

Bibliotekarstudentens nettleksikon om litteratur og medier

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

Anagram

(_litterær_praksis) Bokstavene i et ord eller i en setning brukes til å lage nye ord og betydninger. Anagrammer er ord som har oppstått ved at bokstavene i andre ord har byttet rekkefølge. F.eks. “rose” og “eros”. MARO, AMOR, ROMA er tre ulike ord lagd av de samme bokstavene. Shakespeares skremmende fantasiskapning “Caliban” i skuespillet *The Tempest* er et anagram for “Canibal”.

“An anagram is formed when letters in a name, word or phrase are rearranged into another name, word or phrase. The new word has the exact same number of letters as the original word. You may use the original letters only once in the formation of the new word. Creativity abounds once you get really good at forming anagrams because the new words could consequently describe the word or personal characteristics of a particular person you know or even a celebrity. For example, a funny anagram of George Bush is ‘he bugs Gore’. A clever anagram of Tom Cruise is ‘I’m so cuter’.” (<http://www.anagrammer.com/anagrammer/>; lesedato 31.10.14)

“A word, phrase, sentence, name, or title made from another by the rearrangement of its letters. The basic rule of anagramming is that all the letters must be used once and only once, as in “cone” made from the letters of the word “once.” The best anagrams are meaningful and related in some way to the original subject. Anagrams are often humorous (example: Adolf Hitler = Heil, old fart).” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

Andre eksempler:

parliament – partial men

Clint Eastwood – Old West Action

The end of the World is nigh! – Down this hole, frightened.

The best things in life are free. – Nail-biting refreshes the feet!

A stitch in time saves nine. – Is this meant as incentive?

If at first you don't succeed... – ...try deft, if cautious, second.

One good turn deserves another. – Do rogues endorse that? No, never!

To cast pearls before swine. – One's labor is perfect waste.

Many a true word is spoken in jest. – Men joke, and so win trusty praise.

The meaning of life. – The fine game of nil.

Please hold the line. – Telephone aids Hell.

Time and tide wait for no man. – Notified madman into water.

Say it with flowers. – We flirt so this way.

Kommaer, utropstegn, spørsmålstegn osv. blir ofte lagt til, eventuelt fjernet. Hva som skrives med små og store bokstaver endrer seg også. “Révolution française” (“Fransk revolusjon”, dvs. den store franske revolusjonen i 1789) kan, hvis aksentene fjernes, omformes til “Un veto corse la finira” (“Et korsikansk veto avsluttet den”, som sikter til hvordan korsikaneren Napoleon “kuppet” revolusjonen) (Groupe my 1982 s. 63).

“Once called an Alchemy of Wit, an anagram is defined as the forming of a new phrase or word by transposing the same letters from another phrase or word. All letters must be used and none are to be added in order to be considered a true anagram. [...] A professional anagrammatist strives to form a connection with the newly ordered letters from the initial letters. For instance, as shown in the Harry Potter series with ‘Tom Marvolo Riddle’ being changed into ‘I Am Lord Voldemort’; the transposing revealed who he really was. This clever relationship of names was one of the first uses for anagrams. Cabalists were widely known to have applied anagrams to people's names. Called Themuru, implying change, the rearranging of letters in a name was believed to unveil hidden meanings and the spiritual natures correlating to that person. Pythagoras (6th century BC) is also thought to have used anagrams to discover a person's destiny. [...] Anagrams became extremely popular in the middle ages. Regularly known users during the period were scientists. Unwilling to reveal what they knew, either out of fear for offending the church or unready to present all facts, they concealed their findings by applying anagrams. Releasing a collection of letters, which were known to hold meaning but not understood by others, scientists were still able to lay claim to their discoveries. Galileo is known to have created the following string of letters which he then sent in a letter to a friend:

Smaismrmilmepoetaaleumibunenugttauiras

He later disclosed the muddled string as the anagram for *Altissimum planetam tergeminum observavi* (I have observed the most distant of planets to have triple form).

