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ACADEMIA BRASILEIRA DE LETRAS

Elect One and Get Six: Taurino Araújo Has the Profile

A Case Study in Literary Sociology
in the Context of the Brazilian Academy of Letters

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Translated from Portuguese by
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Elect One and Get Six: Taurino Araújo has the Profile — a Case Study in Literary Sociology in the Context of the Academia Brasileira de Letras

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ABSTRACT

This article examines, as a case study in contemporary intellectual and literary sociology, the multidisciplinary profile of Brazilian poet, thinker, jurist, critic, visual artist, professor and cultural organizer TAURINO ARAÚJO, candidate for Chair 32 of the Brazilian Academy of Letters (ACADEMIA BRASILEIRA DE LETRAS). Rather than treating biographical multiplicity as a mere accumulation of professional activities, the study investigates whether a coherent intellectual structure can be identified across apparently heterogeneous fields of production. Drawing on critical assessments by NELSON CERQUEIRA, CELSO CUNHA NETO, of the Brazilian Association of Art Critics (ASSOCIAÇÃO BRASILEIRA DE CRÍTICOS DE ARTE - ABCA), LÍCIA SOARES DE SOUZA, WASHINGTON LUIZ DA TRINDADE, ROMMEL ROBATTO, GUILHERME JOSÉ DE CARVALHO NETO, MÁRIO NELSON CARVALHO and other readers of TAURINO ARAÚJO's work, the article examines the convergence between poetic creation, theoretical thought, Law, literary criticism, cultural agency and visual arts. Particular attention is given to the critical reception of *A Caturna*,

Guadalupe Madre and *Hermenêutica da Desigualdade*, as well as to the concept of the “Seven Doors”, in which six major dimensions of TAURINO ARAÚJO’s trajectory converge into a seventh: integration itself. The study also considers the relationship between this multitrajectory and the cultural genealogy of Chair 32, whose patron, MANUEL DE ARAÚJO PORTO-ALEGRE, likewise combined literature, painting, journalism, theatre, teaching and diplomacy, and whose history includes such multidisciplinary figures as ARIANO SUASSUNA and ZUENIR VENTURA. From this perspective, the scientific and critical interest of TAURINO ARAÚJO’s profile lies not in the enumeration of accomplishments, but in the investigation of an unusual model of intellectual coherence: one in which aesthetic creation, conceptual production, institutional action and cultural mediation operate as interdependent dimensions of a single authorial project. It further examines what may be termed “capacity for the future”: the distinction between retrospective recognition of an accomplished body of work and the prospective intellectual, cultural and institutional potential of an author whose work remains in active development. Within this critical reception, LÍCIA SOARES DE SOUZA has described TAURINO ARAÚJO as “one of the most original thinkers Brazil has ever produced”, while other studies have identified an authorial “scar” in the Portuguese language, transdiscursive coherence, socioliterary achievement and the hypothesis of a genuinely Brazilian epistemology. The case therefore raises a broader question relevant to literary studies, intellectual history and cultural sociology: how should contemporary institutions interpret intellectual identities that can no longer be adequately described through a single disciplinary category?

Keywords: Taurino Araújo; Brazilian literature; intellectual multitrajectory; transdisciplinarity; cultural sociology; literary criticism; Brazilian Academy of Letters; Chair 32; intellectual biography; cultural convergence; poetic creation; theoretical thought; Law; literary criticism; cultural agency; visual arts.

