In Taurino Araújo's Tongue: Chess, House, Time, Drama, and Kafka in "*Absurd Poem*"

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Abstract

This article analyzes *Poema absurdo* ("ABSURD POEM"), by TAURINO ARAÚJO, beginning with WILLIS SANTIAGO GUERRA FILHO's initial reading as communicated to the author and situating the poem within a broader poetic field. The study takes as its point of departure the scale and formal diversity of a poetic corpus exceeding three thousand pages (*A caturna e outros poemas: 40 anos de poesia brasileira 1984-2024*), to avoid treating a single poem as representative of the work as a whole. In dialogue with critical antecedents by RENALVO LEMOS DE CARVALHO, NELSON CERQUEIRA, LÍCIA SOARES DE SOUZA, MÁRIO NELSON CARVALHO, EDSON REIS SANTANA, RINALDO TRINDADE, EDUARDO BOAVENTURA and CELSO CUNHA NETO, from ASSOCIAÇÃO BRASILEIRA DE CRÍTICOS DE ARTE (ABCA). *Poema absurdo* is approached as an intensive field for observing recurrent operations: transfers of agency, expansion of semantic competencies, materialization of time, memory of matter, and crossings among everyday, legal, poetic, and fantastic lexicons. The analysis is organized around the axes of chess, house, time, and drama. The double meaning of the Portuguese word casa links dwelling and chessboard; the chickpea moves from categorical intruder to player; the clock acquires a right to defense; Sundays can drip; empty portraits grow old; roof tiles remember. In this context, *O pendor ao drama* — Tributo a FRANZ KAFKA (*The Tendency toward Drama — Tribute to Franz Kafka*) functions as an intrapoetic antecedent and counterpoint, demonstrating the return of the old man, checkmate, the house that becomes more than a house, judgment, evidence, witness, exit, and the youthful goblin. WILLIS SANTIAGO GUERRA FILHO's reading provides the immediate hermeneutic axis: the poem is remarkable, dense, marked by a highly refined surrealist and existential atmosphere, and brings together time, memory, and the impossibility of escaping one's own past; the double meaning of casa turns lived space into the very chessboard of existence, while the game ultimately dissolves into time and memory, making victory and defeat irrelevant. From these recurrences, the article proposes the hypothesis of a *"Taurino tongue"*: not a homogeneous language for the entire three-thousand-page corpus, but rather a poetic grammar of competencies in which words, objects, times, and beings retain their identity while becoming capable of doing what, outside the poem, would not belong to them. Absurdity, therefore, does not abolish coherence: it institutes another order of admissibility, marked by the persistence of the past and by the difficulty of distinguishing ending from continuity.

Keywords: TAURINO ARAÚJO; Poema absurdo; poetics of the absurd; Taurino tongue; house; chess; time; FRANZ KAFKA.

Resumo

Este artigo analisa o *Poema absurdo*, de TAURINO ARAÚJO, a partir da leitura inicial de WILLIS SANTIAGO GUERRA FILHO comunicada ao autor e de sua inserção em um campo poético e fortuna crítica mais amplos. O estudo parte da extensão e da diversidade formal de uma produção poética superior a três mil páginas (*A caturna e outros poemas: 40 anos de poesia brasileira 1984-2024*) para evitar que um único poema seja tomado como representação total da obra. Em diálogo com antecedentes críticos de RENALVO LEMOS DE CARVALHO, NELSON CERQUEIRA, LÍCIA SOARES DE SOUZA, MÁRIO NELSON CARVALHO, EDSON REIS SANTANA, RINALDO TRINDADE, EDUARDO BOAVENTURA e CELSO CUNHA NETO, da ASSOCIAÇÃO BRASILEIRA DE CRÍTICOS DE ARTE (ABCA) propõe-se compreender o *Poema absurdo* de TAURINO ARAÚJO como campo intensivo de observação de operações recorrentes: transferência de agência, ampliação de competências semânticas, materialização do tempo, memória da matéria e cruzamento entre léxicos cotidianos, jurídicos, poéticos e fantásticos. A análise organiza-se pelos eixos do xadrez, da casa, do tempo e do drama. O duplo sentido de "casa" articula habitação e tabuleiro; o grão-de-bico passa de intruso categorial a jogador; o relógio adquire direito à defesa; domingos podem pingar; retratos vazios envelhecem; telhas lembram. Nesse contexto, *O pendor ao drama* — Tributo a FRANZ KAFKA funciona como antecedente intrapoético e contraponto, a demonstrar o retorno do homem antigo, o xeque-mate, a casa que se torna mais que casa, a sentença, a prova, a testemunha, a saída e o juvenil duende. A leitura de WILLIS SANTIAGO GUERRA FILHO fornece o eixo hermenêutico imediato: o poema é notável, denso, de atmosfera surrealista e existencial muito refinada, e articula tempo, memória e impossibilidade de fugir ao próprio passado; a duplicidade de "casa" converte o espaço vivido em tabuleiro da existência, enquanto o jogo termina por dissolver-se no tempo e na memória, tornando vitória e derrota irrelevantes. A partir dessas recorrências, formula-se a hipótese de uma *"língua de Taurino"*: não uma língua homogênea para todo o *corpus* de 3.000 páginas, antes uma gramática poética de competências na qual palavras, objetos, tempos e seres conservam sua identidade enquanto passam a fazer aquilo que, fora do poema, não lhes competiria. O absurdo, assim, não elimina a coerência: institui outra ordem de admissibilidade, marcada pela persistência do passado e pela dificuldade de distinguir fim e continuidade.