Another common usage of transposing letters of the time has been recognized in Biblical anagrams. One of the most popular Latin anagrams known is formed from a question asked by Pilate to Jesus in John 18:38:

“*Quid est veritas?*” translated as “What is Truth?”

No answer was provided to Pilate. However, an anagram unveiled, ‘*Est vir qui adest*’, which translates to, “He is the man before you”. Those with eyes to see knew the answer and the deeper level of awareness remained hidden to others. Isaiah is believed to have predicted this event in Verse 53:7; “He is brought as a lamb to slaughter, and as sheep before her shearers is silent, so he did not open his mouth.” ” (Jenny Kile i <http://mysteriouswritings.com/the-history-and-secrets-of-the-anagram/>; lesedato 23.02.15)

Den franske renessansedikteren Maurice Scève skrev *Délie, den høyeste dydens mål* (1544), en samling dikt der “Délie” er et anagram for “l’idée” og henviser til den varianten av platonisme som Scève var påvirket av (Ligny og Rousselot 2016 s. 26).

“The anagrammatic method is only due to the reordering of letters, without any references to the real world. Hence the Baroque treatises contain a variety of instructions, which make obvious the causal connection between permuting letters and mechanical devices. In his *Helikon* [1640], Philipp von Zesen gives recommendations to facilitate writing anagrams by using cardboard letters: “So that the poet, who wants to imitate this, does not have to think so much about the spelling and interpretation of the letters and names, I advise him to cut out all letters from card-games. He should take as many as are in the word, lay them down and invert them until one or several meaningful words have been created from the first, which he can use for his creation. Or, in order not to have to cut up so many card-games, and so that the godless people can keep their bible as a whole, I should like to advise him that he write down a letter on one card-game only, or on something else, and then mix them up and change them around.” (Transl. from Zesen 1656/1977, 174) Considerations on which means and tools are best suited for producing anagrams have not only been made in the Baroque era.” (Jörgen Schäfer i <http://cybertext.hum.jyu.fi/articles/77.pdf>; lesedato 13.08.15)

Den tyske barokkdikteren Quirinus Kuhlmann brukte ofte anagrammer i sin diktning og tilla dem dyp betydning (Szyrocki 1968 s. 161).

I middelalderen var det mange hymner som inneholdt ordsymbolikk og anagrammer, f.eks. ble ordene “Eva” og “Ave” brukt, som i denne hymnen: “Ta i

mot dette ave / som vasker oss fri fra våre synder // Ved “ave” renses du våre synder / når du vender om Evas navn” (“Sumens illud ave / Nos emundans a vae // Nostrum vae per ave tollis / Nomen Evae dum revolvitur”; sitert fra Schapiro 2000 s. 148). Fra kristendommens tidlige fase hadde kirkefedrene lagt merke til at “Eva” kunne bli til “ave”, og navnene hang sammen: Evas synd ble sonet bort gjennom Marias gudsoppdrag (Schapiro 2000 s. 185-187).

Innen alkymien spilte anagrammer en betydelig rolle (Liede 1963 s. 271 i bind 2). Også andre hemmelighetsfulle “vitenskaper” anvendte dette virkemidlet. Den franske 1500-talls-astronomen og profeten Nostradamus brukte anagrammer for ikke å bli anklaget av inkvisisjonen for trolldomskunster. Og ved hjelp av anagrammer kan tekstene hans i dag tolkes på mange måter, f.eks. at han forutså atomulykken i Tsjernobyl.

Ordet “honorificabilitudinitatibus” blir brukt av personen Costard i begynnelsen av 5. akt i William Shakespeares komedie *Love’s Labour’s Lost* (skrevet på 1590-tallet). Ordet er påfallende ved å være et av de lengste ordene Shakespeare bruker og ved å ha usikker betydning. Meningen har blitt tolket til å bety “tilstanden man er i når man blir beæret”, men det har også blitt oppfattet som et anagram for “hi ludi, F. Baconis nati, tuiti orbi”, som kan oversettes med “Disse skuespillene, født av F Bacon, er bevart for verden”. Det skulle i så fall tilsi at det var forfatteren Francis Bacon som skjuler seg bak Shakespeares gåtefulle identitet.