RESUMO

Este artigo examina, como estudo de caso no campo da sociologia intelectual e literária contemporânea, o perfil multidisciplinar do poeta, pensador, jurista, crítico, artista visual, professor e organizador cultural brasileiro TAURINO ARAÚJO, candidato à Cadeira 32 da ACADEMIA BRASILEIRA DE LETRAS. Em vez de tratar a multiplicidade biográfica como simples acumulação de atividades profissionais, o estudo investiga se é possível identificar uma estrutura intelectual coerente entre campos de produção aparentemente heterogêneos. A análise se apoia nas leituras críticas de NELSON CERQUEIRA, CELSO CUNHA NETO, da ASSOCIAÇÃO BRASILEIRA DE CRÍTICOS DE ARTE (ABCA), LÍCIA SOARES DE SOUZA, WASHINGTON LUIZ DA TRINDADE, ROMMEL ROBATTO, GUILHERME JOSÉ DE CARVALHO NETO, MÁRIO NELSON CARVALHO e outros intérpretes da obra de Araújo, examinando a convergência entre criação poética, pensamento teórico, Direito, crítica literária, atuação cultural e artes visuais. Particular atenção é dedicada à recepção crítica de *A Caterna*, *Guadalupe Madre* e *Hermenêutica da Desigualdade*, bem como ao conceito das “*Sete Portas*”, segundo o qual seis grandes dimensões da trajetória de TAURINO ARAÚJO convergem numa sétima: a própria integração. O artigo considera também a relação entre essa multitrajetória e a genealogia cultural da Cadeira 32, cujo patrono, MANUEL DE ARAÚJO PORTO-ALEGRE, igualmente reuniu literatura, pintura, jornalismo, teatro, magistério e diplomacia, e cuja história inclui personalidades multidisciplinares como ARIANO SUASSUNA e ZUENIR VENTURA. Sob essa perspectiva, o interesse científico e crítico do perfil de TAURINO ARAÚJO não reside na enumeração de realizações, mas na investigação de um modelo incomum de coerência intelectual, no qual criação estética, produção conceitual, atuação institucional e

mediação cultural operam como dimensões interdependentes de um mesmo projeto autoral. O estudo examina ainda aquilo que se pode denominar “capacidade de futuro”: a distinção entre o reconhecimento retrospectivo de uma obra já realizada e o potencial intelectual, cultural e institucional prospectivo de um autor cuja produção permanece em pleno desenvolvimento. No âmbito dessa recepção crítica, LÍCIA SOARES DE SOUZA situou TAURINO ARAÚJO entre “os pensadores mais originais que o Brasil já produziu”, enquanto outros estudos identificaram em sua obra uma “cicatriz autoral” na Língua Portuguesa, coerência transdiscursiva, êxito socioliterário e a hipótese de uma epistemologia genuinamente brasileira. O caso suscita, assim, uma questão mais ampla, relevante para os estudos literários, a história intelectual e a sociologia da cultura: como devem as instituições contemporâneas interpretar identidades intelectuais que já não podem ser adequadamente descritas por uma única categoria disciplinar?

Palavras-chave: Taurino Araújo; literatura brasileira; multitrajetória intelectual; transdisciplinaridade; sociologia da cultura; crítica literária; Academia Brasileira de Letras; Cadeira 32; biografia intelectual; convergência cultural: poeta: pensador: jurista: crítico: artista visual; professor; organizador cultural.

Introduction

The multitrajectory of TAURINO ARAÚJO, Bahia’s candidate for Chair 32 of the ACADEMIA BRASILEIRA DE LETRAS, in succession to ZUENIR VENTURA, raises a question larger than any candidacy: what kind of profile can make an Academy ever more alive?

Seen through this lens, the present text deliberately assumes the form of a case study in literary sociology in the context of the ACADEMIA BRASILEIRA DE LETRAS: the candidacy for Chair 32 functions as an institutional observatory from which to examine the relations among oeuvre, critical reception, public circulation, consecration and capacity for cultural action.

As a labor lawyer, I am accustomed to thinking in terms of decision, viability and circumstance. For that reason, I believe a candidacy should not be examined only by the abstract value of its attributes, but by the relationship among those attributes, the moment and the institution for which they are intended. Costs and benefits. Every decision has a cost.

It is from this perspective that I consider TAURINO ARAÚJO, asking not only how much he has accomplished to arrive here, but what his profile can concretely accomplish within the Academia Brasileira de Letras at this moment in its history.

It is well understood that an Academy recognizes bodies of work but does not reward only the past. When it chooses a new immortal, it incorporates an academic into its present and its future. Accordingly, two questions seem to me equally legitimate and pragmatic: what has this intellectual effectively accomplished to arrive here? And what may he still effectively accomplish after becoming immortal?

In TAURINO's case, the first answer must begin precisely where the extraordinary multiplicity of his biography might conceal what is essential. Before all the doors stands the poet, cultivator of more than 3,000 pages containing, among them, some of the most beautiful poems in the Portuguese language. Before the polymath, the poet. This is how TAURINO ARAÚJO arrives at the Academy as a man of letters, and everything else broadens and consolidates that condition.