Palavras-chave: TAURINO ARAÚJO; Poema absurdo; poética do absurdo; língua de Taurino; casa; xadrez; tempo; FRANZ KAFKA.

1. In Taurino's Tongue: Antecedents of a Poetics of the Absurd

Before *Absurd Poem*, there is a body of work. And before WILLIS SANTIAGO GUERRA FILHO's reading of this poem, there is also a critical reception that had already been attempting to name the breadth, diversity, and certain recurrences in TAURINO ARAÚJO's production. This double antecedent is methodologically indispensable.

TAURINO ARAÚJO's work comprises more than three thousand pages of Brazilian poetry and ranges across the sonnet, free verse, civic poetry, formal experimentation, existential meditation, narrative poetry, and forms of extreme restraint. Selecting one text from this universe does not authorize turning it into a representative miniature of the whole. It does, however, authorize asking why this text concentrates certain operations and to what extent they reappear, transformed, in other regions of the corpus.

1.1. Author, Multiple Trajectories, and Context of Production

To situate this production without reducing the poem to biography, it is useful to identify the author whose diction is under examination. TAURINO ARAÚJO (known as *The Samurai of the Voice* — JEQUIÉ, December 25, 1968), who also grew up in UBATÃ, is a poet, jurist, lawyer, professor, essayist, literary critic, and visual artist, with a doctorate in Legal and Social Sciences.

His cultural formation goes back to the GRUPO DE ARTE CANOATAN, in UBATÃ, and his later trajectory crosses law, thought, literature, criticism, cultural organization, and the visual arts.

In 2026, he became a candidate to succeed ZUENIR VENTURA in Chair 32 of the BRAZILIAN ACADEMY OF LETTERS, whose patron is MANUEL DE ARAÚJO PORTO-ALEGRE and which was also previously occupied by ARIANO SUASSUNA (ACADEMIA BRASILEIRA DE LETRAS, 2026a; CUNHA NETO, 2026).

This institutional fact matters here not as an argument from authority, but as part of the contemporary context of reception. In *"Porto-Alegre, Taurino Araújo e a cadeira que o espera"* ["Porto-Alegre, Taurino Araújo and the Chair That Awaits Him"], a text later reproduced by the BRAZILIAN ACADEMY OF LETTERS in its "ABL na mídia" section, CELSO CUNHA NETO brings TAURINO ARAÚJO's multiple trajectory into dialogue with that of Porto-Alegre — poet, painter,

professor, journalist, diplomat, and playwright — and draws attention to the presence of the visual arts since Araújo's formation in the GRUPO DE ARTE CANOATAN. The critic further observes that, in the author's visual production, residues acquire aesthetic and ethical expressiveness, while, throughout his trajectory, his different crafts intersect (CUNHA NETO, 2026).

This visual dimension is not external to poetry. It helps us understand a diction that frequently organizes thought through scenes, objects, framings, spatial arrangements, and material transformations: house, chessboard, knight, chickpea, door, portrait, roof tile, faucet, key, and curtains function not merely as nouns in a narrative, but as plastic units of composition. The poetry also thinks through images and spatial disposition; the passage between word and visuality therefore belongs to the breadth of the diction, without allowing one art to be reduced to the other.

RENALVO LEMOS DE CARVALHO, *v.g.*, offers a first decisive caution by describing the breadth of this poetry not as dispersion, but as a distinction among poetic regimes. In his reading, the epic, the lyric, the reflective, and an ethical minimalism of restraint coexist. Authorial continuity therefore does not result from always repeating the same diction, but from the capacity to change regimes without losing formal discipline. This cartography prevents *Absurd Poem* from being converted into a universal key. Its interest increases precisely because it belongs to a body of work capable of speaking in different yet convergent modes.

This formal richness is broader than the initial enumeration suggests. RENALVO LEMOS DE CARVALHO describes *A caturna e outros poemas* as "a poetic architecture constructed over forty years" and attributes to the collection "technical mastery, expressive force, thematic originality, and lasting impact."

His cartography encompasses poems, sonnets, and haiku: the sonnet as an arena of meter and thought; haiku as condensation; and free verse as a space in which diction expands toward everyday life, politics, and metaphysics. The critic insists that this breadth is not dispersion, but a "rigorous distinction among poetic regimes," in which the epic, the lyric, the reflective, and the ethical minimalism of restraint coexist without becoming confused with one another (LEMOS DE CARVALHO, 2026).

