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Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Kalligram

(_sjanger) Ordet er en sammensetning av stavelser fra de franske ordene for “kalligrafi” og “ideogram” (Bouby 2001). Fra gresk “kallos”: “vakker”, og gresk “gramma”: “bokstav”. En sjanger der ordene danner ulike figurer og former. En type grafisk diktning, nært beslektet med konkret poesi. Disse tekstene/ diktene er ikke høyt-leselige på tradisjonell måte. Sjangeren er oppkalt etter Guillaume Apollinaires samling *Calligrammes* (1918). Apollinaire lagde selv ordet. Han lagde omtrent 150 slike visuelle dikt (Bohn 2008).

Betydningen av et kalligram er dobbel: både litterær (ordene) og visuell (tegningen) (Nayrolles 1987 s. 67). Den verbale teksten handler ofte direkte eller indirekte om det det visuelle viser, men det er ikke alltid en slik likhet.

“Appollinaire was an influential poet active in the early 20th century [...] Drawing on his ability to visualize meaning in a concrete form, in 1918 he began using the term “*calligrammes*” (henceforth calligrams) a neologism that combined the terms “*calligraphie*” (calligraphy) and “*idéogramme*” (ideogram) and was thus etymologically rooted in the Greek terms *kallos* (beauty) and *gramma* (letter) to refer to a new, particularly French, literary style. In her dictionary of poetry, Michèle Aquien (1993) explains that calligrams was derived from the words “calligraphy” and “idéogram”; from the Greek language kallos “beauty” and gramma “letter”) in a poetry collection published in 1918. Several poems presented, through combinations of letters and words, the poetic subject (which he previously termed “lyrical ideograms”).” (Eva Agustin og Wening Udasmoro i <https://media.neliti.com/media/publications/496121-none-4d113fdd.pdf>; lesedato 18.04.23)

“A book of poetry by French writer Guillaume Apollinaire, noted for its use of “calligrams” [...] typeface and arrangement of words on the page add to the meaning of the compositions. In this way, the collection can be seen as a contribution to the tradition of concrete or visual poetry. Considered as the forefather of Surrealism, Apollinaire described his work as follows: “The Calligrammes are an idealisation of free verse poetry and typographical precision in an era when typography is reaching a brilliant end to its career, at the dawn of the new means of reproduction that are the cinema and the phonograph.” (Guillaume

Apollinaire, in a letter to André Billy) Subtitled “Poems of Peace and War 1913-1916”, many of the poems deal with Apollinaire’s wartime experience as both an artilleryman and infantry officer. He was badly hurt in 1916 with a shrapnel wound to his temple and it was during his recovery that he coined the word “sur-realism” in the programme notes for Jean Cocteau’s and Erik Satie’s ballet *Parade*. Although he made an eventual recovery the injury weakened him and Apollinaire became one of the many victims of the 1918 Spanish Flu pandemic. Published the year of his death, *Calligrammes* remains one of the most influential books of the twentieth century.” (<https://publicdomainreview.org/collection/apollinaire-s-calligrammes-1918>; lesedato 18.04.23)

Apollinaire var påvirket av kubistiske malere (Moucherif Abdelhakim i <https://czasopisma.kul.pl>; lesedato 18.04.23).

Noen mener å finne forløpere lenge før Apollinares tid, f.eks. i grekeren Theokrits dikt om Pan-fløyten, der versenes forskjellige lengder gir et bilde av en Pan-fløyte (Nayrolles 1987 s. 67). Greske dikt formet som f.eks. vaser, vinger og egg ble kalt “teknopaignia” (“technopaignion”). “Picture writing as such has always found a place in magic and in the preparation of amulets, but as a distinct literary art form it can be traced back to the Greek poet Simias, who in the 4th century BC wrote poetry in the shape of an egg, a double axe, and the wings of a bird. Simias was not the only Greek poet who used this art form; the tradition continued and was eventually, in the 6th century, introduced into Christian Europe by the Bishop of Poitiers, Venatius Fortunatus, who wrote his poem *De Sancta Cruce* in the form of a cross. Calligrams (text pictures, where the shape of the object or layout of the text is determined by the subject matter of the writing itself) remained popular throughout the Middle Ages, the Baroque period, indeed right up to the present time” (Gaur 1987 s. 179).