At the age of 57, TAURINO ARAÚJO presents a poetic production of more than 3,000 pages, moving across different registers: lyric poetry, civic poetry, formal experimentation, narrative poem, existential meditation and the public word. *A Caterna*; *Guadalupe Madre*; *A caçambilha*; *É tarde, mas não é tarde*; *Poema absurdo* — all belong to the same author without merely reproducing the same diction: it is as though we were before indispensable poems.

We are not, then, dealing with poetry added as a literary ornament to a legal career. We are dealing with an autonomous, continuous and extremely relevant body of work, still in motion, in which the definitions of poet and thinker, taken separately, are insufficient to define the *Poeta Civilizacional*. In this sense, perhaps no demonstration is more expressive than the one offered by NELSON CERQUEIRA.

In his critical treatise on *A Caterna*, he follows a poem of only 96 lines until he finds within it a system in which language becomes footwear, body, step, footprint, territory, memory and permanence. In the end, he considers even the designations “poet” and “thinker”, taken separately, insufficient to measure TAURINO, and identifies in his relationship with language an “authorial scar”. See the English edition: [*A Caterna by Taurino Araújo: A Critical Treatise*](#).

Thus, this may be the first genuinely academic question to ask about TAURINO. Not how many books he has published or how many activities he

performs, but: what is he doing with, and transforming in, the Portuguese language?

In *A Caturna*, a rare word ceases to be a lexical curiosity and begins to organize a crossing. PORTUGAL, SERRA DO CARAMULO, RECÔNCAVO and BAHIA become stations of a language that travels, incorporates experience and returns transformed. The poet receives a centuries-old linguistic heritage and seeks to return it bearing his own mark. It is in this sense that NELSON's expression — “authorial scar” — carries such force. The great literary question ceases to be the quantity of production and becomes the existence of a recognizable voice.

Castro Alves: inheriting without repeating

It is also necessary to understand the place of CASTRO ALVES in TAURINO ARAÚJO's poetry. *É tarde, mas não é tarde* confronts one of the most difficult inheritances for any Bahian poet: Condoreirismo, its verticality, its civic dimension and its confidence in the public power of the word.

TAURINO, however, does not seek to write like CASTRO ALVES. The literary problem is far more interesting: what can CASTRO ALVES still mean after CASTRO ALVES?

In doing so, the upward impulse remains, but it is subjected to another verbal engineering. Flight may become a step; altitude, construction; Romantic proclamation, contemporary interrogation. Freedom, slavery, memory, the Atlantic, Bahia and the public responsibility of the word remain. TAURINO does not imitate the condor: he reinvents verticality.

This is another operation consistent with a phrase that will reappear in this article: to inherit is not to repeat; to transform is not to break away, as demonstrated by the critical essay produced by Edson Reis Santana.

***Guadalupe Madre*: when poetry produces theory**

In *Guadalupe Madre*, the inquiry changes again. The Canadian-Brazilian semiotician LÍCIA SOARES DE SOUZA devoted to the work the 42-

page study [*Female Protagonism in Guadalupe Madre, by Taurino Araújo: A Hypothesis of Transdiscursive Coherence.*](#)

Starting from female protagonism, the study establishes relations among distinct cultural and literary contexts and proposes the hypothesis of transdiscursive coherence. This is relevant because it demonstrates a literature that continues to generate interpretation. Oeuvre and critical reception develop simultaneously.

Indeed, it is within this framework that one of the boldest assessments ever formulated about Taurino should be understood, when LÍCIA places him among “the most original thinkers Brazil has ever produced”.

When the poet becomes a system of thought

It is at this point that *Hermenêutica da Desigualdade* emerges. If poetry prevents TAURINO from being reduced to the jurist, *Hermenêutica da Desigualdade* prevents the jurist from being reduced to the lawyer.

In this sense, the axis of the theory consists in shifting inequality from a merely socioeconomic category to the interpretive field itself: real, social, temporal, technological and symbolic inequalities interfere with the ways in which subjects, institutions and languages produce meaning. The reception of the work records incursions of the theory into 19 fields of knowledge.

For this reason, PEDRO LINO DE CARVALHO JÚNIOR formulated a particularly ambitious characterization: “a genuinely Brazilian epistemology, apart from the concept of absolute truth,” emerging 95 years after the SEMANA DE ARTE MODERNA.