Den franske renessanseforfatteren François Rabelais ga ut boka *Pantagruel* (1532) under anagram-pseudonymet Alcofribas Nasier. Den tyske 1600-tallsforfatteren Hans Jakob Christoffel Grimmelshausen brukte pseudonymer som mer eller mindre var anagrammer av hans eget navn, bl.a. German Schleifheim von Sulsfort (Bohnsack og Foltin 1999 s. 57). “Johann Heinrich Alsted (Alstedius), the author of a massive *Encyclopedia* (1630), earned the anagrammatic nickname of “sedulitas” – conscientiousness – for one of the virtues he held most dear.” (Blair 2003) Den rumensk-jødiske dikteren Paul Celan het egentlig Paul Ancel, men begynte å bruke sitt anagramnavn i 1947 (Hamacher og Menninghaus 1988 s. 127).

I franskmannen Honoré de Balzacs roman *Den gamle piken* (1836) heter den kvinnelige hovedpersonen Rose Cormon. Hennes etternavn er et anagram for (uttalen av) “mon corps”, “min kropp”, i en roman som i stor grad handler om kroppslig begjær. I den britiske forfatteren Samuel Butlers roman *Erewhon, or Over the Range* (1872) er ordet i hovedtittelen (nesten) ordet “nowhere” skrevet baklengs. En tysk oversettelse av denne boka med tittelen *Ergindwon* (1879) har et anagram for “irgendwo” (“hvor som helst”), men uttalen ligner ordet “irgendwann” (“når som helst”) (Gräfrath 1993 s. 189).

Den franske dikteren Paul Verlaine brukte anagram-navnet Pauvre Lélian om seg selv. Surrealisten André Breton lagde dette anagrammet: Salvador Dali – avida dollars [dvs. jeg elsker dollars] (Weller 1977 s. 8). “Vladimir Nabokov appears

anagramized as “Vivian Darkbloom” in *Lolita*”, dvs. i Nabokovs roman fra 1955 (Stam 1992 s. 131). Hovedpersonen i den svenske forfatteren Mara Lee sin roman *Salome* (2011), en tekst som spiller intertekstuelte på den bibelske fortellingen, heter Elsa Mo, et anagram for Salome.

Tyskeren Werner Krauss var i 1942 medlem av motstandsgruppa Røde kapell, og ble fengslet av nazistene. I fengselet skrev han en roman som ble publisert i 1946, med tittelen *PLN: Den halykoniske sjelens lidenskaper*. Ordet “halykonisch” i tittelen er et anagram for “halkyonisch”, en gresk mytologisk betegnelse for å være munter, rolig og tålmodig. “Halykonisch” i tittelen står for det motsatte: den tyske sjels dysterhet og tragiske anspenhet slik det kom til uttrykk i Nazi-Tyskland (Helmuth Kiesel i <https://journals.openedition.org/germanica/5399>; lesedato 23.08.22).

Den amerikanske tegneserieskaperen Daniel Clowes tegnet på 1990-tallet serien *Ghost World*. En av personene i serien har et navn som er et anagram av hans eget: Enid Coleslaw.

I krimforfatteren Ellery Queen (pseudonym for amerikanerne Frederic Dannay og Manfred Bennington Lee) sin roman *Ten Days' Wonder* (1948) bruker en av personene pseudonymet H. H. Wayne fordi det er et anagram for jødernes gud Yahweh. Etterforskeren kombinerer også bokstavene i navnet Lia Mason for å finne en forklaring på krimgåten, og kommer opp med disse kombinasjonene:

A Silo Man
O Animals
Nail Amos
Siam Loan
Alamo Sin
Mona Lisa
Salomina

Disse navnene peker mot en indre dynamikk som førte til drapet, de er så å si “virkelighetens innvoller” (Narcejac 1975 s. 122). For eksempel har både Lia Mason og Mona Lisa en gåtefull skjønnhet. H. H. Wayne mener at han deltar i Yahwehs skapende kraft, og vil bli allmektig (Narcejac 1975 s. 123).

