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Arnaldian's neoconcrete rhetoric: the “ânsia mansa” of a verbivocovisual /saying- doing /
A retórica neoconcreta arnaldiana: a “ânsia mansa” de um /dizer-fazer/ verbivocovisual

Luciane de Paula *
CNPq/PQ Researcher (1C). Associate Professor in Dialogic Discourse Analysis at UNESP Assis. Postdoctoral Researcher in Language at the Université de Tours, France. PhD and MA in Linguistics and Portuguese Language. BA in Language, with a specialization in Portuguese/English, all from UNESP Araraquara. Professor in the Department of Linguistic and Literary Studies at UNESP Assis, affiliated with the Graduate Program in Linguistics and Portuguese Language at UNESP Araraquara and with ProfLetras. Visiting Scholar at the Università del Salento, Lecce, Italy.
https://orcid.org/0000-0003-1727-0376

Rafaela dos Santos Batista **
PhD candidate and MA in Linguistics and Portuguese Language at UNESP Araraquara. BA in Language, with a specialization in Portuguese/English, from UNESP Assis.
https://orcid.org/0000-0003-0406-2228

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ABSTRACT
The present work aims to analyze the rhetorical strategies that the author-creator Arnaldo Antunes uses as authorial and generic style in his architectonics, understood as metalinguistic and verbivocovisual. To this end, it focuses on the interpretation of “ânsia mansa.” This study is grounded in Bakhtinian philosophy of language (Bakhtin, 1981, 2010, 2011, 2016; Medviédev, 2012; Volóchinov, 2017, 2019), since it considers (trans)linguistic elements as foundational to Arnaldo Antunes’ poetics for the construction of meaning and generic movency. Through the dialectical-dialogical method (Paula L, Figueiredo, Paula S, 2011; Di Fanti, Paula, Ponzio, 2020; Paula, Di Fanti, Ponzio, Paschoal, 2020), this reflection seeks to understand the rhetorical-argumentative process of the author-creator, based on the analyzed poem. The hypothesis is corroboraled by the results obtained: Antunes’ poetics can be regarded as a neoconcrete verbivocovisual exemplar, as it is characterized both by the exploration of the word to its fullest verbivocovisual potential

* lucianedepaula1@gmail.com

** rafaela.batista@unesp.br

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and by the realization of the undertaking proposed by the author-creator, a responsive dialogical interaction between utterances and genres, marked by a distinctive metalinguistic concern characteristic of his authorial style (his poetics). Thus, by thinking about the Antunes' /saying-doing/, it is possible to reflect on a conception of language and poetry, which justifies the study undertaken, focused on the ethical-aesthetic act of language.
KEYWORDS**:** Bakhtin Circle; Language; Verbivocovisuality; Statement; Rhetoric.

RESUMO

O presente trabalho tem como objetivo analisar as estratégias retóricas que o autor-criador Arnaldo Antunes utiliza como estilo autoral e genérico em sua arquitetônica, entendida como metalinguística e verbivocovisual. Para isso, centra-se na interpretação de "ânsia mansa". Este estudo se fundamenta na filosofia da linguagem bakhtiniana (Bakhtin, 1981, 2010, 2011, 2016; Medviédev, 2012; Volóchinov, 2017, 2019), uma vez que considera elementos (trans)linguísticos como basilares da poética arnaldiana para a construção de sentidos e movência genérica. Por meio do método dialético-dialógico (Paula L, Figueiredo, Paula S, 2011; Di Fanti, Paula, Ponzio, 2020; Paula, Di Fanti, Ponzio, Paschoal, 2020), esta reflexão pretende compreender o processo retórico-argumentativo do autor-criador, com o poema analisado. A hipótese é confirmada pelos resultados obtidos: a poética de Antunes pode ser considerada um exemplar neoconcreto verbivocovisual por se caracterizar tanto pela exploração da palavra de modo verbivocovisual em máxima potência, quanto por realizar o empreendimento proposto pelo autor-criador da interação dialógica responsiva entre enunciados e gêneros, com preocupação metalinguística singular de seu estilo (sua poética) autoral. Assim, ao pensar o /dizer-fazer/ arnaldiano, é possível refletir sobre uma concepção de linguagem e de poesia, o que justifica o estudo empreendido, voltado ao ato ético-estético de linguagem.
PALAVRAS-CHAVE: Círculo de Bakhtin; Linguagem; Verbivocovisualidade; Enunciado; Retórica.

1 Introduction

Arnaldo Antunes (AA)'s poetry presents a metalinguistic[1] multimodal[2] syncresis[3] as a foundational stylistic feature of his architectonics[4], given his project of saying, characterized by an aversion to generic classification and a pursuit of a definition of poetry through his own poetic doing, that is, through poetry itself. Metalanguage emerges in his imaginary as a thematic, formal and stylistic verbivocovisual[5] concern, in a living ethical-aesthetic compositional act, constantly

[1] The poetry that talks about itself, in search for its definition expressed by the own's poem creating (thematic, formal and stylistic).

[2] Various discursive genres in touch and movement. In AA's specific case, it stands out: poetry, installation, painting and video.

[3] Fusion between verbal and non-verbal.

[4] Expressive set of his saying project, formed by the statement and discursive gender's characteristic features, that is, subject content, compositional form and style. This spreads out in generic style and authorial style. The authorial style, Signature that marks the author-creator's tone in all the set – the architecture of his work, is the architectonics' main feature, because he defines certain's author-creator poetic, once it reveals his singularity feature in the expressive set, thus, in his work's architectonic.

[5] Term signed by James Joyce when defining his novel *Finnegans Wake*'s kind of writing, and adopted by the Noigrandes group (formed by Augusto de Campos, Haroldo de Campos and Décio Pignatari), in *Tratado de Poesia Concreta* (essay from the collection *Teoria da poesia concreta*, 2014) as the major feature of this poetic genre "to its fullest potential". Joyce and the concrete poets understand syncresis between verbal elements, vocal/musical (from both language and music) and visual as a constitution of living language (specially literary – the first to, handling his Romanesque poetic doing, in which used morphemes and phonemes as significant units with kinesthetic poetic

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changing and in motion. This is his relative architectonic stability, marked by the creation of "miscigenated"[6], intersemiotic and verbivocovisual pieces of work in their fullest potential, as Campos, Pignatari and Campos (2014) recommend.

Arnaldian poetics dialogues with the intention of breaking with the poetic tradition (grounded in labels and discursive stabilization), which is marked in the rhetoric[7] of his (neo)concrete[8] poems – through the aesthetic elaboration of the word (the poetic word, with both

features; and the second, by theorizing about concrete poetry's singularity, developing as a pioneer in Brazil, marked exactly by the same linguistic experimentation, with Joyce's poetic features and values, bearing in mind the poetry out of the paper, as word-thing). Paula, since 2012, studies the relation of Joyce's and concrete poets' verbivocovisuality with the language conception (living word; enunciation/statement) from The Bakhtin Circle by considering not the fullest potential expressed poetically, but the cognitive/cognizable semiosis, that enables the interaction between individuals in the expressive production act and active comprehension, in particular, considering this last one, as explain Volóchinov (2017, 2019) Medviédev (2012) and Bakhtin (1981, 2017), handling the indissolubility of the vocal and the visual in the verbal, as an expression and conceptual reference. So, according to Paula (2014), Paula and Serni (2017), Paula and Luciano (2020a, 2020b, 2020c, 2020d, 2020e, 2021a, 2021b, 2022, 2024) and Paula and Oliveira (2025), here assumes a double conception of verbivocovisuality: 1) the poetic doing, in Joyce's and inspired concretes' mainstay; 2) language concept, as The Bakhtin Circle proposes, philosophically and sociologically.