RENALVO goes further and associates this variety with a constructive consciousness: command of the decasyllable and alexandrine, internal musicality, rhythm, a contemporary

reworking of the sonnet tradition, the freedom of free verse, and the minimalist power of haiku. In his formulation, *A caturna e outros poemas* is not a mere gathering of forms, but a "conscious and methodized poetic system."

This observation is decisive for the present article: if *Absurd Poem* works through restraint, minimal objects, and semantic displacements, this does not authorize identifying such a regime with the totality of Araújo's poetics; it is one modality within a formally extensive diction (LEMOS DE CARVALHO, 2026).

In his study of *A Caturna*, NELSON CERQUEIRA shifts the question toward the poet's relationship with language itself and formulates the idea of an "authorial scar": a mark produced not by the simple repetition of themes, but by the way the writer uses, interprets, and renews the Portuguese language (CERQUEIRA, 2026).

NELSON CERQUEIRA's conclusion is more radical than the mere idea of an "authorial scar": "the usual designations of poet and thinker — taken in isolation — are no longer sufficient to measure TAURINO ARAÚJO". In following the author's relationship with the Portuguese language, the critic presents him as a "permanent agent" of the language, a "contact surface" between language and experience, a guardian of the lexicon, a "legislator of language, not merely an obedient user", a renewer, a "living monument," and a "future ancestor of the language" (CERQUEIRA, 2026).

MÁRIO NELSON CARVALHO takes this classificatory insufficiency to its limiting formula: isolated categories become progressively incapable of defining TAURINO ARAÚJO, until the name itself functions as a sui generis adjective, "a true hors concours instance". The image of the Seven Doors thus ceases to be an inventory of activities and comes to designate a convergence that becomes intelligible only after the autonomy of each field has been recognized (CARVALHO, 2026).

In her reading of *Guadalupe Madre*, LÍCIA SOARES DE SOUZA, in turn, proposes a "transdiscursive coherence" and an "operative isotopy": certain operations may reappear in different materials without erasing multiplicity (SOARES DE SOUZA, 2026).

Her procedure is particularly useful here: among more than three thousand pages, *Absurd Poem* need not represent the whole to function as an exceptionally clear field of observation.

Finally, MÁRIO NELSON CARVALHO organizes TAURINO's multitrajectory through the image of the "seven doors": autonomous fields that find, in convergence, a passage between them.

In examining the poem *É tarde, mas não é tarde*, EDSON REIS SANTANA insists on autonomy before convergence and identifies procedures of restraint, verticality, condensed eloquence, scriptural performativity, and full declamation (SANTANA, 2026).

RINALDO TRINDADE reinforces the need to recognize poetry as an autonomous production before integrating it into the author's multidisciplinary figure, while Eduardo Boaventura, in studying the poetics of *Hermenêutica da Desigualdade*, further shows that the circulation among creation, thought, and method is not external to Taurino's work, but constitutes a problem already perceived by criticism (TRINDADE, 2026; BOAVENTURA DE SOUZA, 2023).

1.2. Internal Antecedents: the Old Man and the Youthful Goblin

There are also semiotic antecedents within the poetry itself. *O pendor ao drama — Tributo a Franz Kafka* [*The Tendency toward Drama* — Tribute to FRANZ KAFKA] allows us, even before a detailed analysis of *Absurd Poem*, to observe a particularly revealing constellation: the old man, checkmate, the house, the deadline, the key, the judgment, evidence, the witness, the exit, time-as-remedy, the curtains that know, and the youthful goblin are linguistic permissions circulating through the corpus.

The first recurrence is almost a password. In *Absurd Poem*, "The old man" watches the game without understanding why his past moves the knight. In *The Tendency toward Drama*, the address returns: *"Old man, / could this be checkmate?"*

In both texts, however, the same man confronts systems whose rules he does not fully govern. In one, the past plays; in the semiotic antecedent, telephone, paper, deadlines, key, science, judgment, medicine, and signature compose a bureaucratic, domestic, and existential chessboard of the same house in which one lives and moves the world through advances, setbacks, and reversals.

In this sense, the youthful goblin radicalizes this logic — or its lack. The judgment may depend *"on the genius / and integrity / of a youthful goblin".* The goblin does not destroy the

judgment: it enters it. The rational category remains recognizable, yet admits a participant that, outside the poem, would be improper to the system.

Something similar happens with the chickpea in *Absurd Poem*: it does not belong to chess and yet moves one square; later, it ceases to be merely an improbable piece and appears before the chessboard, *"with White"*. Goblin and chickpea do not mean the same thing. What they share is a rule of admissibility: the poem grants them competence, and both seem to be antagonists of *The Samurai of the Voice*.

The house, however, provides another decisive antecedent. In *The Tendency toward Drama*, *"a house / had suddenly decided / to be much more than a house"*. In *Absurd Poem*, this expansion becomes a structural mechanism and receives a metapoetic formulation: *"In Taurino tongue, / a square / is also / a house. / A house / one lives / or moves"*. The expression that gives this study its title may therefore be treated not as praise or a ready-made self-definition, but as a critical hypothesis to be tested.