I middelalderen og senere ble det skapt mye “teologisk semantisert romsyntaks” (Schmitz og Wenzel 2003 s. 24), f.eks. i form av kors, og allianser mellom poesi og geometri. Disse tekstene skulle være lette å memorere (s. 24). “Kalligrammer har for øvrig sine ekvivalenter i middelalderen, carmina figurata.” (Patricia Michaud i <https://www.unifr.ch/universitas/fr/editions/2019-2020/la-mort/>; lesedato 18.04.23) Deb tyske benediktinermunken Hrabanus Maurus lagde figurdikt, med kors, sirkler og andre figurer. I en bok med tittelen *Sylvae*, trykt i 1592, finnes det et kalligram som danner et par briller (to doble rundinger og en bøyd stang mellom dem) (Fontaine 1994 s. 54).

Peignot Jérôme omtaler i boka *Om kalligram* (1978; på fransk) at arabiske kalligrammer ofte tar utgangspunkt i basmala, som er en åpningsformulering i de fleste kapitlene i Koranen: “I Guds, den barmhjertiges, den nåderikes navn”. Disse ordene har i arabisk historie blitt utformet visuelt på mange måter, f.eks. i form av en pære. Basmala er en hyllest til Guds og hans profets storhet, og i kalligrammer

blir dette synliggjort (https://www.persee.fr/docAsPDF/colan_0336-1500_1980_num_47_1_3460.pdf; lesedato 08.08.23)

Et eksempel på et Apollinaire-kalligram:

FLAITT
TAMM H
DME J
N E R
E V T
M O E
en L
R I
E G
N

Apollinaire har latt to større bokstaver enn de øvrige markere begynnelsen på to av ordene. Et ord er uten blokkbokstaver (“à” i originalen, “en” i HRs oversettelse ovenfor). “Diktet” er både ikonisk og lingvistisk: hjertet og flammen både vises og skrives.

I de tre bildene nedenfor er ordene i kalligrammer av Apollinaire erstattet med streker, slik at bildene kun gir et visuelt inntrykk av hvordan diktene ser ut:





I det nederste kalligrammet består de seks værhårene av ordene “miaou!” og kattehalen består av det samme ordet fire ganger og med tre utropstegn til slutt.

“The term “Calligramme” was coined by Guillaume Apollinaire to designate his own figurative texts where the outlines of a pattern are represented not by drawing but by a line of written text. [...] In “La cravate et la montre” the longer and longer phrases that take up the last hours on the dial of the watch, shortening the distances between one hour and the next, tell us that the last hours go by more quickly; in their turn the longer writings, wanting a longer reading time, represent visually the greater duration of the strokes that spell the extreme hours” (G. Pozzi, “La parola dipinta”, 1981). (P.50) In “Voyage” the engine drags its load through dark dales and lighted plains towards a deep night that cancels, in spite of the starry sky, the images of the fondest memories. The apparent serenity cannot deceive us: the journey takes place in a landscape laden with sad forebodings, as witnessed by the arid cloud and the featherless bird [...] (G. Pozzi, idem). (P.51) The calligramme “2° Cannonier conducteur” will be the memory of the Paris district – the thoroughfare, the palaces, the Eiffel Tower – in contrast with the image of the firearm suggesting the idea of war.” (<http://www.ululate.com/english/visualpoetry/chapter08.htm>; lesedato 03.06.13)

I Apollinares dikt “Coeur couronné et miroir” (oversatt til engelsk med tittelen “Heart Crown and Mirror”) “the words draw the frame of a mirror; the blank of the page is the reflecting glass, while the reflected image is represented by the name of the poet. The surrounding words read: “Dans ce miroir je suis enclos vivant et vrai comme on imagine les anges et non comme sont les reflets” [“I det speilet er jeg levende og sann slik man tenker seg englene er, og ikke slik speilbildene er”]: that “I” is true and not reflected, because it is not seen in reverse as one would see him if it were reflected. Moreover that “I” is represented by a name and not by a profile, that is by the pure identifier of a true and living absent. Curiously enough it is just at the beginning of the book that the most complex and elaborate calligramme is situated, “Lettre-Océan”, which takes up three pages and the calligramme most akin to the futurist parolibere. It may be interpreted as a letter posted to Mexico, containing a series of sentences set in a circle that suggest the idea of Paris; the calligramme ends with a complex series of concentric circles made up of phrases

and noises and this ending seems to us to be a perfect graphic translation of the “poème-conversation” which is a typical solution of simultaneousness by Apollinaire (one could compare it to Marinetti’s “Decalogo della sensibilità motrice” in “Dune” (in “Lacerba”, 1914).” (<http://www.ululate.com/english/visualpoetry/chapter08.htm>; lesedato 03.06.13)