[6] In reference to the song *Inclassificáveis*, in *O Silêncio* (1996) – track 6. The author-creator sings "Aqui somos mestiços, mulatos / Cafuzos, pardos, tapuias, tupinamboclos, Americarataís, yorubárbaros," "Egipciganos, tupinamblocos, Yorubárbaros, carataís / Caribocarijós, orientapuias / Mamemulatos, tropicaburés / Chibarrosados, mesticigenados / Oxigenados, debaixo do sol," "Somos o que somos / Inclassificáveis / Inclassificáveis," foregrounding a social, but also an aesthetic-evaluative, position regarding what he understands as language-life. This designation ("inclassificável" – "unclassifiable") is adopted by AA, as well as by journalists, critics, and scholars, including Zuza Homem de Mello, José Miguel Wisnik, Alice Ruiz, and Markum, on the television program *Roda Viva* (2000).

[7] From a Bakhtinian point of view, there is a shift of the conception of rhetoric, which is not understood in terms of persuasion or convincing, but rather as a tense dialogue among utterances, languages and subjects. In the case of AA's poetics, rhetoric is constituted by linguistic-discursive work that ranges from phonetic-phonological, morphological, semantic and lexical elements to the expression of ideological and emotive-volitional values of social voices in dialectical-dialogical movement, in and through poetic language. From this point of view, enunciative responsiveness, its linguistic-discursive structure, ideological struggle, and the poetic subject's positioning are considered part of rhetoric; these demand from the other, the interlocutor, a productive-active reading movement for cognizable understanding to take place. Thus, the presumed other (the reader) is also considered a co-author of the poem's meanings.

[8] The conception of neoconcrete poetry is adopted here based on the breaking with orthodox concrete rigor, through the recovery of subjectivity and organicity as poetic elements. The neoconcrete poem is open and plural, as it reflects and refracts multiple voices and values within its discursive structure. In neoconcrete poetry, the word-thing assumes spatial, temporal and tactile dimensions, with a linguistic structure that deconstructs the conventional word formation and syntax. The use of graphic space does not eliminate the social engagement of language. On the contrary. It creates new forms of reflection and refraction on the contemporary world. In AA's case, there is a blending of the metalinguistic concrete project and the neoconcrete project, with a return to evaluative subjectivity. For this reason, the use in this article of the term with parentheses, [(neo)concrete]. The relevance of the theoretical-methodological foundation concerning the conception of language proposed by Bakhtin and the Circle, in conjunction with the notion of verbivocovisuality, is grounded in the idea of "living organism" expression. Used both by Volóchinov (2017) in referring to discourse, and by Ferreira Gullar and other artists in the 1959 Neoconcrete Manifesto (available at: https://portal.lygiaclark.org.br/acervo/67348/manifesto-neoconcreto. Accessed in: August 17, 2026), when defining the work of art. Besides, the idea of co-creation, essential to both concrete and neoconcrete poetry, also dialogues with the Circle's notion of interaction, since, for the Russian philosophers, it is in the living communication, oriented toward the other, that the uttered meaning gains completion, in the act of active reading/comprehension, understood as co-authorship, through which the dialectical-dialogical movement takes place as an act of language. And this is another

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completion and incompletion): through the appearance of everyday simplicity, the utterances produce a spontaneity and simplicity effect (in some cases, even childishness) when, in fact, they are characterized by the complex and elaborate work carried out across media, supports and codes. Typography is worked as image, as grapheme and as phoneme. The lexicon gains greater polysemic visibility with the figurative work. The arrangement of the text draws, visually, the poetry-thing – at times with chromatic variation, at other times with work across planes, because the poem acquires geometric three-dimensionality. The extreme use of figures of speech, as well as of uppercase or lowercase letters, block or cursive type and punctuation are procedures responsible for poetic musicality/vocality (rhyme, rhythm, pitch, volume, intonation, tonality, tone). These processes characterize the Arnaldian (neo)concrete rhetoric, as they compose his architectonic /saying-doing/[9] as an "ânsia mansa" ("gentle longing", to use the title of the poem to be analyzed here as an illustration of this metalinguistic poetic writing).

Anchored in the work developed by the Russian Circle, for which it is in the word, capable of reflecting and refracting reality, that subject and life (trans)form themselves and dialogue. Paula (2014), Paula (2017), Paula and Serni (2017) and Paula and Luciano (2020a, 2020b, 2020c, 2020d, 2021a, 2021b, 2024), among other researches from GED – Grupo de Estudos Discursivos, understand that the Bakhtinian project of language can be understood as verbivocovisual, even though it was not referred in this way by the thinkers themselves, especially when considering the notions of "cognizable consciousness" (Volóchinov, 2017), in which active comprehension, in order to happen, needs semiotic knowledge of language as a sign composed of signifier and signified, these understood as a prosodic-musical expression (marked by "expressive intonation," as Volóchinov [2019] explains) and visual reference to the lived world, regarded as a discursive

point of convergence between the Bakhtinian conception of language and the conception of concrete poetry of the Noigrandes group and the neoconcrete poetry of Ferreira Gullar and his contemporaries. From this point of view, the approximation between these perspectives proves productive, since each, in its own way, conceives of language as three-dimensional (verbivocovisual).

[9] The use of this modulating pair shows the dual function that characterizes metalanguage as a feature of Arnaldian poetics. Simultaneously, in constructing (/doing/) the poem, the author-creator expresses (/says/) a definition of poetry of his own. The other (the reader), when in contact with the Arnaldian poem (/saying/), is, in a certain way, impelled by the poetic construction that characterizes AA's authorial style to /do/ an exercise in verbivocovisual reading in their active comprehension, which demands a metalinguistic interaction, as the poem itself re-veals, of /saying/doing/: the said word expresses a work of poetic construction that, in its turn, is revealed through the living poetic word, in which /saying/ is /doing/ and /doing/ /saying/ is expressed through the semiotic /saying-doing/.

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element of the social ground, since it considers human beings and the historical process not as "extra", but as intrinsic elements of language.

Through this movement, Volóchinov (2017) and Medviédev (2012) develop the notion of ideological sign and Volóchinov (2019) works with the notion of "expressive intonation", when considering the active comprehension as an internal discourse that is constructed through sound (vocality), through semiotic visual referent (visuality) and understand that these elements constitute the verbal, which may or may not be explicitly expressed through a more or less evident enunciative construction, but Always potentially three-dimensional, since the sign is composed of the signifier (the acoustic matter of the living word), signified (the mental image referring to the semiotic-cognizable world), and evaluation (ideology).

From this perspective, for Paula (classroom notes), the constitution of the notion of ideological sign, essential to the Circle and developed together with the notion of utterance, considered in the production-comprehension relationship, is verbivocovisual. Although the Russian thinkers did not used this terminology, the basis of their preposition, which syncretizes verbal, vocal and visual as language, is philosophically addressed throughout many of their writings[10].

