



RDL

REDE BRASILEIRA
DIREITO E LITERATURA

CONSTITUTION, LITERATURE AND RECOGNITION IN *O CORTIÇO*¹

NELSON CAMATTA MOREIRA²

SANDRO NERY SIMÕES³

TRANSLATED BY FELIPE ZOBARAN

ABSTRACT: This article analyzes the fundamental right to housing provided for in the Federal Constitution of 1988 and the negative consequences of the denial of this right, through events related to the life of three characters in the novel *O cortiço* by Brazilian writer Aluísio Azevedo and based on the theories of recognition by Charles Taylor and Axel Honneth. For this purpose, initially, considerations are made regarding the literary period in which the work is situated, the time in which it was written and the socio-juridical context in which the intrigue unfolds. Subsequently, recent data on the precarious conditions of housing in Brazil are brought. The article ends by addressing the importance of the inclusion of housing as a fundamental right in the 1988 Constitution and its relation with the recognition of citizen identities.

KEYWORDS: right to housing; *O cortiço*; recognition policy; human dignity; citizenship.

¹ This text partially reflects the research developed from the subject “Constitution, Identity and Fight for recognition” at PPDF-FDV, and the “Law and Literature” Project (Coffee, Law and Literature) at FDV.

² Post-doctorate in Law at Universidad de Sevilla. Post-doctorate in Law at Universidade do Vale do Rio dos Sinos (UNISINOS). Doctor in Law at Unisinos, with an annual internship at Universidade de Coimbra. Professor of the Graduate Program in Law of the Law School Faculdade de Direito de Vitória (FDV). Leader of the Research Group Critical Theory of Constitutionalism (CNPQ / FDV). Visiting Professor, attached to the Academic Visitor Program of the Law School of Universidad de Sevilla. Honorary Member and Vice-president of the Brazilian Law and Literature Network (Rede Direito e Literatura – RDL). Vitória (ES), Brazil. CV Lattes: <http://lattes.cnpq.br/2535094687665916>. E-mail: nelsoncmoreira@hotmail.com.

³ Master’s degree in Fundamental Rights and Guarantees at Faculdade de Direito de Vitória (FDV). Specialist in Tax Law at the Brazilian Institute of Tax Studies (Instituto Brasileiro de Estudos Tributários – IBET). Graduated in Law at Universidade de Vila Velha (UVV) and in Music at Faculdade de Música do Espírito Santo (FAMES). Vitória (ES), Brazil. CV Lattes: <http://lattes.cnpq.br/1619318290388876>. E-mail: sandronery@gmail.com.

1 INTRODUCTION

The issue of decent housing in Brazil, for a large part of the population, with minimum subsistence conditions, is historically a major socioeconomic and legal problem. Moreover, in this sense, only recently, in the year 2000, a Constitutional Amendment came to consider housing as a fundamental right.

At the outset, we can say that, in order to think about public policies that help to solve the problem in question, it is necessary to understand the implications that involve the so-called “shanty” phenomenon in “terrae brasiliis”.

In this sense, literature, using its imaginative verve, can provide the basis for a critical reading of society, enriching the look and understanding of social reality and law. And that is exactly what allows the novel *O cortiço* (*The slum*), written in 1890, by Aluísio Azevedo. This work, when touching on various social difficulties, among them the lack of decent housing for a part of the population, helps us to understand that this absence brings with it a series of other problems that often go unnoticed in the eyes of a little observer attentive.

Thus, when analyzing the novel *O cortiço*, based on the study of three of its characters – João Romão, Bertoleza and Marciana –, we show how the lack of the Right to Housing implies a lack of recognition or misrecognition of individuals and, as a result, in damages resulting from such proceeding. From highly self-centered attitudes, to the loss of self-respect and self-destruction and suicide, some consequences of disrespect and lack of recognition that directly or indirectly, the absence of the Right to Housing can cause people.

Attentive to the current Brazilian reality, we also sought to bring recent data on housing in precarious conditions in Brazil and on the consequences associated with the denial of the Right to Housing in the country, including the emergence of a significant group of individuals that form the class that Jessé de Souza calls sub-citizens. We also emphasize the creation of national and international legal norms that seek to protect this and other rights that are interconnected.