2. Facing *Absurd Poem*

In WILLIS SANTIAGO GUERRA FILHO's initial reading, *Absurd Poem* is a dense text with a surrealist and existential atmosphere, organized around time, memory, and the impossibility of escaping one's own past. From there, the critic identifies four nuclei that guide the present analysis: the double meaning of casa; existential chess; the impossibility of an absolute new beginning; and the memory of matter. He also recognizes, in the clock with a "right to defense", a Kafkaesque touch and, in the chickpea, a minimal, improbable, and decisive element. The present reading extends this last point by bringing the chickpea, through an etymological inference, close to a CICERO who antagonizes *The Samurai of the Voice*.

It is a remarkable, dense poem, marked by a highly refined surrealist and existential atmosphere, revealing a profound reflection on time, memory, and the impossibility of escaping one's own past.

3. The Chessboard of a Past That Moves

In the first part of *Absurd Poem*, one perceives an "existential chess" insofar as the game ceases to belong only to the board: *"The old man / watched the game / without understanding / why his past / always moved / the knight"*. In this way, the poem establishes the dynamic of a

man watching the past move: the past becomes the grammatical subject of the gesture, whereas in ordinary order it should remain merely the matter of recollection.

The choice of the knight intensifies the dynamics of this mnemonic operation, since its discontinuous movement can change direction and leap over obstacles, offering a fiery figure suited to the turns and reappearances of the past. There is no need to turn the knight into a rigid allegory of memory. It is enough to observe that the poem spatializes a temporal experience: the past moving in an unmistakable gallop.

Thus, in WILLIS's reading, the unpredictable movement of the knight in chess — which leaps over other pieces — symbolizes the turns and leaps of the past in the man's mind. The reading developed here preserves this core, while treating the knight as a dynamic figure of memory without converting the image into an absolutely closed allegory.

It is on this board that the chickpea appears, perhaps a knight mounted on another horse: the antagonist of *The Samurai of the Voice*, a CICERO endowed with the power of speech. Its force derives from categorical inadequacy. It is not a chess piece; it is a domestic, edible, minimal element. Yet it *"moved / one square. / Only one",* and the whole house trembles.

In this context, the chickpea "appears as an improbable pawn, a humble and vegetal figure" and, by moving a single square, "causes the illusion of control to collapse". For WILLIS, it is also the "tiny but decisive element" that marks the boundary between static space — the house — and consciousness — the man. It is upon this initial datum, rather than in place of it, that the later inferences of this reading are added.

The minimal gesture produces maximal disturbance, much as a samurai would draw the sword only once, without any desire for retaliation, in accordance with BUSHIDŌ, the *Samurai* code of honor.

In Part II, this powerful displacement is completed: the chickpea appears *"sitting before / a chessboard"* and plays *"with White*". What did not initially appear to be an explicit piece has now become a player: the order of the game admits what it did not explicitly foresee.

"Checkmate", however, does not definitively end the game. The game returns and, when the man tries to discover who lost, the king, queen, and finally the board itself disappear. The poem operates by subtraction: the rules seem to have produced movements and results even

when their supports dissolve. Victory and defeat become insufficient. Supposed certainties now seem to derive from "relative truths". Chess has already merged with time, house, and memory.

In the final game between the chickpea and the house, there was no king, no queen, not even a board. In WILLIS'S reading, the game dissolves into time and memory themselves, making victory or defeat irrelevant. The dissolution of the game's support thus confirms the passage from concrete chess to an existential structure of time, memory, and persistence.

4. House: a House Is Also a Square

Perhaps the most precise axis of this reading is the double meaning of casa. In Portuguese, the same word designates a dwelling and a square on the chessboard. TAURINO turns this lexical coincidence into a mechanism. When the chickpea moves "one square", we are in chess; when *"The whole house / trembled",* the same signifier changes scale and returns us to the dwelling. In TAURINO tongue, the poem crosses the boundary without changing the word: *"In Taurino tongue, / a square / is also / a house".* The apparent tautology does not repeat the meaning; it preserves the signifier while expanding its competencies: *"A house / one lives / or moves".*

The entire poem is articulated around the semantic play of the word casa. On one side is the chessboard square, the space of movement, strategy, and destiny; on the other is the dwelling, the physical and interior space in which memory is built, childhood is kept, and the past inhabits. The space in which one lives is thus transformed into the very chessboard of existence.

Part II, moreover, transfers the lexical ambiguity into existence: *"The old man / bought a new house / so he would not have / to change his past".* Changing space becomes a paradoxical strategy for preserving time.

Childhood is placed in the back room; the house, unaware that it was new, begins producing "earlier walls". They are not simply old walls: anteriority, a temporal attribute, becomes an architectural quality. Time acquires a wall.

This is the illusion of a new beginning: trying to change houses while keeping the past unchanged reflects human contradiction. By beginning to produce earlier walls, the newly acquired house shows that the past is inevitable.