The methodology carried out in this article is grounded in the dialectical-dialogical movement [Paula L, Figueiredo, Paula S, 2011; Paula, Di Fanti, Ponzio and Paschoal (2021) and Di Fanti, Paula and Ponzio (2021)], in which the living interplay of comparative relations constitutes a qualitative analytical operational procedure advocated by Bakhtin for the interpretation of the utterance under study.

This article focuses on the poem "ânsia mansa", from Arnaldo Antunes's book *Agora aqui ninguém precisa de si* (2015), selected as a metalinguistic verbivocovisual example which shows some of the compositional stylistic features of Arnaldian architectonic poetics.

The poem-utterance is understood as a whole of meaning situated in a discursive conflict within and of Arnaldian architectonics, since it characterizes his aesthetic-ethical act of language as a concrete verbivocovisual responsive manifestation, composed through the dialogical relationship I-other which, as a uniquely constructed link, reveals the author-creator's metalinguistic

[10] This article does not aim to enter in the specifities of this relationship stablished by Paula, Paula and Serni, Paula and Luciano, among other GED scholars, since there is not enough space for that, it is not the objective of this work, and, still, further extending this discussion could divert the text from its main thought. For this reason, we cite the references in which this dialogue has gradually taken shape in Paula's research.

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project of saying by reflecting and refracting his ideological and motive-volitional position on language and poetry in each act of his /saying-doing/.

In this article, the utterance under analysis precisely illustrates this architectonic poetic production rhetorically constructed as an act that reverberates an axiological conception of AA's discursive /saying-doing/. We begin with the Bakhtinian notion of language to address some aspects of AA's poetics and analyses the poem until we arrive to the results, conclusion that verbivocovisuality constitutes Antunes's aesthetic proposition.

2 The verbivocovisuality of the Bakhtinian proposition

The studies undertaken by the Bakhtin Circle center on the dialogical notion, through which they understand the word, viewed in terms of link and singularity (Volóchinov, 2019). The sign is assumed as ideological, since it reflects and refracts the world for being social and saturated with evaluation, in use in life, through discursive communication. The utterances are spaces of exchange between subjects (I-other) who are active in the conflict of voices and values. In this way, the utterance is the responsive and responsible unit of tension of the living language (Volóchinov, 2017).

In Bakhtinian philosophy of language, we can visualize features of a vast conception of language. The context of the Circle's discussions (in Vitébsk and in Nevel) dates back to the 1920s and 1930s of the twentieth century, period of the Stalinist regime which shaped the authoritarian policies of repression and persecution in that society. This context, unfavorable to intellectuals, science and arts, resulted in a lack of civil stability, but also generated the formation of more generalist informal circles that gathered around a topic of study and debate.

As it became known in the West, the Bakhtin Circle was formed by intellectuals, scientists and artists from various Fields: Medviedév founded a traveling theater company, which is why his proposals on language incorporate elements of orality and theatrical performance; Jakubinskij and Volóchinov focused on the relationship between oral, everyday discourse and artistic language in use; Bakhtin repeatedly mentioned the importance of the relationship between verbal discourse and the situation of utterance (gestures, reading aloud, facial and bodily expressions, etc.), besides to also being interested in theater and, above all, literature; this, to mention only a few names. From

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this broad background, we can understand that, even with a focus on the verbal utterance (especially the novelistic), the Russian Circle was also interested in other languages.

Based on this framework and on the process-product relationship, discussed especially by Volóchinov, in addressing the cognizable consciousness[11] (internal language) and its material and concrete manifestation (utterance-enunciated), we can think of the word (verbal) as integrated with sound (vocal) and image (visual) in the discursive proposition of the Russian Circle.

Bakhtin (1986, p. 106) defines broad language as a kind of proto-language or, in his terms, a "potential single language of languages" that corresponds to its semiological constitution:

> Any sign system (i.e. any language), regardless of how small the collective that produces its conventions may be, *[the system]* can always in principle be deciphered, that is, translated into other sign systems (other languages). Consequently, sign systems have a common logic, a potential single language of languages (which, of course, can never become a single concrete language, one of the languages) (Bakhtin, 1986, p. 106 – emphasis added, as this is an adaptation of the text[12]).

For the Circle, everything that is ideological[13] manifests (semiologically/cognizably) in the word (in the uttered sign), since, according to Volóchinov (1973), "The ideological field coincides with the field of signs. They can be equated. Where there is a sign, there is also ideology. *Everything ideological possesses meaning*" (Volóchinov, 1973, p. 9 – author's emphasis[14]). But this concreteness is not partial syncretism, since it happens internally, within the cognizable

[11] Not understood merely as a cerebral synapse or a psychologizing element, but, in the author's own words: "Individual consciousness is not the architect of the ideological superstructure, but only a tenant ' lodging in the social edifice of ideological signs" (Volóchinov, 1973, p. 13). In the original used by us: "A consciência individual é um fato social e ideológico" (Volóchinov, 2017, p. 97).

[12] In the original used by us: Todo sistema de signos (isto é, qualquer língua), pois por mais que sua convenção se apoie em uma coletividade estreita, em princípio **[o sistema]** sempre pode ser decodificado, isto é, traduzido para outros sistemas de signos (outras linguagens); consequentemente, existe uma lógica geral dos sistemas de signos, uma potencial linguagem das linguagens única (que, evidentemente, nunca pode vir a ser uma linguagem única concreta, uma das linguagens). (Bakhtin, 2011, p. 311 – destaque nosso por se tratar de adaptação do texto).

[13] Here, the concept of ideology is understood as: "By ideology, we understand the entire set of reflects and refractions in the human brain of social and natural activity, expressed and fixed by human beings in the word, in artistic and technical drawing, or in another sign form" (Volóchinov, 2019, p. 243 – in a footnote, our translation). We translated all texts for which an English version was not available, therefore, in the original used by us: "Entendemos por ideologia todo o conjunto de reflexos e refrações no cérebro humano da atividade social e natural, expressa e fixada pelo homem na palavra, no desenho artístico e técnico ou em alguma outra forma sígnica." (Volóchinov, 2019, p. 243 – em nota).

[14] In the original used by us: "O campo ideológico coincide com o campo dos signos. Eles podem ser igualados. Onde há signo há também ideologia. *Tudo o que é ideológico possui significação sígnica"* (Volóchinov, 2017, p. 93 – grifos do autor).

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consciousness, through proto-language, and afterwards is made explicit in an utterance, materialized in a given manner, within a particular discourse genre, circulating in a given sphere of human activity.

Thus, even if there is an utterance materialized exclusively through a code, due to its internal cognitive-cognizable process (which requires signifier – acoustic/vocal matter; signified – concept referring to the object of the world, named in a particular sociocultural manner; historicity – productive and produced situationally; and ideology), the enunciative process already presents itself as verbivocovisual (even though the Bakhtinian Circle did not use this term, its proposition presents this notion, since it understands language in its living functioning, as the product-process of interaction, internally and externally, in the active production-comprehension interplay, which depends on the cognizable exercise and on the positioning of this processing socioculturally, as a sociosemiotic production.