“One very interesting calligramme is the one by Tristan Tzara “Astronomie astronomie” penned on blue squared paper, dated 1916 and now in the Tzara archive in Paris: the sky is seen as a spider’s web of constellations. (P.55) Another prolific author of calligrammes was Pierre Albert-Birot: here is his elegant “Rosace” in “Poésies”, 1916-24) (P.56) or “La fleur de lys” (P.57) or again “L’offrande” (in “La Lune”, 1924), which is a pathetic offering to his friend, the poet Apollinaire who had recently died. (P.58) Other elegant examples of calligrammes are the various typewritten solutions (“Poèmes mécaniques”) by Ilse Garnier in “Rhythme-silence” (P.59) and the bunch of flowers (1964) by the American poetess Mary Ellen Solt. (P.60) By Eugenio Miccini we have a superb calligramme, an ironic essay on a new form of writing (P.61) and by the same author “Poesia” (P.61bis) [...] where philosophy and nature merge. By Franco Spina we here publish a road paved with pages of daily papers entering a wood, that is the material paper is made of going back into the place it had originally come from (1995). (P.64) The calligramme “Lettre” (1980) by Marcello Diotallevi is very witty: letters of the alphabet that become detached and fall to the bottom of the page, as had already dreamt in a nightmare Borges, who tells us about it in “Aleph”.” (<http://www.ululate.com/english/visualpoetry/chapter08.htm>; lesedato 31.05.13).

“I spansktalende litteratur finner vi flere forfattere av kalligram. Blant dem kan vi nevne:

Guillermo de Torre – Spania

Juan Larrea – Spania

Gerardo Diego – Spania

Carlos Oquendo de Amat – Peru

Jorge Eduardo Eielson – Peru

Arturo Corcuera – Peru

Juan José Tablada – Mexico

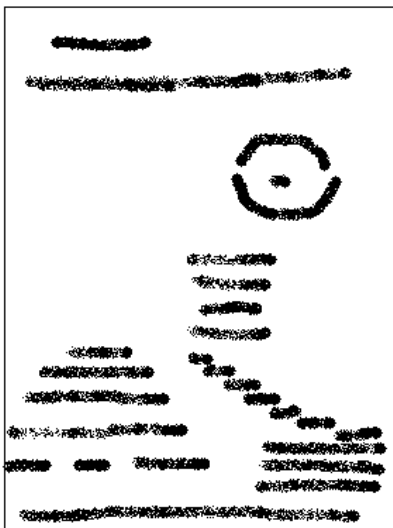
Guillermo Cabrera Infante – Cuba

Oliverio Girondo – Argentina

Francisco Acuña de Figueroa – Uruguay” (<https://www.cultura10.com/no/que-son-los-caligramas/>; lesedato 18.04.23)

Den chilenske forfatteren Vicente Huidobro “decisively influenced the development of modern Spanish poetry. Arriving in the Iberian capital in July 1918, where he spent the next five months, he exhorted the young poets to abandon traditional forms and to embrace an exciting new aesthetic. [...] Huidobro’s latest