For this reason, in the same house, a door appeared where before there had been only an exit. Object and function exchange positions. In *The Tendency toward Drama*, that exit may be *"merely July, / three more months, / a signature"*. In both cases, the word preserves the idea of a possibility of escaping or crossing a situation but changes the material capable of performing that function.

5. Time: Forty Years or Seven Minutes

In *Absurd Poem*, a critique of deadlines and chronological time emerges: "*The game lasted / forty years / or seven minutes"*. The poem does not require a choice between the measures. Forty years and seven minutes belong simultaneously to experience. Chronological time and lived time cease to coincide, and it is within this conflict that one of the strongest images appears: *"In the absurd, / the clock too / has the right / to a defense"*.

WILLIS reads "*The game lasted forty years / or seven minutes"* as an evocation of the psychological dilation of time and observes that the reference to the clock having "the right to a defense" introduces a touch of Kafkaesque absurdity. The present analysis preserves this perception as its core and extends it by observing that time, besides being psychologically dilated, acquires legal, material, and therapeutic competencies.

Despite the flow of an improbable space, *Absurd Poem* materializes temporality within the house. "A faucet / dripped Sundays": the calendar becomes substance. *"An empty portrait / was already / growing old"*: the action of time precedes its very referent. "*A roof tile remembered / some rain"*: memory ceases to be the monopoly of consciousness. WILLIS draws attention precisely to this "memory of matter". Personification, however, is only the beginning of the operation: clock, house, faucet, portrait, and roof tile begin to participate actively in a temporality from which there is no escape.

In WILLIS's reading, the faucet that "dripped Sundays" is an extraordinary metaphor for boredom, melancholy, and the slow rhythm of domestic time; the empty portrait that grows old shows time acting even in absence and in potential not yet lived; and the roof tile that remembers the rain condenses the memory of matter, in which even inanimate objects carry their own history.

Thus, the phrase introduces a legal lexicon without abandoning restraint. The clock is not merely personified: it enters a normative order and becomes the subject of a guarantee. The

objective measure of time seems to stand accused, yet it can defend itself. *The Tendency toward Drama* displaces the same question and goes so far as to transmute the Atlantic celebrated in *É tarde, mas não é tarde*: *"Almost always / time / is the remedy," while certain cures must cross the Pacific to arrive "five minutes early"*. Time can be duration, deadline, delay, urgency, and medicine coming from Seville by way of an improbable yet pursuing ocean.

6. Drama and Kafka: Lexicons in Crossing

At this point, *O pendor ao drama — Tributo a Franz Kafka* [*The Tendency toward Drama* — Tribute to FRANZ KAFKA] helps us better understand the Kafkaesque proximity. The kinship does not depend on thematic imitation. It appears in the naturalness with which the impossible settles within apparently rational systems: deadline behind deadline, key, science, judgment, evidence, witness, urgency. The extraordinary does not rupture procedure; it becomes part of it.

Here the legal lexicon assumes an especially productive function. In *Absurd Poem*, the clock has a "right to defense". In the tribute to Kafka, science turns *"the key / into a sentence",* while gravity seems to need "a witness" and a gentle voice is used "as evidence". In any event, the sentence may depend on the integrity of a youthful goblin.

It is not enough to explain this vocabulary through the author's professional biography. What matters is what the poem does with it: legal words preserve their recognizability and begin to govern relations that substantive law does not seem to foresee, although they remain procedurally concrete.

Thus, the procedurality of drama also manifests itself in the discreet theatricalization of everyday life. "The curtains knew"; suffering can learn good manners and close the door; gravity seems to require a witness. Yet no one bleeds, no police climb the stairs, and no tragedy "deserved that name." The poem tensions the distance between objective event and lived intensity. The "tendency toward drama" is simultaneously title, diagnosis, irony, and form.

The strongest link with *Absurd Poem* therefore lies in resistance to closure. The tribute to Kafka speaks of the habit of *"calling an end / what so well / insists / on persisting". Absurd Poem* announces *"Checkmate"* but reopens the game; it says "new house", but a roof tile remembers some rain. Naming the end does not guarantee the end. Naming the new does not

erase what came before. KAFKA thus ceases to be merely an external reference and becomes an internal proximity through which to think the persistence of the impossible within order.

This category, however, does not constitute a second theory of the article, but a particular manifestation of the grammar of competencies that the analysis seeks to demonstrate. This displacement may be described, locally, as a poetic jurisdiction of the absurd: not because an allegorical tribunal is hidden in the poems, but because the legal lexicon participates in the same redistribution of competencies observed along the other axes. The clock may defend itself; the voice may serve as evidence; gravity may require a witness; and the key may be transformed into a sentence.

7. In Taurino's Tongue: a Grammar of Competencies

The expression should not be received as a finished definition of a body of work exceeding three thousand pages. The formal diversity described by RENALVO LEMOS, LÍCIA SOARES DE SOUZA's operative caution, and the requirement of autonomy before convergence recommend precisely the opposite. "Taurino tongue" is here a localized hypothesis, formulated from *Absurd Poem* and tested through comparison with *The Tendency toward Drama*.