The interest of this approximation to 1922 does not lie in manufacturing historical equivalence. It lies in the hypothesis of a thought that arises from BRAZIL, seeks to elaborate its own categories and, at the same time, claims the capacity for universal circulation.

Perhaps therein lies one of the singularities that criticism perceives in Taurino: poetry and thought do not operate as sealed departments. Thought produces image, and poetic imagination interferes with conceptual elaboration. The word is not merely the vehicle of the concept; it participates in its construction.

Therefore, when LÍCIA speaks of the thinker's originality and NELSON considers the isolated categories of poet and thinker insufficient, the two critics, starting from different objects, approach the same question: the difficulty of separating aesthetic creation from intellectual elaboration in this body of work.

Washington Trindade saw it earlier

There is a particularly interesting document because it predates the current candidacy by fifteen years.

In 2011, Professor Emeritus of the Universidade Federal da Bahia WASHINGTON LUIZ DA TRINDADE, TAURINO's mentor, wrote *Metáfrase ao Comendador Taurino Araújo*. Drawing on a passage by CHATEAUBRIAND about NAPOLEON, he wrote that "divine munificence" had breathed into TAURINO "the strongest breath that the human clay of Jequié could receive". *Metáfrase ao Comendador Taurino Araújo* — text by WASHINGTON LUIZ DA TRINDADE.

The *Metáfrase* is of interest today less for the grandiloquence proper to a tribute than for its anteriority. In 2011, there was no candidacy for Chair 32. The document records that the perception of an uncommon intellectual personality preceded the present circumstances by many years.

Socioliterary achievement

In 2022, ROMMEL ROBATTO employed another analytical instrument. He revisited the typology of A. L. MACHADO NETO, in *A Bahia Intelectual (1900–1930)*, to examine TAURINO according to criteria such as social and political conduct, social sensitivity, capacity for aggregation, degree of intellectual specialization and socioliterary achievement. *Taurino Araújo: baiano de vanguarda, teoria universal* — Rommel Robatto.

The expression deserves attention. Literature does not exist only in the solitary instant of writing. It also exists in reception, circulation,

criticism, the formation of interlocutors and the capacity to participate in cultural life.

Socioliterary achievement, however, is not a popularity contest. It is a category of the social existence of the work. This distinction will become important when we reach public opinion.

Guilherme Carvalho: the tradition that continues

More recently, GUILHERME JOSÉ DE CARVALHO NETO, writing on the official portal of the TRIBUNAL DE JUSTIÇA DA BAHIA about the memory of PAULO FURTADO, explicitly revisited ROMMEL's application of MACHADO NETO's typology to TAURINO, highlighting social capacity for aggregation, socioliterary achievement and intellectual specialization. TRIBUNAL DE JUSTIÇA DA BAHIA — Dois meses sem PAULO FURTADO — GUILHERME JOSÉ DE CARVALHO NETO, TJBA.

The text places the discussion within a broader Bahian tradition. GUILHERME writes that PAULO FURTADO received and honored a lineage that passes through JOSAPHAT MARINHO and SEVERINO VIEIRA, bringing together Law, poetry, art, memory, oeuvre, social presence and capacity for aggregation, and concludes that this tradition must continue.

This lineage, moreover, has documentary confirmation in the very archive of the ACADEMIA DE LETRAS DA BAHIA. In EDVALDO BRITO's inaugural address, published in REVISTA DA ACADEMIA DE LETRAS DA BAHIA, no. 58 (2020), recalling his relationship with PAULO FURTADO, the academic records that he “honors the succession of JOSAPHAT” MARINHO. This formulation makes the idea of continuity mobilized here even more precise: academic succession, in its best sense, is neither heredity nor patronage, but the capacity to receive a tradition and carry it forward effectively.

Intellectual lineage is neither inheritance nor patronage.

What exists is an expanded conception of the jurist. JOSAPHAT MARINHO represents it extraordinarily; PAULO FURTADO, in another generation, does as well. In this tradition, Law does not confine the

intellectual within technique: it communicates with culture, thought, institutions and public life.