Understanding the Bakhtinian notion of language from this point of view means considering the indispensable idea of the living and ideologically saturated sign as verbivocovisual. Since the signs compose utterances, which emerge in/through social interaction, by situated subjects, each sign reflects and refracts sociocultural positions, constructing realities through language in dialogue. After all, as Augusto Ponzio explains,

> [...] in the ideological sign always contains a "value accentuation", which means that it is not simply an expression of an "idea", but the expression of a determined position, of a concrete praxis (Ponzio, 2008, p. 112-115, our translation[15]).

By understanding that "Every phenomenon functioning as an ideological sign has some kind of material embodiment, whether in sound, physical mass, color, movements of the body, or the like" (Volóchinov, 1973, p. 11[16]) we understand that the processual construction of the word/language is verbivocovisual since it requires a cognizable mental exercise that emerges from and turns toward the social ground.

[15] We translated all texts for which an English version was not available, therefore, in the original used by us: [...] no signo ideológico está sempre presente uma "acentuação valorativa", que faz com que o mesmo não seja simplesmente expressão de uma "ideia", mas a expressão de uma tomada de posição determinada, de uma práxis concreta. (Ponzio, 2008, p. 112-115).

[16] In the original used by us: Qualquer fenômeno ideológico sígnico é dado em algum material: no som, na massa física, na cor, no movimento do corpo e assim por diante" (VOLÓCHINOV, 2017, p. 94).

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3 The verbivocovisual rhetoric of Arnaldo Antunes's poetic architectonics

AA can be considered an experimental artist who moves across codes, genres and fields in his aesthetic /doing/ and has, at the center of his experiment-action, the play of the word, the word in play (whether the performed word, the sung word or even the word-thing, the calligraphic word, the word in motion, the installation-word, the poem-word, the photographic-word, among many others, his bricolaged "unclassified" word is the matter and material of his poetics – here, understood as architectonics).

To understand how his work has a specific way of enunciating, that is, rhetorical strategies that compose his architectonics, we need to understand his aesthetic project.

AA's poetic language moves across spheres and uses various genres, which call for attention both to the expertise concerning the peculiarities brought into play in his /doing-saying/ and to the notion of language that disseminates in a metalinguistic manner. As author-creator, Antunes has an eclectic and multimodal trajectory that is reflected in his work.

AA was inspired by concrete poetry at the same time that reconfigured it and dialogued with various Brazilian avant-garde movements (including movements that developed from, or were concurrent with, the concrete movement, such as process poetry, semiotic poetry, visual poetry, experimental poetry, performance poetry, neoconcrete poetry, among others) and European avant-gardes (especially some authors, such as: Maiakóvski, Cummings, Mallarmé, Joyce and Rilke, for example) to create his way of composition, intrinsically linked to the concrete conception of language, especially the one proposed by the Noigrandes Group (Augusto de Campos, Haroldo de Campos and Décio Pignatari), centered on verbivocovisuality, understood through James Joyce, as a conception of language characterized by multimodal syncresis. This was/is not only an aesthetic feature, but also an active comprehensive vision of language that reverberated/continues to reverberate over time and generated new resignifications. This remodeling takes place in Arnaldian works, that characteristically and situatedly bring forth a way of composing verbocovisually that, in the wake of his influences, we call neoconcrete, given its openness and polysemy.

Modro (1996) revisits contemporary literary formation to reflect on Arnaldian influences. In this way, he studies avant-gardes such as concrete poetry, neoconcrete poetry, tend poetry, praxis poetry, street guitar, process poetry, Tropicália and marginal poetry, which mark the national poetic

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treaty of an experimental lineage. Although concrete poetry, with its rupture and aesthetic innovation; Tropicália, with its carnivalizing and anti-normative attitude of playing with language (also understood in an expanded sense); and marginal poetry, with its nonchalance and expansion of the horizons of poetry toward new media and closer engagement with the public; those are the ones that most closely dialogue with Antunes's architectonics, we must mention Oswaldian anthropophagy and its variations by authors (such as Manoel Bandeira, Carlos Drummond de Andrade and João Cabral de Melo Neto, for example), from the first modernist generation through the 1950s, as they reveal a trajectory that culminates in the aforementioned movements, developed from the 1960s onward and that, in a certain way, helped form another tradition, a fertile ground, together with other sociocultural and linguistic movements, that opened up the field and provided possibilities that became viable from the 1960s/1970s onward and influenced contemporary creations such as AA's.

According to Santos (2012), AA can also be considered a neo-anthropophagic since his works explore other works, movements and authors through their national mark, shaped by an artistic experimentation full of critique and self-awareness. As a musician, visual artist, essayist, graphic artist and poet, his works bring the multisemiotic, grounded in a concrete poetry inspiration. In his art, there is a certain movement of critical consciousness and "devouring", in the anthropophagic lines of Oswald de Andrade. Technique and technology are essential to Arnaldian poetry, since "It is in the critical synthesis and acceptance of technique and technology that Antunes's work is anthropophagic" (Santos, 2012, p. 69, our translation[17]). The author-person himself, when reflecting on his poetic /saying-doing/, as author-creator, emphasizes the importance of the computer to his production (largely focused on graphic edition). The anthropophagic exercise of "devouring" and "bricolage", combined with concrete verbivocovisual discursive procedures, shows that, beyond his references, AA has an authorial, verbivocovisual, political-sociocultural project of saying.

AA uses multiple art codes to construct his aesthetic project, characterized by a metalinguistic concern (through which he establishes himself as author-creator, affirms his poetry

[17] We translated all texts for which an English version was not available, therefore, in the original used by us: "É na síntese crítica e na aceitação da técnica e da tecnologia que a obra de Antunes é antropofágica" (Santos, 2012, p. 69).

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and a conception of language). Thus, metalanguage is the central theme of his poetics, in interaction with other, such as the issue of nomenclature and eroticism and social critique.

To compose his neoconcrete saying-doing/, AA /does/ his poetry /say/ itself (he employs a /doing-saying/). This conception is also inspired by a dialogue with Rilke (Pound, 1994) and his poetry-thing, focused on the sign signifier to transform the work into an object (the spatial work of the word, through the distribution of its phonographemes, morphemes, punctuation and lexemes, whether on the page or on another support, alters the function of saying, which shifts from referring to or dealing with something to becoming "the thing itself"). Meaning and sense turn toward the formal exterior of the poem, which ceases to be an "instrument for" and becomes "the object itself". One of the resources of this transformation is the apparent absence of a subject in the utterance, as if there is no one who "speak about", the poetic utterance itself, thus, "becomes", in act, what it says, as if it were the subject and object *per se*.

Another simulation resource for this semiotic materialization is the spatial work performed by the word, which ceases to describe or narrate something and materially embodies – visual and vocally – through its formal exterior, what it says, coming to "be" [18]. The visual object embodied on a screen, a page, or released in the world, as an installation-poem, is not the world, life, or the object, but stimulates it through a verbivocovisual construction of language. Nevertheless, aesthetically, the attempt of creating the poem-object is to minimize, as much as possible, the distance between /saying/ and /being/ and this is one of the objective stylistic features of Arnaldian poetry, characterized by its concrete poetry inspiration, both through its creations and its theoretical essays that guide the aims of this creation, this characteristic of reflecting and refracting the world, metalinguistically characterized as an object that self-defines by expressing a notion about itself (poetry and poetic doing – in AA's case, often allied with desire and pleasure).