What the two poems allow us to observe is a recurrent redistribution of competencies. The past moves while imprisoning the subject, and the clock defends itself. The chickpea is an adversary that does not play alone, not least because the house in which one lives and moves produces anteriority and rhythm. Thus, the faucet drips the repeatability and inevitability of time in which the portrait grows old while empty; the roof tile remembers; the curtains know; the key tends toward judgment; the voice becomes evidence; the exit may be July.

One may therefore speak of a poetic grammar of competencies. "Grammar" not in the sense of a fixed code applicable to the entire corpus, but as a provisional name for the operations effectively demonstrated in these poems: transfer of agency, expansion of semantic competencies, materialization of time, memory of matter, and crossings among everyday, legal, poetic, and fantastic lexicons. This formulation deliberately returns to the scope announced in the abstract and prevents the hypothesis from dispersing into an indefinite taxonomy.

Surrealism helps us understand the approximation of incongruous elements; existentialism illuminates time, memory, and human condition; KAFKA provides a decisive

tradition for the naturalization of the impossible within rational systems. None of these proximities, however, replace the poem's formal singularity.

From these intuitions, returning to the critical and intrapoetic antecedents allows a broader question to be formulated: what if *Absurd Poem* were a particularly concentrated field of an operation recognizable elsewhere in the work? A definitive answer would require a much more extensive investigation of the corpus. The two poems examined here, however, authorize the hypothesis.

It is not, however, a matter of making the impossible possible. It is a matter of making the impossible competent. This distinction is central. The absurd does not appear as ruleless chaos. Each displacement preserves something of the previous identity. The clock remains a clock when it defends itself; the key remains a key when it enters the sentence; the house remains a house when it becomes a square; the exit remains an exit when it becomes a month, a deadline, or a signature. Words do not abandon their meanings: they expand the relations they can sustain.

Thus, in TAURINO tongue, a house can be house and square. A clock can defend itself. A youthful goblin can participate in a sentence. A chickpea can play with White. A faucet can drip Sundays. A curtain can know. A roof tile can remember. And a checkmate need not prevent what has ended from continuing, obstinately, to persist. The category, therefore, does not constitute a second theory of the article: it is a particular manifestation of the grammar of competencies that the analysis seeks to demonstrate.

8. Conclusion: the Chessboard of Existence

From this perspective, TAURINO ARAÚJO's *Absurd Poem* is a remarkable, dense poem marked by a highly refined surrealist and existential atmosphere, because it reveals a profound reflection on time, memory, and the impossibility of escaping one's own past.

On this chessboard, the knight's unpredictable movement figures the turns and leaps of the past in the man's mind: *"forty years / or seven minutes"* expose the psychological dilation of time; the clock with a right to defense adds a touch of Kafkaesque absurdity; and the chickpea — improbable pawn, humble and vegetal figure, tiny but decisive element — causes the illusion of control to collapse.

In the second part, the attempt to change houses while keeping the past untouched makes the human contradiction explicit: the new house produces earlier walls, and the past is inevitable.

The final images transfer this persistence to matter: the faucet that drips Sundays, the empty portrait that grows old, and the roof tile that remembers the rain reveals a memory of matter in which even inanimate objects carry their own history. And when there was no longer a king, no queen, not even a board, the game dissolves into time and memory themselves, making victory or defeat irrelevant.

It is precisely at this point that the hypothesis developed in this article returns and becomes concentrated: the absurd does not destroy coherence; it redistributes competencies. In “Taurino tongue”, house, clock, chickpea, portrait, and roof tile remain recognizable, but begin to act beyond their ordinary attributions. The impossibility of escaping the past thus ceases to be merely a theme: it becomes form, movement, matter, and the rule of the poem.

O pendor ao drama

Tributo a Franz Kafka

Taurino Araújo, Ph.D.

Uma lição de vida.
Havia telefone,
papel,
corretor,
porta,
um resto de prazo
escondido
atrás de outro prazo.

Ninguém mais podia
saber disso.

Homem antigo,
seria um xeque-mate?

Ela ficou ali apenas,
com a sua chave,
seu silêncio
e aquela mania
de parecer definitiva
um pouco antes.

The Tendency toward Drama
Tribute to Franz Kafka

Taurino Araújo, Ph.D.

A life lesson.
There was a telephone,
paper,
a broker,
a door,
a remainder of a deadline
hidden
behind another deadline.

No one else could
know about it.

Old man,
could this be checkmate?

She simply remained there,
with her key,
her silence,
and that habit

Ele não tomou medicina alguma.

Havia sempre
alguma coisa
chegando tarde:

um telefonema,
uma decisão,
a notícia de casa,
as oitenta heras.

Nem todo remédio
precisa
ser engolido.