volume of poetry, entitled *Horizon carré* (*Square Horizon*). Although most of the visual effects are unremarkable, one composition exploits pictorial conventions in a spectacular fashion. Dedicated to Pablo Picasso, ‘Paysage’ (‘Landscape’) juxtaposes five separate pictograms to create a verbovisual painting. The latter depicts a moonlit scene consisting of a grassy meadow, a huge mountain, a cascading river, a tall tree and the moon itself. Compared to subsequent experiments by other poets, the typographical effects seem crude and relatively inexpressive. The poem is composed entirely of capital letters except for the image of the moon, whose graceful outline is rendered in lower case letters. Through ignorance or inadvertence, the (silent) ‘s’ in ‘regardes’ was originally omitted. The six remaining phrases utilize two different fonts as building blocks. The larger capitals, which connote solidity and weight, make up the tree, the meadow, and the mountain. The smaller capitals are reserved for more fluid objects such as the song and the river. Except for the moon, which is immediately recognizable, the visual images are far from realistic. The tree reminds one of a massive chess piece, the mountain looks like an Aztec pyramid, and the river resembles a floating staircase. Like the visual analogies cultivated by the Italian Futurists, the images are essentially schematic. Eventually, after repeated scrutiny, one realizes that the visual effects are deliberate rather than accidental. Huidobro is not interested in creating realistic portraits of the objects but rather, like Picasso before him, in reducing them to their geometric equivalents. Looming over the entire collection, the book’s title, *Horizon carré*, establishes the basic paradigm at the very beginning. Like the horizon, which is normally circular, the objects in the poem have been modified to conform to Cubist aesthetics.” (Bohn 2008)



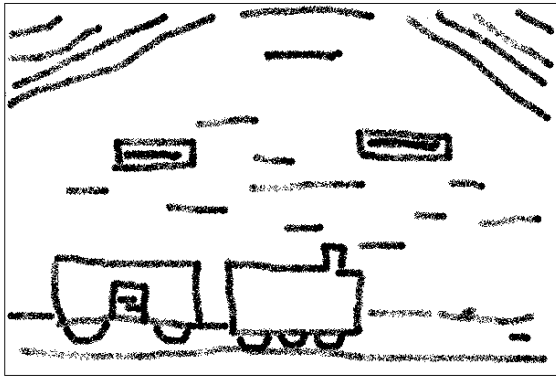
Her er de franske ordene (skrevet med blokkbokstaver) erstattet med streker, for å gi et visuelt inntrykk av hvordan Huidobros dikt ser ut.

Huidobros visuelle landskapsdikt “takes place somewhere in the countryside either at dusk or in the early evening. The reason the tree is higher than the mountain seems to be because it is growing on top of it. This detail is more apparent in a later (authorized?) version of the poem, published in the *Dada Almanach* three years

later, in which the tree is positioned directly above the mountain (Huelsenbeck, 1920, p. 156). That the latter is so absurdly wide simply indicates that it blocks a large part of the speaker's view. Suspended high overhead, the moon contains a double (implicit) metaphor. On the one hand, Huidobro compares the bright disc to a circular mirror, on the other, to the face of the speaker's sweetheart reflected in the mirror. Like the heavenly orb, her beautiful countenance is positively radiant. However, the theme of the reciprocal gaze also operates on another level. For as the woman looks at the moon, the moon unexpectedly looks back at her. Huidobro saves a single word for the center of the circle, where it represents the pupil of an enormous eyeball looking down at us. [...] Like Apollinaire's poem of the same name, on which it is partially modeled, 'Paysage' creates a deliberate confusion between illusion and reality." (Bohn 2008)

Den franske poeten André Breton er mest kjent som en av grunnleggerne av surrealismen. "Breton briefly experimented with visual effects in his own poetry. Published in Dada in March 1920, one of the more captivating experiments was entitled 'Pièce fausse' [...] The first thing one notices is that the vase evoked in the first line is depicted visually. Unfortunately, since the text is rarely printed on a single page, many readers have failed to grasp this fact. For that matter, most editors have also been oblivious to the poem's visual appearance. [...] the vase is tall and graceful [...] 'Pièce fausse' is meant to be a parody – a parody of an operatic aria. The reason repetition plays such an important role is because it has an operatic structure. Breton may even have had a particular opera in mind. Internal evidence suggests that he sought to parody *La Bohème*, composed in 1896 by Giacomo Puccini. [...] the poem's scorn is directed at its own physical appearance and, by implication, at Apollinaire's calligrams." (Bohn 2008)

"The editor of a journal entitled *SIC (Sons, Idées, Couleurs)*, which appeared from 1916 to 1919, Pierre Albert-Birot, was a man of many talents. An active playwright, painter and set designer, he also published a number of visual poems. One of the most interesting examples depicts a locomotive and a passenger car standing in a railroad station. The fact that it is surrounded by an elaborate frame emphasizes its status as a pictorial artifact. Functioning as the composition's title, 'L'HEURE' ('THE HOUR') represents the large clock that was the central fixture of every railroad station. Among other things, the scene recalls Claude Monet's paintings of the Gare Saint-Lazare in Paris. At the top of the page, four diagonal lines of text on either side represent the station's peaked roof." (Bohn 2008)