[18] In "criptocardiograma", by Augusto de Campos, for example, as analyzed Paula and Batista [2021], the poem takes shape of a heart, composed of encrypted phonographemes in the form of hearts, each one with its own differential singularity, which, as they are deciphered by the reader, rather than merely forming a lexeme, pulsates like the organ of the human body, with a possible sound captured by ultrasound, until the enigma is revealed through lexemes in several languages which, when touched/selected by the interactive reader, pulsate and present the material vocality of the organ itself. At no point there is a description of love, but the sign materiality embodied by the heart-shaped word, simultaneously with the visual icons of the drawings, the colors – red, black and White – the movement/pulsation, and the sound reveal the organ of the heart itself. The subjective and abstract abstraction of love is objectified "*in absentia*" of a lyrical subject, by semiotizing the organ/thing itself. We know that this embodiment of the word is, nevertheless, a reference and not, in fact, the object itself (after all, it is the sociocultural semiotic/semiological composition of love iconized by the heart, in a drawing, rather than a human heart/organ itself). After all, as Magritte had already established in *The Treachery of Images*: "*Ceci n'est pas une pipe*" (or, in English, "This is not a pipe").

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Thenceforth, the apparent absence of a subject in the utterances, as if they had a life and a voice of their own, without mediation or elaboration by a subject (the author-creator); and metalanguage is characterized as a procedure that, through and together with other rhetorical strategies, such as those mentioned in the Introduction of this article, singularly materializes verbivocovisuality in its fullest potential, as an authorial, generic and language-related architectural poetic compositional feature, enabled by technological editing and linguistic-figurative resources that promote polysemy as openness and becoming, polysemy in its integral enunciative unity, revealing the aesthetic-ethical stratagem of a way of being and existing in the world, that of simultaneity, since

> A preference for and presence of simultaneity (semantic and syntactic) can be observed in the words and figures of speech as inversions, repetitions, synesthesia and juxtaposition, as well as wordplays, displacements, collisions, echoes, ellipsis and pleonasms. In visual terms, his poetry features calligraphy, photographic images, illustrations, spatial arrangements, the exploration of graphic spaces and visual displacements (in terms of the separation of words, punctuation used as lines of verse, etc.). Besides, typography and layout are explored to the fullest of their potential for visual contribution to the poem (Santos, 2012, p. 91-92, our translation[19]).

Inspired by concrete poetry and anthropophagy, the work with the simultaneity of elements from distinct linguistic levels, with features of various codes, destabilizes not only the very notion of poetry, of the verbal and of the language, but also the gestures of linear and predictable reading, since its configuration also requires another movement of reading, an interactive and three-dimensional reading of the "word-thing", which questions the relationship between language and reality. Since the word a reflection and refraction of live, the word-thing aims to make evident the power to evoke sensations and meanings, by attempting to approach, as closely as possible, the experience of things.

[19] We translated all texts for which an English version was not available, therefore, in the original used by us: Nota-se uma preferência e presença da simultaneidade (semântica e sintática) dos vocábulos e figuras de linguagem como inversões, repetições, sinestesia e justaposição, assim como trocadilhos, deslocamentos, colisões, ecos, reticências e pleonasmos. Em termos visuais, estão presentes na sua poesia a caligrafia, as imagens fotográficas, as ilustrações, os jogos espaciais, a exploração dos espaços gráficos e os deslocamentos visuais (em termos de separação dos vocábulos, pontuação usada como versos etc.). Além disso, a tipografia e a diagramação são exploradas ao máximo no seu potencial de contribuição visual ao poema (Santos, 2012, p. 91-92).

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The simultaneous combination, within a cohesive aesthetic unity of meaning, of verbal, graphic (typography, work with spatial planes), imagistic (static or moving) and sound elements (music, voices, sound effects) reveals how AA makes verbivocovisuality explicit in the composition of a synesthetic spectacle to which the reader is invited to co-create. In Antunes's neoconcrete poetry, the responsive and responsible active comprehension of the utterances occurs precisely through the organization of verbivocovisuality, which demands from the other-reader a complementarity of meanings, in an interactive interpretive act, assuming a function of discursive co-creator/co-author, by exposing their singular worldview when activating one or some of the possible readings of Arnaldian poetry's plurissignificant nature. This exercise, termed shared creation by Bezerra (2017), is neither fortuitous nor devoid of rules, on the contrary, since the utterance presents a compositional rhetorical stratagem that allows (or does not allow) certain movements for the construction of meaning:

> In shared creation, the work remains unchanged in its formal structure; the reader-interpreter does not modify it as an aesthetic product; what they add are the new meanings they discover in it in light of achievements of their time (Bezerra, 2017, p. 95, our translation[20]).

For Bakhtin and the Circle, ideological signs are living and express, in utterances, through interaction among situated subjects, sociocultural positions. In AA's poetics, the explicit manifestation of verbivocovisuality is, at the same time, a rhetorical procedure and a metalinguistic objective of his authorial project of saying.

The explicit material work of verbivocovisuality of language constitutes the enunciative compositional form of Antunian poetics and the evaluative charge that defines poetry, language and poet, assumed by the author-creator, since it reflects and refracts a conception of being a subject in the world, rhetorically materialized, as a foundational conception of his aesthetics and ethics: the subject occupies a unique place in existence, singularized through the other, in na exotopic movement. Assuming authorial singularity through discursive production means assuming a responsible /saying-doing/, that thinks ethically, in practice and through the act itself (/saying-

[20] We translated all texts for which an English version was not available, therefore, in the original used by us: Na criação compartilhada a obra permanece inalterada em sua estrutura formal, o leitor-intérprete não a modifica como produto estético; o que ele acrescenta são os novos sentidos que nela descobre à luz das conquistas de sua época (Bezerra, 2017, p. 95).

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doing/ - /doing-saying/), the compositional and stylistic form of thematic content (poetry itself) and to manifest oneself in/through the poetic/aesthetic word is the author-creator AA's action in the world, since his aesthetic utterance is an ideological ethical act in the *pravda* of life.

4 Antunian verbivocovisual metalinguistic rhetoric in act

In the poem "ânsia mansa" (2015), the idea of discomfort is immediately striking from the title itself, since there is an *ânsia*, understood as an urgent desire for something undisclosed, that marks this discomfort. A discomfort that also causes nausea, since *ânsia* can also refer to a state in which something is about to be expelled, to come out from within the subject, something poorly digested, a feeling of unease. That way, the polysemy marked by the potential meanings of the nominal lexical choice *ânsia* already reveals, from the title, an ideological signic bivocality that reveals a state of the subject's soul (simultaneously, eager and repulsive, as if nauseated) and, at the same time, their position regarding this "thing" left unsaid (the word, poetry?) that causes discomfort and a sick feeling because it can not leave its embryonic state within.