O lugar
que não cabia inteiro.
Heras na cabeça,
até que a ciência
transformasse a chave
em sentença.

Quase sempre
o tempo
é o remédio.

Mas havia a imposição
de que certas curas
precisam atravessar
o Pacífico
para chegar em pílulas
cinco minutos antes.

Urgência urgentíssima.

Do outro lado
da linha,
demorou um instante.

Sério?

— Seriíssimo.

Como se a gravidade
of seeming definitive
a little too soon.

He took no medicine at all.

There was always
something
arriving late:

a phone call,
a decision,
news from home,
the eighty ivies.

Not every remedy
needs
to be swallowed.

The place
that could not fit whole.
Ivies in the head,
until science
turned the key
into a sentence.

Almost always
time
is the remedy.

But there was the requirement
that certain cures
must cross
the Pacific
to arrive as pills
five minutes early.

Most urgent urgency.

At the other end
of the line,
there was a moment’s delay.

Really?

— Very much so.

sempre precisasse
de testemunha.

Como se a sentença
dependesse do gênio
e da lisura
de um juvenil duende.

E as mulheres.
Sempre mulheres
chamadas
para segurar
alguma ponta.

Uma delas disse:
há uma idade
em que pedir colo
muda de nome.

Ele ficou pensando
se era consigo.

A sua voz mansa
continuava sendo.

Isso também
foi usado
como prova.

Do lado de fora,
ninguém sangrava.

Nenhuma polícia
subia as escadas.
Nenhuma tragédia
merecia esse nome.

Mesmo assim,
as cortinas sabiam.

Há bairros
em que o sofrimento
aprende boas maneiras
e,
ato contínuo,
fecha a porta.

As though gravity
always needed
a witness.

As though the sentence
depended on the genius
and integrity
of a youthful goblin.

And the women.
Always women
called upon
to hold
some end of it.

One of them said:
there comes an age
when asking to be held
changes its name.

He wondered
whether she meant him.

His gentle voice
went on being.

That too
was used
as evidence.

Outside,
no one was bleeding.

No police
were climbing the stairs.
No tragedy
deserved that name.

Even so,
the curtains knew.

There are neighborhoods
where suffering
learns good manners

Ali, não.

Tudo parecia
terra arrasada
porque uma casa
resolvera de repente
ser bem mais que casa.

Então ele fez
o que sempre fazia:
procurou uma saída
quando explicavam
o incêndio.

Às vezes a saída
era apenas julho,
mais três meses,
uma assinatura.

Há
quem "superviva"
guiado
por certezas.

Nem prazo.
Nem mãe.
Nem chave.

Há remédios
que trabalham melhor
quando fechados.

Talvez para a pressão.
O delírio.
A pretensão.
O sono.

Talvez para esse hábito
de chamar de fim
aquilo que tão bem
insiste
em persistir.

Ninguém sabia,
enfim,

and,
thereupon,
closes the door.

Not there.

Everything seemed
like scorched earth
because a house
had suddenly decided
to be much more than a house.

Then he did
what he always did:
looked for a way out
while they explained
the fire.

Sometimes the way out
was merely July,
three more months,
a signature.

There are those
who "superlive"
guided
by certainties.

No deadline.
No mother.
No key.

There are remedies
that work better
when kept closed.

Perhaps for the pressure.
The delirium.
The pretension.
Sleep.

Perhaps for that habit
of calling an end
what so well
insists
on persisting.

para que serviam.

Havia apenas
o pendor ao drama,
as tais medicinas
vindas de Sevilha.

No one knew,
in the end,
what they were for.

There was only
the tendency toward drama,
those medicines
from Seville.

Poema absurdo

Taurino Araújo, Ph.D.

I

O homem antigo
assistiu à partida
sem compreender
por que seu passado
movia sempre
o cavalo.

A partida durou
quarenta anos
ou sete minutos.

No absurdo,
o relógio também
tem direito à defesa.

Até que o grão-de-bico
avançou
uma casa.
Somente uma.

Na língua de Taurino,
uma casa
é também
uma casa.

Casa
onde se mora
ou se movimenta.

A casa inteira

Absurd Poem

Taurino Araújo, Ph.D.

I

The old man
watched the game
without understanding
why his past
always moved
the knight.

The game lasted
forty years
or seven minutes.

In the absurd,
the clock too
has the right
to a defense.

Until the chickpea
moved
one square.
Only one.

In Taurino tongue,
a square
is also
a house.

A house
one lives
or moves.

tremeu.

Só o grão-de-bico
no lugar exato
em que a casa
terminava
e o homem
começava.
Xeque-mate.

II

O homem antigo
comprou uma casa nova
para não precisar
mudar de passado.

Na primeira noite,
pôs a infância
no quarto dos fundos
e deixou sobre a mesa
um grão-de-bico.

A casa,
tampouco,
sabia
que era nova
e começou a produzir
paredes anteriores.

Uma porta apareceu
onde ontem
havia apenas
saída.

O homem antigo
não estranhou.

Já vivera o suficiente
para desconfiar
das novidades.