Salman Rushdies fantasyroman *Grimus* (1975) har en tittel som er et anagram for det persiske ordet “Simurg”, som er en slags fuglegud. “Word-play, another predominant Rushdie characteristic, runs rampant in *Grimus*. Grimus is an anagram of Simurg, the allpowerful mythic bird of Arab lore; the mountain of Calf is Kaf, an Arabic letter that has esoteric associations; Thera, Gorf, are self-evident anagrams, and Deggle’s (part-clown, part-Mephistopheles) favourite word of leave taking is “Ethiopia” derived from “Abyssinia – I’ll be seein’ you.” ” (<http://ariel.synergiesprairies.ca/ariel/index.php/ariel/article/>; lesedato 10.02.15)

“The world of *Grimus* follows a Chinese-box pattern. Flapping Eagle stands on the lowest level, which is supposedly supervised by Grimus; this first level universe is in turn observed by an alien being called a Gorf, who, being the highest intradiegetic perceiving subject, is therefore one degree below the narrative agency. [...] It is important to note that the Gorfic versions of their universe (their Nirveesu) are anagrammatical reorderings of words such as “earth,” “sun,” “milky way” and “dimension.” Therefore the Gorf’s skill lies in their ability to re-organize their environment [...] This anagrammatical reordering is not restricted to language but affects the way the Gorf perceives and therefore constitutes the world. The fictional universe of Calf Island for example, as it is perceived by Koax the Gorf and as it has indeed been constructed is based on the anagrammatical reworking of the word “Grimus” that is to say “Simurg,” the mythical bird of the Persian legend upon which the novel of Salman Rushdie has been built (the intertextual process working backwards here): “Now, awaiting, the final Ordering, he returned constantly to the contemplation of the basic anagram which had given rise to so much of the essence of Calf Island – the Re-Ordering, which could be made of the name Grimus. This anagram was Simurg.” (G 197) The world according to the Gorf is no doubt a metaphor of the writing process.” (<http://ebc.chez-alice.fr/ebc87.html>; lesedato 04.02.15)

“In the 1980s, German literature saw a sort of boom of the anagram initiated by writers such as Oskar Pastior or Elfriede Czurda who published entire books of anagrams. [...] Other writers who have rediscovered the genre since then include Liesl Ujvary (*rosen, zugaben*, 1983), André Thomkins (*Gesammelte Anagramme*, 1987), Kurt Mautz (1911-2000, *Augentest*, 1979; *Ortsbestimmung*, 1984), Brigitta Falkner (*Anagramme, Bildtexte, Comics*, 1992) or Michael Lentz (*Neue Anagramme*, 1998). In 1988, the literary magazine Freibord organized a symposium on the anagram, and in 1989/90, the Schreibheft initiated a collaborative writing project under the title *Das Rosenbaertlein-Experiment* (Kühn 1994).” (Jörgen Schäfer i <http://cybertext.hum.jyu.fi/articles/77.pdf>; lesedato 13.08.15) Kurt Mautz ga også ut *Bokstavbytte: Anagramdikt* (1993).

Den franske dikteren Michelle Grangaud og den rumensk-tyske dikteren Oskar Pastior tilhører den franske diktergruppa Oulipo (“Verksted for potensiell litteratur”). “Their poems are strict anagrams, where each line of the poem is an exact anagram of the title.” (Brian Hart i <http://urp.unca.edu/sites/urp.unca.edu/files/BS11Literature.pdf>; lesedato 27.01.15) (Grangaud har også publisert palindrom-tekster.)

