creating art. This intent was based on Tandori's conclusion that Klee being a professional painter was a self-taught writer on contrary that, for Tandori the self-taught manner of drawing was stronger.

## **Conclusion**

The main thought of the thesis that the literature heritage of Paul Klee can be a subject of a research we considered to be proven. Dezső Tandori's poetry opens up a new horizon where Klee defined on a different basis as in the mainstream cultural and art consideration. The thesis opens up a broad perspective for ongoing research where beyond the corresponding method of the thesis Dezső Tandori's Klee referenced poetry should be considered as an object.

### **Related articles and publications:**

„Játszótér” – Válogatás a játék és a gyerekkor modernkori ábrázolásából. In: *Hogy jó s szép tettekben leld gyönyörűséged – A 80 éves Fried István köszöntése*. Szerk: Kelemen Zoltán, Tóth Ákos. Tiszatáj Könyvek, Szeged, 2015. 67-86.

*Egy gyermek emlékezete – Közelítések Paul Klee költészetéhez*. In: *Tiszatáj Online*. 2014. december.

*Ketten a képen II. – Paul Klee és Tandori Dezső*. In: *Szövegek között XVIII*. (Online) Szerk: Fried István, Kovács Flóra. Szeged, 2013.

*Ketten a képen I. – Paul Klee és Tandori Dezső*. In: *Szövegek között XVII*. (Online) Szerk: Fried István, Kovács Flóra. Szeged, 2013.

„Pozitív cunami” [Recenzió Tandori Dezső *Tandori Light – Elérintések* című kötetéről] In: *Népszabadság*.

„*Ich sage Dichterisches, kein Literarisches*” – *Über die Gedichte von Paul Klee*. [Recenzió Paul Klee *Gedichte* című kötetéről.] In: *GeMa*. Szerk: Katona Tünde. Szeged, 2014. 64-65.