Pela manhã,
encontrou
o grão-de-bico
duas casas adiante.

The whole house
trembled.

Only the chickpea
in the exact place
where the house
ended
and the man
began.
Checkmate.

II

The old man
bought a new house
so he would not have
to change his past.

On the first night,
he put his childhood
in the back room
and left a chickpea
on the table.

The house,
too,
did not know
it was new
and began producing
earlier walls.

A door appeared
where yesterday
there had been
only an exit.

The old man
was not surprised.

He had lived long enough
to distrust
what is new.

By morning,
he found

O grão-de-bico
sentado diante
de um xadrez.

O grão,
com as brancas.

A casa,
com tudo o que tinha.

Na cozinha,
uma torneira
pingava domingos.

No corredor,
um retrato
ainda vazio
envelhecia.

O homem antigo
aproximou-se
para descobrir
quem perdera.

Não havia rei.
Não havia rainha.

Não havia sequer
tabuleiro.

E cada vez
que alguém dizia
casa nova,
uma telha se lembrava
de alguma chuva.

the chickpea
two houses ahead.

In Taurino tongue,
of course.

The chickpea
sitting before
a chessboard.

The chickpea,
with White.

The house,
with all it had.

In the kitchen,
a faucet
dripped Sundays.

In the hallway,
an empty portrait
was already
growing old.

The old man
drew near
to discover
who had lost.

There was no king.
There was no queen.

There was not even
a board.

And every time
someone said
new house,
a roof tile remembered
some rain.

Willis Santiago Guerra Filho

Fortaleza (CE), 31.12.1961

Full Professor at the Center for Legal and Political Sciences of the Federal University of the State of Rio de Janeiro. Doctor of Law from Bielefeld University (Germany), with a DAAD scholarship; Bachelor of Laws and Habilitated Professor (Livre-Docente) in Philosophy of Law from the Federal University of Ceará (UFC); Doctor and Postdoctoral Researcher in Philosophy at IFCS-UFRJ; Master of Laws, Doctor of Communication and Semiotics, Doctor of Social Psychology/Political Psychology, and Postdoctoral Researcher in Social Sciences at PUC-SP. Postdoctoral Researcher in the Institute for Social and Political Studies (UERJ).

Author, among other works, of: *Conceitos de Filosofia*, Fortaleza: Casa de José Alencar, 1996; *Filosofia da Filosofia*, Fortaleza: Casa de José Alencar, 1999; *A Filosofia do Direito: Aplicada ao Direito Processual e à Teoria da Constituição* (2nd ed., São Paulo: Atlas, 2002); *Teoria Processual da Constituição* (3rd ed., São Paulo: RCS, 2007); *Teoria da Ciência Jurídica* (3rd ed., São Paulo: Saraiva, 2023); *Filosofia: uma Introdução* (Teresópolis: Daimon, 2009); *Teoria Política do Direito* (2nd ed., São Paulo: RT, 2014); *Teoria Poética do Direito* (with Paola Cantarini, Rio de Janeiro: Lumen Juris, 2016, 2nd printing 2024); *Processo Constitucional e Direitos Fundamentais* (7th ed., São Paulo: SRS, 2017); *Autopoiese do Direito na Sociedade Informacional* (2nd ed., Rio de Janeiro: Lumen Juris, 2018); *Ensaios de Teoria Constitucional* (2nd ed., Rio de Janeiro: Lumen Juris, 2018); *A Odisseia do Direito Quântico* (with Ricardo Sayeg and Wagner Balera, São Paulo: Max Limonad, 2023). Co-organizer of the seven-volume series *Direito e Inteligência Artificial: Fundamentos* (Rio de Janeiro: Lumen Juris).

In the theater, in Fortaleza (CE), he took part as an actor in Companhia Balaio's production commemorating the bicentennial of U.S. Independence in 1976; in a staging directed by EDNARDO SOARES at the historic Massafeira event organized by this important composer in 1978; in the film directed by him on the Confederation of the Equator; and, in 1982, in Sílvio Amaro's play "Primeiras Chuvas de Cajú."

In São Paulo (SP), he was a student in the first Dentição of the Universidade Antropófaga at Teat(r)o Oficina Uzyna Uzona in 2010, taking part in the production of Macumba Antropófoga at FLIP, in Paraty, and, over the following five years, developing the Teatraulas on the Theban trilogy and the Theater, Philosophy, and Literature Workshops on Kafka with

FABIANA SERRONI. This work provided the basis for "Kafka – em processo," which started as an open rehearsal in December 2024 before premiering the following year and completing two further seasons in 2026.

As SANTIAGO WILLIS DE SILVA E GUERRA, he is the author of the poetry books *Quase Nova Poesia* (Rio de Janeiro: Beta de Aquarius, 2024) and *De novo Poemas* (Rio de Janeiro: Beta de Aquarius, 2025).

He has poems and a play published in *Revista JurisCultura*, of OAB-CE.

Lyricist of several songs not yet publicly released.

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