Den amerikanske dikteren Kevin McFadden had skrevet diktet “Variations on a coin’s flip side”, som består av anagrammer:

“*In God we trust.*
Wind gust tore

dirt, new gusto,
 wet grit, sound.
 Dust grew into
 stud, grew into
 student. "I grow
 rust," God went. "I
 wrote its dung
 tune, word gist."
 During set two,
 unit two, dregs
 went turgid. So
 we grind stout.
 Twist or nudge,
 endow, tug, stir,
 now sit, trudge
 its rug. We don't
 trust gin, do we?
 Trust wine. God,
 true swig, don't
 grind us to wet
 guts, not weird
 strong wit due
 west. I do grunt
 its grunt. We do.
 Worst tune – dig?
 We dug. Snort it,
 we'd string out.
 Strung, we do it.
 We trust doing."

Den tyske kunstneren Unica Zürn skrev anagramdikt. "Unica Zürn's poems are extremely formal yet playful: they are anagrammatic constructs, i.e. each line is a strict transposition of the letters of a given line or phrase, usually the title line. There is of course no way in which a translator could be 'faithful' to this process: s/he has to choose one of two roads: either translate the procedure & system of the poem into English, i.e. take the line or sentence Zürn used as her transformational matrix & write an English anagram based on those letters – but this would make for another poem, for the translator's poem – or translate the resulting semantic construct. Now, what makes Zürn's poems gripping work for the reader, is not so much the method – once one knows that she did use a specific procedure to generate her texts, a procedure, furthermore, which is obvious enough & can be described fully in English, i.e. "translated" (which is what I am doing right now) but the meanings/images/soundings the poet is able to construct due to/despite of/with & against her chosen procedures." (Pierre Joris i <http://poemsandpoetics>.

blogspot.no/2009/07/unica-zurn-nine-anagrammatic-poems.html; lesedato 29.03.16)

Den britiske forfatteren Alan Hollinghursts roman *The Folding Star* (1994) ”is highly, although never obtrusively, allusive and is crammed with anagrams, puns, and puzzles – for example, the surname Altidore unscrambles, aptly, as “idolater,” while the book’s title refers to Milton’s *Comus* [et maskespill fra 1634] as well as a poem by William Collins. These encryptions place the novel within a tradition of gay literature, in which homosexual love could only speak its name in riddles.” (Boxall 2006 s. 843)

Den australske forfatteren Greg Egan’s roman *Permutation City* (1994) har et dikt ved 21 verselinjer som epigraf. “Each line is an anagram of “Permutation City” (as are the chapter titles of part 1). A note explains that the poem was “found in the memory of a discarded notebook” in a psychiatric hospital, implying that it was written by Paul Durham while he was institutionalized. In addition, as Ross Farnell notes in one of the few critical articles on *Permutation City*, the short story “Dust,” of which the novel is an expansion, is scattered throughout the novel’s three-hundred-plus pages. This dispersion further suggests that the novel itself could exist in countless permutations, of which we know only one. Egan thus carries over into this work [den tidligere romanen] *Quarantine*’s subtle implication that the coherence of the narrator’s voice amounts to a teleological illusion created by the reader. The logic of Egan’s fictional world implies that there may be as many narrators (and different permutations of the novel we read) as there are billions of alternative selves created by the endlessly proliferating branchings.” (Hayles 2005 s. 227-228)

Den amerikanske poeten Harryette Mullen “uses anagrams in some of her poetry [...] While she admits that anagrams “are somewhat arbitrary and whimsical,” she recognizes their use can become a “systematic effort to demystify the poetic process.” Breaking down this barrier to the poetic process can be further explained by an examination of Mullen’s book-length poem *Muse & Drudge*, where she uses anagrams as well as puns to create dualities indicative of “collaborative reading across cultural boundaries.” And as Mitchum Huehls argues, “we might even read this anagrammatic power of determination as illustrative of the constraining conditions of slavery from which puns and their linguistic excess can be metaphorically liberating.” Anagrams, then, are the constraint which “allow[s] the author to lay down the burden of clichés.” By picking up the new burden of anagrammatic constraint, the writer discovers new words, phrases, and images that may otherwise remained locked away. The dualities in *Muse & Drudge* can exist simultaneously just as a word, a phrase, a name, or even an entire text possesses multiple existences when letters and word order are rearranged.” (Brian Hart i <http://urp.unca.edu/sites/urp.unca.edu/files/BS11Literature.pdf>; lesedato 27.01.15)