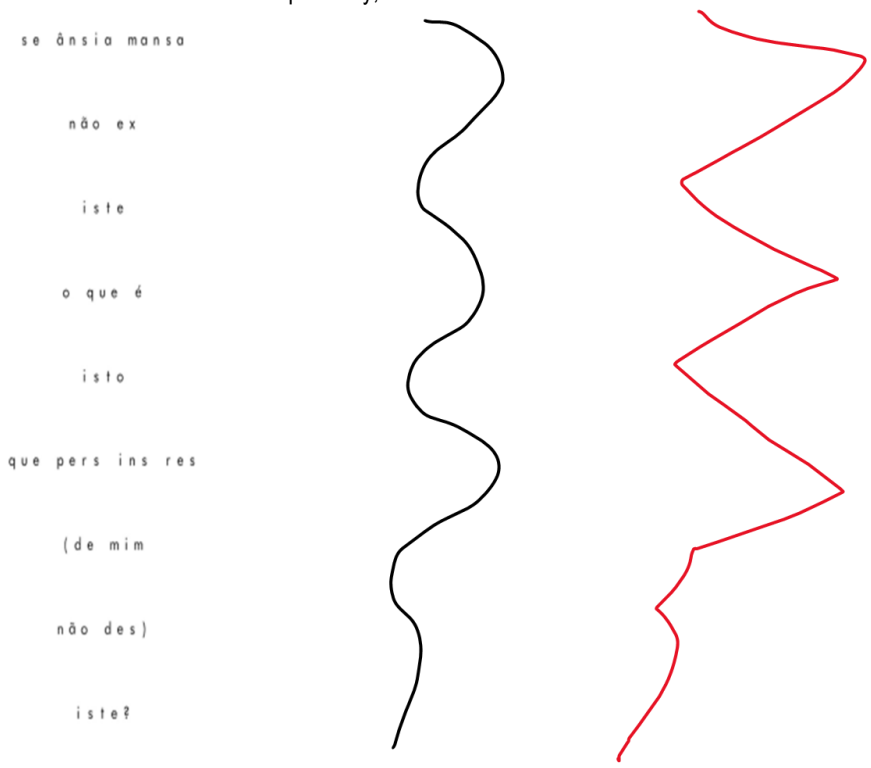
Likewise, the qualification for this state of *ânsia* (longing and nausea) leads to the contrary-contradictory simultaneity of its characterization, since the urgency of the affliction, despair, anguish, impulse and intensity to get rid of the discomfort is, in a break with reading expectations, qualified by its opposite, *mansa* (calmness). The tranquility, rather than merely qualifying *ânsia* in a contrary and contradictory way, characterizes the way in which the discomfort of its existence is made present within the lyrical subject and the way this subject must deal with this state of estrangement: delicately and carefully.

If *ânsia* refers to urgency and impulsiveness, *mansa* turns toward tranquility and calm. The semantic-lexical combination that titles the poem reflects and refracts an internal polemic expressed externally and openly by the poetic subject who, like a Two-Faced Janus, on the one hand, wants to get rid of the state of "pregnancy"-nausea in which they find themselves and which causes discomfort; on the other, they need to remain calm so the expulsion of something undergoing digestion within their being does not become a destructive eruption, spilled out haphazardly and at any cost, but rather occurs with the necessary, unhurried time, impelled by the in-digestion of longing. The paradox is announced and enunciated by the poem's vertical

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movement that can be marked visually and vocally through the verbal (that's why the black and red lines in Figure 1, drawn by the authors to explicitly concretize the visual movement and the materialization of expressive intonation as a didactic way of envisioning the poem's verbivocovisual gesture, not only through its morphological and lexical work, but also through the formal arrangement of the poem's vertical structure, marked by a "sound wave" that explains the ambivalence of the gravity/sharpness of *ânsia*, which rises and falls while attempting, in the first and sixth larger verses, with a tendency toward horizontality, to become calm):

Figure 1: Poem "ânsia mansa", Arnaldo Antunes (2015); vocal movement and pulse simulation, respectively, in black and red



Source: Arnaldo Antunes (2015) – created by the authors

The paradox, made explicit in the title, becomes hypothetical in the first verse, which begins with a conditional ("se" = "if") that, in turn, bothers the reader who finds themselves as troubled as the speaker before something (an unknown metalinguistic poetic matter) that they do not know what it is or even "if" it exists, since it is hypothetical.

The compositional work of polysemic engendering occurs through the creative dismemberment (which breaks with traditional linguistic structure by "disobeying" rules in favor of plurisignification, in an exercise characteristic of aesthetic/poetic license/freedom) involved in the

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production of morphemes (with the appearance and function of derivational, additive, and negative morphemes – "ex," "pers," "ins," "res," and "des") and nonexistent roots ("iste" and "isto") which, through vocal proximity and the procedure of juxtaposition, construct meaning.

The lexemes "persiste", "insiste" and "resiste" share the same Latin root -sist-. However, the author-creator, on behalf of the construction of meaning, alters this root to form, by analogy with the demonstrative pronoun "isto" (which refers to objects that are close to the "I", is invariable and has a cataphoric function of demonstrating what follows), the lexeme "iste", functioning as the root of potential words to be constructed in the act of reading and, at the same time, also alone (as it appears in the verse), with the invariable demonstrative element referring to the invariable, internal, object-like "ânsia mansa," the metalinguistic theme of the poem, without being named, but which "(de mim / não des) / iste".

Likewise, through poetic arrangement, as a result in the change of the root, and in the construction of the assumed double meaning, some of the morphemes (prefixes) to be juxtaposed to the "neutral" root in the act of reading – due to the -e inserted as a morpheme that can be understood as a gender marker in the root, when understood as a "noun" – also takes alterations: per- becomes "pers" and in- becomes "ins."

In the interactive reading called by the poem, the reader-co-creator, by bringing these elements together, to "decipher" the construction "in pieces", as the utterance (the subject and the poetry) is presented, also finds themselves with a change in word class, whereas, before juxtaposition, "iste," standing alone and autonomously, has the status of a demonstrative pronoun, with the joining mechanism now in place, the new lexemes emerge as verbs in the 3rd person singular of the present indicative ("persiste," "insiste," "resiste"), which demonstrates AA's rhetorical process of composition and reveals the conception of language assumed, metalinguistically, in the poem, in a polysemic and plurissignificant way, besides identifying the poetry-object (the discomfort – "isto", "iste") which, even without being named, can be identified and qualified as an "ânsia mansa".

The movement toward the formation of words and meanings depends on the reader-co-creator, but the reading process is not totally free, since there are permissions (or not) established by the author-creator, marked in the utterance as suggestions guiding the reading (as in the existing brackets – "(de mim / não des)" – and the arrangement of the operators with morphological status – "[...] pers ins res", for example). In any case, in this poem, the construction occurs predominantly

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through morphological de-composition which, autonomous and, at the same time, dependent on the construction of meanings carried out by the reader-co-author, acquires lexeme status and produces plural meanings that demand attention, even if they appear simple and even "playful."

Discomfort marks AA's metalinguistic theme: a discomfort concerning his world view, his verbivocovisual language, and poetry. In this poem, there is a social voice engaged in a conflict of opposite forces: a poet in resistance confronts the idea that poetry constructed through primary language does not exist, attempting to establish an integrity between name and thing by creating a/his verbivocovisual poetic word, marked by simultaneity.

Precisely because of his simultaneity, we can undertake a synesthetic reading of the poem, in which some of the five senses enter into communion in pursuit of the construction of verbivocovisual poetic meaning, at the same time, open and closed, since the utterance allows certain choices that appear to be free, while in fact they are guided by the structure presented, composed predominantly of "morphemes" in linearity to be combined through almost mathematical operations (as marked by the use of the brackets, the order of the verses and, within the verses, the "morphemes" created). Thus, each reader interacts with the poem and gives it its own completion, in a dialogical response to the proposal suggested by the author-creator's guidance. After all, in Volóchinov's words:

> Any utterance (...) makes response to something and is calculated to be responded to in turn. It is but one link in a continuous chain of speech performances. Each monument carries on the work of its predecessors, polemicizing with them, expecting active, responsive understanding, and anticipating such understanding in return (Volóchinov, 1973, p. 72[21]).