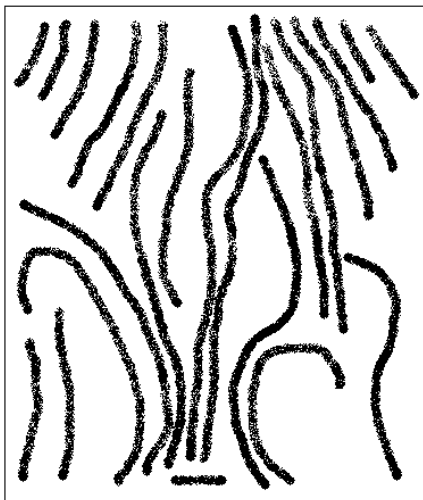
Ordet “L’HEURE” er skrevet vannrett nesten øverst i midten, ikke i sirkel som en rund klokke.

“Since the passenger car is stationed in front of the departure sign, the train must be preparing to leave. As the time to depart approaches, the air is filled with sudden tears and emotional goodbyes. Deciphering the train itself, which is outlined in cursive script, poses a series of new problems. The complicated visual demands placed on the poet by the composition (and vice versa) ensured that little attention would be paid to its verbal requirements. Although a correct reading strategy does exist, it violates the reader’s expectations at every turn. The only way to proceed is through trial and error. The first problem that confronts the reader is deciding where to begin. Although it is tempting to tackle the passenger car first, since it is on the left, the fact that the locomotive’s message begins with a larger capital signals this as the place to start. Since the locomotive pulls the rest of the train, this strategy makes perfectly good sense. The reader basically proceeds in a clockwise direction, rotating the page to the left or the right as necessary. While the transition between the top of the drawing and its right side is relatively smooth, the message suddenly breaks off. Casting around for the missing fragment, one discovers that it constitutes the figure’s left side. Thereafter, the reader performs the same operation on the passenger car, which differs from the locomotive in one important respect. Its lower edge extends all the way across the page, forming the locomotive’s lower edge as well. The poet adopts a smaller font for the remainder of the train, which makes it harder to read. Proceeding from left to right, one deciphers the passenger car’s left wheel, the door, the right wheel, and each of the wheels belonging to the locomotive. The last three words form a primitive connecting-rod joining the latter’s wheels together. Despite a few grammatical irregularities, the text reads as follows:

“I go straight ahead as fast as I / can I igno / re hope
 Many people en / ter crying and / exit / laughing
 perhaps I take it and despair away
 those who depart at night and arrive when it is day
 I leave you to your destiny
 love each other as the locomotive loves the rails.”

The first message is uttered by the locomotive, which is proud of its tremendous power and speed. Oblivious to human distractions such as love and hope, it eagerly plunges ahead, determined to reach its destination. The second message is uttered by the passenger car, which is proud of the security and comfort it offers. By the end of the journey, the tearful goodbyes have been forgotten and the passengers are thoroughly enjoying themselves. Travel by train is not only pleasurable, the speaker observes, but positively therapeutic.” (Bohn 2008)

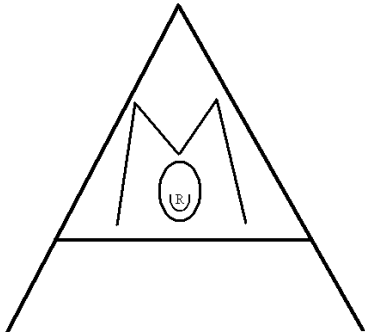
“Apollinaire’s tragic death in 1918 profoundly affected the members of the French avantgarde, who suddenly found themselves without a leader. Since Albert-Birot had worked so closely with him, his personal sense of loss was especially great. [...] Entitled ‘Offrande’ (‘Offering’), another visual poem was composed a few years later while Albert-Birot was vacationing in Monaco. Recalling that Apollinaire spent much of his childhood there, he decided to create a visual dialogue between himself and the poet in heaven. This explains why the composition is structured vertically and why it is divided into two halves. The lower portion is reserved for Albert-Birot, whose words ascend toward the top of the page, and the upper portion for Apollinaire, whose response descends in the opposite direction. The first message requires a quarter turn to the right to decipher, the second message, a half turn to the left.” (Bohn 2008)