Torild Wardenærs diktsamling *Mens Higgsbosonet gnager* (2011) inneholder blant annet anagramtekster. “Anagramdiktet “Arvestykke” ruller og går over atten boksider. [...] De ti tegnene i ordet “arvestykke” kan settes sammen til 3628800 forskjellige anagrammer. Skulle man skrevet ut alle ombyttningene uten mellomrom, ville det krevd 36,288 bind à 100.000 ord. Rekkefølgen av ordsyntagmer som “kase vek tyr”, “sky kreve at” og “tek ska revy” er glad, men meningsløs lydlek. [...] Jan Erik Vold nøyde seg med et snes anagramvers i sin “Kulturuke” fra 1969. [...] Anagrammene kan sammenlignes med den store, endelige mengden fenomener som diktsubjektet ser, tilfeldig sammensatt av et lite, endelig antall partikler. Wardenær har da også vedlagt en lesenøkkel, i sin “Meditasjon over elementærpartiklene”. En av de andre meditasjonene i boken lister opp et antall syndromer, og i det perspektivet kan man se på anagrammene i “Arvestykke” som poetiske mutasjoner.” (*Morgenbladet* 8. – 14. april 2011 s. 39)

Den svenske forfatteren Mara Lee publiserte 1. januar 2011 et “Nyårsdikt” i avisa *Aftonbladet*, der navnet til det høyreorienterte politiske partiet Sverigedemokraterna ble brukt i en rekke langt fra rosende anagrammer:

“[...] formulerats av det parti vars namn är
ett anagram på EGOISTERNA MEDVERKAR.
[...]
det parti vars namn är ett anagram på OMSKRIVA DEGENERERAT
[...]
parti vars namn är ett anagram på MEDGE RAKT AVERSIONER
[...]
genomdriva era sekter
dramatiken vore seger
emigranternas ekade rov
integreras amok vrede” (<http://www.aftonbladet.se/kultur/article12444579.ab>;
lesedato 02.03.15)

“You could say to him [poeten W. H. Auden]: “Please write me a double ballade on the virtues of a certain brand of toothpaste, which also contains at least ten anagrams on the names of well-known politicians, and of which the refrain is as follows ...” Within twenty-four hours, your ballade would be ready – and it would be good.” (Christopher Isherwood sitert fra Perkins 1987 s. 155)

Til sin diktsamling *Blindedikt* (2010) lagde Øyvind Berg “170 anagrammer av sitt eget navn. - Favoritten er “very big nød”, sier han. Han opplever begrensninger som vitaliserende for skrivingen.” (*Morgenbladet* 3. – 9. januar 2014 s. 33)

I den amerikanske regissøren Martin Scorseses film *Shutter Island* (2010) “Andrew Laeddis is an anagram of Edward Daniels, and Rachel Solando is an anagram of Dolores Chanal. In fact, Shutter Island is itself an anagram for Truth and Lies as well as Truths/Denials. Scorsese consistently points to these dualities by means of

reflective surfaces – bodies of water, glass, and even a flask.” (Cari Myers i <http://digitalcommons.unomaha.edu/cgi/;> lesedato 21.08.13)