Typography connects visual and vocal to the printed verbal. Constructed on a blank page, without following metrics (from a canonical perspective, as inherited from the concrete poetry), AA creates his poem using a *sans serif* typeface, a font group that semiotizes modernity, objectivity and youthfulness. Being simple and direct, this style is chosen to compose the visuality that upholds the valuation present in the utterance.

[21] Todo enunciado (...) responde a algo e orienta-se para uma resposta. Ele é apenas um elo na cadeia ininterrupta de discursos verbais. Todo monumento continua a obra dos antecessores, polemiza com eles, espera por uma compreensão ativa e responsiva, antecipando-a etc. (Volóchinov, 2017, p. 184).

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Visuality also appears in the form of the poem, each verse has a different length, showing the separation and possible juxtaposition of the words, with their different syntax, but not only: the poem is a question addressed to the other, who embodies the bivocal social voice in conflict, since each poetic sentence re-veals (shows and hides, by leaving its conclusibility open and dependent on the reader-co-creator) a part of this question, that begins forcefully (with a longer verse) and decreases in the following four verses (creating the effect of drawing the attention to the defense of its idea of entering into the poem, the word, the subject-I's inner discomfort), increases again in the fifth verse ("que pers ins res") so, in the final three verses, it reaches the verbivocovisual embodied fusion of *ânsia*, marked by the "cut", "fragmented", interrupted words; *mansa*, which demands elaboration, co-creation, linguistic-discursive operation of construction.

If the direction each verse, as we already mentioned, horizontally, suggests an order/path for reading-interaction, the vertical arrangement of the poem, with short and broken verses, that evoke the production of meaning through the morphological combination between verses, from the top to the bottom, from the presentation of the question of the existence of "ânsia mansa" to its experience, at the end, suggests a path of entering, deepening, and immersing oneself in the word of and in the other, the lyrical-subject who semiotizes the metalinguistic author-creator projected in the poetic utterance. However, this verticalization does not occur directly, in a straight line. The arrangement of longer and shorter verses also suggests the movement of this "fall", which is by no means free for the reader-co-author. This movement, left open, can be interpreted through the visualization of the vocal movement of the sound wave (see the black line in Figure 1) and/or the internal heartbeat, of the poem/organ-thing of the subject/lyrical poet/neoconcrete poet (see the red line in Figure 1), in either case visually constructing the vocalization/sounding of a pulsation.

The graphic visualization of the descending movement is important because it reveals another partial linguistic break carried out by the author-creator as a rhetorical strategy that establishes a movement of assertion within an interrogation, since, if the phonetic tendency in interrogative sentences is to raise the vocal tone at the end of the sentence (questions can generally call for rising intonation), when opting for a visually vertical construction of the poem, with a vocal cadence that can be marked by its descent, the poet inserts his positioning into the questions, already answered by him through expressive intonation, marked by the melodic movement graphically "drawn" by the arrangement of the poem's design on the page.

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The rhetorical-poetic question begins, in the first verse, with an "if" conditional ("se"), which, in Brazilian Portuguese, has a rising tendency, as confirmed since the first verse presents a high vocal pitch. This rise is followed by two low verses (visually, one shorter than the other), until, in the next one, there is a new rise in pitch, marked by the combination between "o" (which, in the poetic sentence, has the status of a demonstrative pronoun, as it takes the place of the "thing", in this case, the inner discomfort that responds to the preceding conditional, open and demanding of an answer for its closure, one within the other; demonstrating that, indeed, it exists, since the first question is: "se ânsia mansa / não ex / iste" = "if gentle longing / does not ex / ist") and "que" (interrogative pronoun, positioned almost at the center of the nine-verse poem, which connects the second part of the question and confirms that, "ânsia mansa" indeed exists, that of poetry), followed by a new low intonation in the fifth verse, composed of "isto" (the feeling of being unnamed, un-known and re-cognized by the poetic subject).

The next rise, in the sixth verse, is characterized by the interrupted, morphological, fragmented response, followed by two verses in brackets, almost as an aside confession, in which the subject acknowledges and confirms the existence of the discomfort that they do not name (they may not know what it is, but know it exists since they feel it within themselves) until, finally, still in descent, the poem ends, with a movement opposite to the vocal tendency of a question initiated by a conditional (as in "se" = "if"), and by a definite article + interrogative pronoun ("o que" = "what"), despite still with the graphic marker of a question mark.

This movement denotes that the poem-question defines the author-creator's positioning through the voice of the lyrical-neoconcrete subject that puts themselves in the poetic utterance through his rhetorical question, unfolded and concluded in a descending way, as they answer to their own question, from within it, through visual, vocal and verbal structure of the poem. With that in mind, however democratic and open the poem may appear, it has an entire rhetorical strategy that leaves the reader no option for another answer other than agreeing with what they encounter, piece by piece, little by little, as they enter the poem's discourse. And all this planning is part of AA's architectonic rhetoric, since it shows his compositional style.

Therefore, language, at least poetic language or, more specifically, AA's poetic language is constructed as an object of exchange among subjects: the utterance is composed and achieves completion through alterity, through exchange with the other. This play with verbality, which reveals

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its verbivocovisual constitution, shows the planning of the "I" (author-creator projected in the lyrical subject) for the potential other (the "third") to (re)construct the notion of poetry.

Another graphic device used in the poem and very common, both in AA's poetics and in concrete poetry is, as mentioned before, the use of brackets, as occurs at the end of "ânsia mansa", to guide readings, create ambiguities and bitonatilies.

Vocality also appears in the figures of speech that ensure orality and rhythmic cadence in the poem. The rhyme is internal, marked by the use of alliteration (in this case, of the sibilant) and assonance (in this poem, from the opening of /a/ to the closing of /w/, with gradations in /e/, /y/, and /i/), which, together, ensure the poetic sonority that calls for orality, in an aesthetic and stylistic rhythmic process characteristic of AA's authorial style and of (neo)concretism.

The unconventional construction of the verses, with the "drawn" poem, composes its visuality and vocality through the word itself (once again, verbality, as in Rilke, according to Pound [1994], poetically worked as word-thing), as we have seen in "ânsia mansa" and can also see in other poems, since it is a stylistic rhetorical feature of AA that characterizes his architectonics and expresses his project of saying.

5 Final considerations

Bakhtinian philosophy of language understands language as structured within the linguistic and, at the same time, as engaged in the dialogical movement, since it assumes the translinguistic/metalinguistic dimension of the word:

> Dialogic relationships, therefore, are extralinguistic. But at the same time they must not be separated from the realm of discourse, that is, from language as a concrete integral phenomenon. Language lives only in the dialogic interaction of those who make use of it. Dialogic interaction is indeed the authentic sphere where language lives. The entire life of language, in any area of its use (in everyday life, in business, scholarship, art, and so forth), is permeated with dialogic relationships. But linguistics studies "language" itself and the logic specific to it in its capacity as a common ground, as that which makes possible dialogic interaction; consequently, linguistics distances itself from the actual dialogic relationships themselves. These relationships lie in the realm of discourse, for discourse is by its very nature dialogic; they must therefore be

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> studied by metalinguistics, which exceeds the limits of linguistics and has its own independent subject matter and tasks (Bakhtin, 1999, p. 183[22]).