“Albert-Birot’s words are depicted as tropical vegetation and Apollinaire’s words as rays of sunlight. Each metaphor complements the other and comments on the relationship between the two poets. Just as plants derive energy from sunlight, Albert-Birot’s poetry derives its inspiration from Apollinaire’s example. Like tropical flowers basking in the sun, it absorbs his radiant message. [...] A serious conflict exists as well between the two speeches, which supposedly constitute a dialogue. What looks like a response on Apollinaire’s part is not a response at all. Instead of replying to Albert-Birot’s affectionate greetings, he addresses his friends in general. However, the message he sends them is far from inspiring. Apollinaire first asks if his star is beautiful. Then he commands his friends to sing his praises,

so his star will shine more brightly. Instead of offering words of wisdom, all he seems to care about is his posthumous reputation. Ironically, although the poem was originally conceived as a homage to Apollinaire, it portrays him in a somewhat unflattering light.” (Bohn 2008)

Den franske etnografen og forfatteren Michel Leiris ga i 1939 ut en samling med ti kalligrammer under tittelen *Ordliste: Jeg strammer mine gloser*, der han skriver det franske ordet for kjærlighet slik:



Leiris' bok har 10 kalligrammer og 16 litografier av André Masson.

“Contemporary books containing science calligrams include *Crystallography* (1994) and *The Xenotext: Book 1* (2015) by Christian Bök. Throughout these collections, Bök displays intricate calligrams based on chemical structures, astronomy, and fractals. [...] blending science, poetry, and visual art may reveal innovative creative directions for contemporary poets, help sustain vispo [= visual poetry] as a genre, and contribute to the interdisciplinary field of science communication. [...] The calligram was popularised in the early 20th century by Apollinaire [...] and continues to appear in contemporary poetry. [...] calligrams are characterised by comparatively clear connections between words and images [...] a point of distinction within the broad vispo genre.” (Michael J. Leach i <https://textjournal.scholasticahq.com>; lesedato 08.08.23)

“[E]xamples of science calligrams can be seen in two frequently anthologised and relatively accessible pieces composed in Portuguese by Brazilian poet Augusto de Campos during the 1950s (Williams, 1967). The first example presents words related to human birth and development in the shape of an egg [...] A further science calligram by de Campos, entitled ‘Terremoto’ (Portuguese for ‘Earthquake’), is closely related to the preceding example. Combining words such as ‘egg’, ‘ball of thread’, ‘sun’, ‘star’, ‘thermometer’, and ‘death, this sprawling poem visually suggest a constellation (Williams, 1967). De Campos describes it as a ‘generative poem ... with cosmic and existential hints. A kind of ‘portable cosmogony’ in cross-word form’ (Williams, 1967). Bohn notes that this piece ... covers the entire gamut of human existence, from the moment of conception to the moment of death. ... The arrangement of the words on the page mirrors that of the

stars in the heavens.” (Michael J. Leach i <https://textjournal.scholasticahq.com>; lesedato 08.08.23)

“In England, further examples of science calligrams have been published on a website called *Poetry in Data* (Stone, 2018). This outlet focuses on the presentation of scientific information through both poetry and data, including graphs and diagrams. To date, most of the pieces on *Poetry in Data* were composed by the website’s founder, Manchester-based technical analyst and poet James Stone. Stone has been experimenting at the intersection of poetry and data as he believes ‘both have a high density of meaning per bit of information’ ” (Michael J. Leach i <https://textjournal.scholasticahq.com>; lesedato 08.08.23).