“ANAGRAMS are words and sentences resulting from the rearrangement of the letters in a given word or sentence. It is surprising that despite the re-awakened interest in the development of language in psychotics, psychics and children, little thought has been given to the anagrammatic interpretation of the coffee grounds of letters. – It is clear that we know very little of the birth and anatomy of the “image.” Man seems to know his language even less well than he knows his own body: the sentence too resembles a body which seems to invite us to decompose it, so that an infinite chain of anagrams may re-compose the truth it contains. At close inspection the anagram is seen to arise from a violent and paradoxical dilemma. It demands the highest possible tension of the form-giving will and, simultaneously, the exclusion of premeditated purposeful shaping, because of the latter’s sterility. The result acknowledges – in a slightly uncanny manner – that it owes more to the help of some “other” than to one’s own consciousness. This sense of an alien responsibility and of one’s own technical limitations – only the given letters may be used and no others can be called upon for help – leads toward a heightened flair, an unrestrained and feverish readiness for discoveries, resulting in a kind of automatism. Chance seems to play a major role in the result, as if without it no language reality were true, for only at the end, after the fact, does it – surprisingly – become clear that this result was necessary, that no other was possible. Writing one anagram each day of the year would leave one with an accurate poetic weather report concerning one’s self at the end of that year.” (Hans Bellmer i <http://poemsandpoetics.blogspot.no/2009/07/unica-zurn-nine-anagrammatic-poems.html;> lesedato 29.03.16)

“What is at stake here is a totally new unity of form, meaning and feeling: language-images that cannot simply be thought up or written up. They enter suddenly and for real into their interconnections, radiating multiple meanings, meandering loops lassoing neighboring sense and sound. They constitute new, multifaceted objects, resembling polyplanes made of mirrors. “Beil” (hatchet) becomes “Lieb” (Love) and “Leib” (body), when the hurried stonehand glides over it; the wonder of it lifts us up and rides away with us on its broomstick. The process remains enigmatic. For this kind of imaging and composing to happen, no doubt an eager hobgoblin – oracularly, sometimes spectacularly – adds much of its own behind the back of the I. A pleasantly disrespectful sprit, in all probability, who is serious only about singing the praises of the improbable, of error and of chance. As if the illogical was relaxation, as if laughter was permitted while thinking, as if error was a way and chance a proof of eternity.” (Hans Bellmer i <http://poemsandpoetics.blogspot.no/2009/07/unica-zurn-nine-anagrammatic-poems.html;> lesedato 29.03.16)

Den sveitsiske lingvisten Ferdinand de Saussure hevdet at han hadde oppdaget “in the ancient Indo-European poetic tradition (early Latin, Greek, and Old German) a

“general principle for composing verse by ‘anagram.’ Many poetic texts in this multiple tradition, such as the hymns of the *Rig Veda*, appear to have been constructed in accordance with the acoustic (phonological) composition of the key word, generally the name (usually never mentioned) of a divinity. The remaining words of a text were chosen in such a way that the sounds (phonemes) of the key word were repeated with a certain regularity.” Saussure accumulated a huge amount of material concerning the place of the anagram in Indo-European poetics, which he was never to publish, for several reasons. First, he was embarrassed by the fact that none of the poets he had studied ever admitted to having consciously employed the anagram as a principle. Second, he was unable to establish definitively that the anagrammatic structures he had found were not the result of chance: “There is no way to resolve the question of chance [in anagrams], as the following illustration will indicate: The most one could say against it is that there is a chance of finding on average in any three lines the means – legitimately or not – to create any anagram whatsoever.” Saussure’s doubts have not obscured the broader methodological significance of the anagram as a graphic model of how one text enters another, of how an external element (such as a name) affects the meaning of a text’s “internal” elements. Saussure himself, in discussing *Die Niebelungen*, had noted that any change in the character of the name being anagrammatized can alter the entire meaning of the text” (Mikhail Iampolski i <http://publishing.cdlib.org/ucpressebooks/>; lesedato 12.02.15).

Saussure mente at anagrammene i disse gamle tekstene “permits us to see how another outside text, a hidden quote, can both organize and modify the order of elements in a given text.” (Mikhail Iampolski i <http://publishing.cdlib.org/ucpressebooks/>; lesedato 12.02.15) Saussure utvidet anagram-begrepet til å omfatte bl.a. hypogrammer. Et teleskopord (eller portmanteau) er en slags sammentrekning av ord, som når “breakfast” og “lunsj” settes sammen til “brunsj”.

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