Within this intellectual lineage, TAURINO ARAÚJO need not abandon Law to reach literature, nor leave literature at the door when he enters Law. This intellectual lineage also reaches JOAQUIM MONTEIRO CAMINHOÁ and the PRADO VALLADARES phenomenon.

O Mercado das Sete Portas

In the English-language scholarly circulation of this study, this section acquires an additional documentary dimension: MÁRIO NELSON CARVALHO's essay itself is available on SSRN in an English edition, making the "Seven Doors" interpretation directly accessible to an international readership. The English version preserves the Portuguese literary title while rendering its critical subtitle as Seven Paths of an Eloquent, Genuinely Brazilian Vocation. [SSRN / English edition](#)

MÁRIO NELSON CARVALHO found an especially felicitous image for this multitrajectory in TAURINO ARAÚJO: *O MERCADO DAS SETE PORTAS — SETE CAMINHOS DE UMA ELOQUENTE VOCAÇÃO GENUINAMENTE BRASILEIRA*. The availability of this same critical construction in English on SSRN is especially relevant here, because it moves the metaphor of the Seven Doors from local critical reception into international scholarly circulation.

Poet, jurist, lawyer, thinker, journalist, literary critic, visual artist, professor, essayist, organizer, curator, manager and mentor: thirteen fronts of activity can be recognized. Enumerating them, however, does not explain Taurino Araújo. It merely demonstrates why enumeration is insufficient.

MÁRIO NELSON, however, finds another solution. He organizes the trajectory into six major doors — poetry, thought, Law and public life, criticism, cultural construction and art — which open into a seventh: convergence. The seventh door would not add another profession. It would contain the previous ones.

Poetry thinks. Thought interrogates Law. Law encounters public life. Criticism returns thought to creation. Cultural construction turns thought into encounter. Art materializes procedures that reappear in other languages.

MÁRIO NELSON then formulates the decisive question: through which door should TAURINO enter an ACADEMY? His answer: through the *Seven Doors*.¹ In the English edition of MÁRIO NELSON CARVALHO's study, this formulation becomes part of the paper's transnational documentary base rather than remaining only a Portuguese-language reference.

From Canoatan to the Prado Valladares phenomenon

At a very young age, TAURINO ARAÚJO was already moving, within GRUPO DE ARTE CANOATAN, in UBATÃ, among creation, cultural organization and ceremonial practice.

Ceremonial practice deserves to be taken seriously. It teaches one to receive, represent, connect people, understand environments, organize events and give public form to institutional life.

From CANOATAN to the present, the scale, means and interlocutors have changed. The same disposition has remained: to create, aggregate, organize, represent and accomplish.

It is at this point that another key presented by MÁRIO NELSON gains significance: the PRADO VALLADARES phenomenon. The reference matters less as a biographical parallel than as the identification of a type of cultural action whose importance does not end in individual production, because it extends into the capacity to organize, represent, articulate and accomplish.

That is why I consider an apparently administrative expression appropriate to describe one dimension of TAURINO ARAÚJO:

An executive of letters and the arts.

1 In developing the essay, CELSO CUNHA NETO describes the breadth of TAURINO ARAÚJO's profile through his movement among poetry, Law, thought, criticism, teaching, management, mentoring and the visual arts. The question "What is he not?" functions as an ironic synthesis of this classificatory difficulty. The critic adds that the occupations intersect: Law and hermeneutics, management and mentoring, criticism and reading, teaching and transmission, art and form, poetry and synthesis. Sociologically, this enumeration matters less as a curricular sum than as evidence of a transversal intellectual identity whose legibility depends on the relationship among fields, reception and forms of institutional recognition. Cf. CUNHA NETO, 2026.

TAURINO ARAÚJO is an executive in the original sense of one who executes. He does not merely imagine what he accomplishes. He does not merely gather names: he builds interlocutions. He does not merely conceive he creates the conditions for something to happen.

Signos em Transe offers a concrete demonstration of this capacity by bringing together 62 authors, seven countries and five languages in a collective cultural construction. The work's own bibliographic record confirms this international and multilingual dimension.

Here, aggregation ceases to be an adjective. It becomes a result.