“The Animated Calligram: Alex Gopher’s *The child* [1999] [...] according to our typology, this text is an example of sequence-based electronic writing [...] The child reminds the reader of another animated calligram work: Jeffrey Shaw’s *Legible City*. However, *Legible City* is an interactive art installation, which, moreover, requires the active and physical participation of its “readers”. The reader needs to sit on a stationary bicycle and to pedal, like this she will go thorough simulated city streets and architectural structures made of letters, words, and sentences that are projected on a large screen. [...] In *The child*, the language, is conceived as an imitation of the objects that it indicates. The child follows the calligram tradition begun by Simmias of Rhodes at about 325BCE [...] *The child* is an evolution of the calligram, it is an animated calligram. Thanks to the electronic medium, it realizes the potentialities of visual poetry in the digital environment. In *The child* the language materializes in the writing. The words paint the landscape of Manhattan thus: the skyscrapers, the cars, the taxis, “a very very long cadillac” are composed of dense word skins. According to Michel Foucault the calligram makes the text say what the painting represents. This calligram focus on words: words become things. [...] there is an isomorphism between the form of the expression and the form of the content, the text is shown while showing us what is happening. [...] Because of the use of different shapes and sizes of words two syntagms stand out more than the others: “anxious face”, and “husband”. The letters of “anxious face” appear in a special font, recalling with humor the typography used in the posters of horror films [...] Moreover these two words are pulsing as would a thumping heart which is anxious. Finally, “pregnant” swells and contracts, reproducing in a metaphoric way the imminence of childbirth. When they leave the apartment to go to the hospital, the verse lines move like a person walking. A “lift”, totally made up of capital letters descends to the ground floor, and even if it is only a small object on the left side of the screen it attracts more of the reader’s attention than the bigger block of letters forming a skyscraper on the right [...] The word “Brooklyn” forms the mythical bridge of Brooklyn. The two “O”s of “Brooklyn” become bigger and transform themselves into two short tunnels where the words/cars go. The scene remains in motion, the reader follows the text by collecting moving words. Words/cars crash into each other, simulating an accident; letters become objects: a “H” becomes hospital. The writing is thus reborn as image. The

use of words is not the only method to convey the meaning and they fill the space according to the temporality. Indeed, the electronic nature of this poetic experiment makes it possible to go beyond the usual static structure of drawing, makes it possible to connect the words to actions, to build a narrative time in the static world of the poem.” (Rosario 2011)

“Maria Mencía’s *Birds Singing Other Birds Songs* [2001] is an example of the animated calligram, where the letters draw the figure under the reader’s eyes. The text is composed of 13 “sequences” that can be activated one at a time, all together, or according to the combination the reader prefers. At any time the reader can stop one sequence and click another one to manipulate in some way its temporality. [...] The words are decomposed to become phonemes, the smallest phonetic unit in language that is capable of conveying a distinction in meaning, or to represent typographically just sounds. For instance, in the 13th sequence a white bird contains pumping letters that can form a verb see. The words don’t have a clear meaning, the reader must seek it. Words construct forms: the calligram of a bird; but also they deconstruct them as in the 4th sequence. The conceptual basis for the work is an exploration of the translation process from birds’ sounds into language and back to birds’ songs via the human voice with the knowledge of language. These birds are animated ‘text birds’ singing the sound of their own text while flying. The letters, which create the birds’ physical outlines, correspond to the transcribed sound made by each of the birds. The sound is produced by the human voice slightly manipulated in the computer. Nevertheless, the sound does not correspond to the visual representation of the word bird, as the birds appear on screen in a random manner. If the “reader” activates all the 13 sequences into which the work is divided, she will listen to a flock of singing birds and watch a sequence where letters form, transform, deform themselves. Through her play with letters, sounds and forms Mencía proposes a way to watch and to seemingly touch sound. At the same time, she suggests that the language used in the poem still has to find its form and its identity.” (Rosario 2011)

I Simon Strangers roman *Mnem* (2008) er det på s. 235 en illustrasjon der ordet “tulipan” er brukt 166 ganger og former en tulipan.

Kalligram-lignende tekster har blitt brukt i reklamer. I en bok med analyser av reklamebilder skriver Judith Williamson: “[T]he calligram tries to unite referent and sign, again giving the impression of producing ‘transparent’ meaning”; “The signified product is organised in space according to the shape of language”; “In Calligraphy words cannot be merely signs, either in their signifying function or material appearance; they must appear to incorporate the referent itself.” (Williamson 1978 s. 91) Et kalligram med en reklametekst ble betalt av den norske møbelprodusenten Stokke. Bildet viser en person “lagd av ord” som sitter på en stol (den har merkenavnet “Balans”). Ordene som utgjør denne sittende personen forteller om en undersøkelse om verdens mest behagelige møbler m.m.

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>