Considering the translinguistic dimension of the dialogical word, in its link and singularity, requires us to think about the thematic content within a given compositional form, worked through authorial and generic style of the utterance. This way of approaching the architectonics was exemplified here to consider Arnaldian poetics, which, in its project of saying, has metalinguistics as an essential feature for constructing (/doing/) at the same time for conceiving (/saying/) language, especially (his) poetics, as verbivocovisual.

Verbivocovisuality is part of AA's project of saying, as studies Batista (2025), focused on a mapping of his entire body of word, delimited by metalinguistic poems. AA's poetics here is exemplified through a single poem due to the possible length constraints of the article genre, but "ânsia mansa" illustrates the Arnaldian work, since it demonstrates how his project of saying is three-dimensional, guided by its material expression to its fullest potential, as a characteristic feature, both of his style and (his) (neo)concrete poetry, as understood by Haroldo de Campos, Décio Pignatari and Augusto de Campos (2014) and resignified by Gullar, as a characteristic/defining rhetorical procedure of the concrete and neoconcrete movements, as a form of rupture with the traditional poetic canon and an anthropophagic aesthetic proposal of contemporary avant-garde Brazilian art (which digests influences, mixes materials, techniques and creative procedures, breaks with and redefines theoretical concepts, and employs technological and artisanal tools, all at once, without this becoming a meaningless cumulative "heap" of elements, but rather a conscious and purposeful bricolage, highly calculated, in favor of a minimalist and clean aesthetic unity, apparently simple and spontaneous, yet complexly planned and engineered).

In AA and in (neo)concrete poetry, compositional choices are directed toward a presumed other (referred to by Medviédev [2012] as the "third") who acts as a co-author of the poetic

[22] Assim, as relações dialógicas são extralinguísticas. Ao mesmo tempo, porém, não podem ser separadas do campo do discurso, ou seja, da língua enquanto fenômeno integral concreto. A linguagem só vive na comunicação dialógica daqueles que a usam. É precisamente essa comunicação dialógica que constitui o verdadeiro campo da vida da linguagem. Toda a vida da linguagem, seja qual for o seu campo de emprego (a linguagem cotidiana, a prática, a científica, a artística, etc.), está impregnada de relações dialógicas. Mas a Linguística estuda a linguagem propriamente dita com sua lógica específica na sua generalidade, como algo que torna possível a comunicação dialógica, pois ela abstrai consequentemente as relações propriamente dialógicas. Essas relações se situam no campo do discurso, pois este é por natureza dialógico e, por isto, tais relações devem ser estudadas pela Metalinguística, que ultrapassa os limites da Linguística e possui objeto autônomo e metas próprias (Bakhtin, 1981, p. 182).

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utterance, since the constructed discourse finds its conclusibility in polysemy, many times, marked by the figurative process involving paronomasia, blending, or juxtaposition, among other linguistic procedures of lexical selection, cutting, and derivation (with particular attention to morphemes [derivational affixes] of negation [a(n)-, i(n)-, des-, contra-] and addition or augmentation [a(d)-, re-, com/n-], among others), as well as inversions (through palindrome [rio; TE/ET], anagram [amor/mora], paragram [aparte/à parte], among others) and the presence of echoes and figurative musicalization (achieved through work with assonance and alliteration), which demands an inter-active operation on the part of the other-reader, as we saw in "ânsia mansa."

Without the "real" other-reader accepting the game proposed by and within the poem-utterance, the construction of meaning becomes unfinished. Thus, we can say that Antunian aesthetic finishing finds itself in its incompleteness or in the openness of possible readings, in a living interplay with the reader, since plurissignificative depends on the other's /doing-reading/, who provides "finishing" to the proposed meaning(s), in an act of cooperation that elevates them to the status of discursive co-creator. Augusto and Haroldo de Campos, as well as Ferreira Gullar, among other concrete and neoconcrete poets also use these resources with a signature similar to AA's. Therefore, this feature characterizes, at the same time, the authorial style and the generic style that defines a conception of poetry and of (potential) language.

As Medviédev (2012) states about the author-reader interplay as I-other,

> [...] even those phenomena, generally superficial, in the development of the plot, [...] are expressions of a kind of interaction between the author and the reader, the interplay between two consciousnesses, one that knows, the other that does not know, one that expects, the other that breaks these expectations, and so on (Medviédev, 2012, p. 191-192, our translation[23]).

The wager on the reader's linguistic-discursive skill and competence is, therefore, a feature of AA and of (neo)concrete poetry, since, being synesthetic, the poems, in a certain way, demand, through the verbivocovisual resources explored in an exacerbated and explicit way, through the processual (cognizing) use of the concomitance of meanings in the act of reading, as a mode of

[23] We translated all texts for which an English version was not available, therefore, in the original used by us: [...] até aqueles fenômenos, em geral superficiais, no desenvolvimento do enredo, [...] são expressões de uma espécie de interação do autor com o leitor, o jogo entre duas consciências, uma que sabe, outra que não sabe, uma que espera, outra que rompe essas expectativas, e assim por diante (Medviédev, 2012, p. 191-192).

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constructing meaning, which becomes evident, especially when we consider other elements as constitutive of the compositional discursive unity of each poem (we highlight graphic work [especially spatiality – whether on the page or in another medium, since the word itself becomes a "thing"/spatial object for the construction of meaning; and typography – whether existing or created, technologically and/or manually, giving rise to what the author designs as poems-calligraphies; but also chromatic ambience and vocalization] and AA's editorial work), not only as an aesthetic perception of language, but also as an active positioning toward life, through the thematic content of the word's social reflection-refraction – as we saw in the analyzed poem.

After all, it is not the *per se* linguistic-discursive resources that matter, but the singularity (and, we may say, the brilliance) of how an author-creator (in this case, AA) mobilizes them in his architectonics, in favor of his composition, which he organizes with his "signature"/authorial stylistics, as Bakhtin emphasizes:

> The use of language is realized in the form of concrete and unique utterances (oral and written), produced by participants in a particular field of human activity. These utterances reflect the specific conditions and goals of each such field not only through their (thematic) content and language style, that is, through the selection of lexical, phraseological, and grammatical resources of the language, but, above all, through their compositional structure. (Bakhtin, 2016, pp. 11–12, our translation[24])

In this article, the analyzed utterance precisely illustrated this poetic architectonic production, rhetorically constructed as an act that reverberates an axiological conception of AA's discursive /saying-doing/.

[24] We translated all texts for which an English version was not available, therefore, in the original used by us: O emprego da língua efetua-se em forma de enunciados (orais e escritos) concretos e únicos, proferidos pelos integrantes desse ou daquele campo da atividade humana. Esses enunciados refletem as condições específicas e as finalidades de cada referido campo não só por seu conteúdo (temático) e pelo estilo de linguagem, ou seja, pela seleção dos recursos lexicais, fraseológicos e gramaticais da língua, mas, acima de tudo, por sua construção composicional. (Bakhtin, 2016, p. 11-12).

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