The artist and the cultural ambassador

There is also an extremely rare combination in Taurino Araújo's multitrajectory: visual art coexisting, within the same biography, with poetry, Law, thought and teaching. Thus, remarkably, the Getty Research Institute, through its Union List of Artist Names — ULAN — records TAURINO as a "Brazilian assemblage artist, poet, jurist, and professor," born in JEQUIÉ in 1968, all at once.

Thus, in TAURINO ARAÚJO, creation, ceremonial practice, cultural organization, teaching, journalism, Law and the visual arts ultimately converge, with an exceptionally positive result.

To the executive dimension — that is, this aptitude for interlocution — is added to what I would call the profile of a cultural ambassador: the capacity to move across environments, bring fields closer together, establish bridges and represent projects and institutions beyond their usual circles.

The memory of Chair 32

This key of interpretation was also formulated by CELSO CUNHA NETO, of the ASSOCIAÇÃO BRASILEIRA DE CRÍTICOS DE ARTE (ABCA), when he inverted the usual question and asked, "what does the chair ask for?" His reading brings Taurino Araújo's multitrajectory closer to the genealogy of Chair 32 and to the multiple figure of Manuel de Araújo Porto-Alegre,

turning the diversity of fields — poetry, art, teaching, journalism, diplomacy and thought — into interpretive evidence of the academic succession itself.²

And here the chair's own history produces a highly interesting resonance.

Like TAURINO ARAÚJO, its patron, MANUEL DE ARAÚJO PORTO-ALEGRE, combined poetry, painting, journalism, theatre, teaching and diplomacy. Among its occupants was ARIANO SUASSUNA, another personality whose creation crossed literature, theatre, thought and the visual universe, as well as the invention of words.

For this reason, communication among literature, thought, art and public action is not foreign to the memory of Chair 32, and ZUENIR VENTURA added to that history his own journalistic singularity, with which TAURINO ARAÚJO (1968–) — *o ano que não terminou...* — so strongly identifies.

Viability and circumstance

I return, then, to the labor lawyer that I am. Sound decision-making, viability and circumstance matter. Past merit and present opportunity are not mutually exclusive categories. An Academy may recognize what someone has accomplished and, at the same time, consider what that person may still accomplish after election. Therein lies Taurino Araújo's distinctive feature.

At the vigorous age of 57, TAURINO ARAÚJO presents a body of work in motion. *A Caterna* has just generated extensive critical elaboration. *Guadalupe Madre* is receiving international investigation. *É tarde, mas não é tarde* opens a front of contemporary dialogue with CASTRO ALVES.

2 CELSO CUNHA NETO, a member of the ASSOCIAÇÃO BRASILEIRA DE CRÍTICOS DE ARTE (ABCA), proposes reading the succession of Chair 32 through an inversion: not merely who wishes to occupy it, but what the chair itself, through its history, appears to require. His analysis brings Taurino Araújo's multitrajectory closer to the equally multiple figures of MANUEL DE ARAÚJO PORTO-ALEGRE, patron of the chair. Mobilized in this case study, the essay also functions as a document of critical reception, allowing us to observe how the genealogy of an academic chair participates in the public construction of criteria of relevance and continuity. Cf. CUNHA NETO, Celso. "Porto-Alegre, Taurino Araújo e a cadeira que o espera". *Feira Hoje*, October 6, 2026. Available at: <https://feirahoje.com.br/arquivos/30670> .

Hermenêutica da Desigualdade continues to be received and applied beyond the legal field.

He does not present only an accomplished body of work. He presents capacity for the future.

And he chose a particularly revealing verb to explain his candidacy: he comes from the “interior margins of JEQUIÉ and UBATÃ” to “work for the letters of Brazil”.

An Academy is also conviviality

From a practical standpoint, although this view comes from an external observer, an Academy is memory, but not only that.

It is presence, attendance, interlocution, projects, transmission between generations and conviviality. It is the intellectual pleasure of encounter among different people around literature and culture, with society — Brazilian Civilization itself — as participant and Public Opinion as interpreter.

The ideal academic profile, therefore, need not be merely that of someone capable of eventually occupying a chair in silence. It should be that of someone willing to work in it.

Public Opinion does not vote, but it reads and interprets

There is, finally, a dimension of contemporary circumstances that deserves attention.

Academic elections are internal, but the environment surrounding them has changed.

Works are accessible on the World Wide Web in real time. Studies circulate. Interviews are reproduced. Documents can be consulted. Trajectories are compared. The public today has instruments that previously belonged almost exclusively to specialized circles.

This circulation has already reached the digital memory of the ACADEMIA BRASILEIRA DE LETRAS itself. On October 15, 2026, the “ABL na

mídia” section recorded, on its own pages, both CELSO CUNHA NETO’s essay “*Porto-Alegre, Taurino Araújo e a cadeira que o espera*” and the article “*Depois de Ariano, é Taurino*”. The fact does not, of course, amount to institutional endorsement of a candidacy; it does document, however, that Taurino’s name and the critical production surrounding his candidacy already form part of the public archive through which the ABL itself records the media reception of its election.

It is here that the socioliterary achievement employed by ROMMEL ROBATTO from MACHADO NETO acquires unexpected contemporary relevance. The election belongs to the academics. But the cultural meaning of the election does not belong exclusively to those who vote.

Public Opinion does not vote in the ABL, but it reads, understands and interprets the election. And this reading works in two directions: the Academy interprets the candidates; society interprets the Academy.

This does not diminish the independence of immortals. It merely reveals the public dimension of an institution whose history belongs to Brazilian culture.

Taurino Araújo has the profile

I arrive, finally, at the second half of the title. What draws most attention after traversing this trajectory is that these readings did not emerge at the same time, were not produced by the same people and do not say the same thing.

WASHINGTON TRINDADE perceived early on a trajectory outside the ordinary. NELSON CERQUEIRA found in the poet an authorial scar in the Portuguese language. LÍCIA SOARES DE SOUZA found transdiscursive coherence and formulated one of the highest judgments concerning his intellectual originality. The reception of *Hermenêutica da Desigualdade* identified the claim of a genuinely Brazilian epistemology. ROMMEL ROBATTO identified capacity for aggregation and socioliterary achievement. GUILHERME CARVALHO recovered a Bahian juridical-humanistic tradition in which Law, poetry, art, memory, oeuvre and presence may coexist. MÁRIO NELSON CARVALHO found the Seven Doors, convergence and the PRADO VALLADARES phenomenon.

These are different perspectives. And precisely for that reason, their convergence matters. None of them, alone, contains the immense TAURINO ARAÚJO. All encounter some difficulty in imprisoning him within a single classification.³

Creator through work, thinker through elaboration, executive through accomplishment and ambassador through an aggregating vocation. And before all these predicates: poet.

An academic chair may recognize what someone has done without turning itself into an honorary full stop in that person's biography. It may celebrate the past and, at the same time, ask about the future.

It is precisely here that the individual case acquires sociological reach: the issue is not merely to assess a résumé, but to observe how a literary institution interprets, selects and incorporates multiple trajectories in dialogue with its memory, its present and its projection of the future.

For this reason, the question is not simply who possesses the body of work required to reach the Academy.

It is also a question of who possesses work, presence, intellectual independence, capacity for aggregation and willingness to work for it after arriving.

The ACADEMIA BRASILEIRA DE LETRAS safeguards an extraordinary portion of Brazil's cultural memory. But an Academy does not become immortal simply because it elects immortals. It is the immortals, through creation, presence, conviviality and work, who make it ever more alive.

At the beginning of this article, I asked what kind of profile could contribute to that. I can now return to MÁRIO NELSON's metaphor. There are

3 The conclusion of CELSO CUNHA NETO's essay shifts the analysis from the curriculum to a work's capacity to represent BRAZIL. The trajectory that begins in UBATÃ and reaches literary, legal, artistic and academic circuits is presented as a movement from the margins to the center. The essay recovers the autobiographical image of the "telephone token" as an emblem of the will to speak, persistence and public voice, reinforcing the idea of convergence developed in this article. From this perspective, the passage from the margins to the center also offers a key for studying circulation, recognition and cultural consecration within literary institutions. Cf. CUNHA NETO, 2026.

six doors, six possibilities that authorize the immortalization of a single subject, TAURINO ARAÚJO. The seventh is convergence.

And convergence brings together the poet, the thinker, the man of Law and public life, the critic, the cultural builder and the artist within the same vocation.

As a lawyer accustomed to examining oeuvre, viability and circumstance, it is from this that I draw my conclusion:

Elect one and get six: TAURINO ARAÚJO has the profile.

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