For the understanding about recognition, we used, as theoretical substrate, considerations made by Charles Taylor and Axel Honneth. Based on them, it is possible to first understand that human beings are fundamentally dialogic and therefore the languages of expression that define our identity are not learned by themselves, but are transmitted by others, called by George Mead as *significant others*. Next, it is primarily based on Axel Honneth's reflections that alongside the three forms of recognition based on love, law and solidarity are three forms of disrespect, which affect self-confidence, self-respect, and self-esteem of a person.

The article, therefore, faces, on the basis of a fictional work, the consequences of the recognition refused to individuals, derived directly or indirectly from the absence of the Right to Housing, based on theoretical notions exposed by Charles Taylor and Axel Honneth, linked with the Brazilian reality through Jessé de Souza, among other authors, and stressing the importance of norms that guarantee a decent housing, that provide satisfaction and privacy, not humiliation and disrespect, since, as Rubem Braga would say: "the house must be first and foremost the inviolable asylum of the sad citizen; where he can shout, without fear or shame, the name of his beloved: Joana, JOANA – certain that no one will hear" (Braga, 1960, p. 57).

2 CHARACTERISTICS AND CONTEXT OF THE NOVEL

O cortiço is a novel written by Aluísio Azevedo and published in the year 1890. Classified as belonging to the naturalistic school, it is one of the main works of Brazilian literature representing this genre. It has, among its fundamental characteristics, and that the author constantly seeks to emphasize, the idea that man is conditioned by the environment in which he lives. From the reading of the text, one learns that a good part of the people living in the slum are corrupted by their environment and begin to take actions that would be incompatible with them.

Another striking feature of naturalism, namely, the comparison of man with other living beings, notably animals, is quite evident throughout the book. For example, in the following excerpt the narrator of the novel

compares the increase in the number of dwellers in the slum with the rapid multiplication of larvae in a manure:

In that sweltering, steaming land, in that hot, muddy dampness, began to strike, to squirm, to grow, a world, a living thing, a generation, which seemed to spring forth spontaneously from that mire, and multiply like larvae in the manure (Azevedo, 2011, p. 11).

In addition to the above-mentioned characteristics, they stand out in the novel: the strong prejudice suffered by the less favored classes, the deprivation of their rights, the great social inequality existing in the Brazilian society of the time and the subject of slavery. This last characteristic, although not the focus of the work, is brought to attention through the character Bertoleza.

Several characters stand out in the book. However, if we had to choose the main character of the work, this would not be a person, but the slum itself. In some novels, this occurs, that is, “the main character [...] is identified with a physical element or with a sociological reality, to which the individual characters are intimately bound or subjugated” (Silva, 2011, p. 703). In *O cortiço*, the environment comes to life and undergoes constant changes, and it is the stage in which the wholeness of the story is centered. Alfredo Bosi explains:

Only in *O cortiço* Aluísio really achieved the formula that suited his talent: giving up plotting as a function of people, he stooped to the sequence of very precise descriptions where collective scenes and psychologically primary types together make the slum the most convincing character in our naturalistic novels. There is the picture: from it derive the figures (2006, p. 190).

In the novel under analysis, there is no psychological deepening of the characters. Even considering only properties external to them, the narrator highlights only those primary characteristics of each individual, almost in a caricature. This is an aspect found not only in the work, but in several novels of the nineteenth century, in which “[...] the character is usually presented through a portrait, a relevant element, therefore, in the structure of such a novel” (Silva, 2011, p. 703), and this element may be based on their temperament, their appearance, their way of acting, etc., or even on these factors combined.

Regarding the deprivation of rights and exploitation of those in situations of inferiority – economic or social – in the society of the time, there is a Brazilian peculiarity: in a different way from Europe, the one who exploits and the one who is exploited coexists closely, even under the same roof. When we perform the analysis of the character Bertoleza, we return to this peculiarity, which makes the work, at this point, differentiated from other novels of authors of Europe who cultivated naturalistic aesthetics. Antonio Candido explains:

The originality of Aluísio's novel lies in this intimate coexistence of the exploited and exploiter, made logically possible by the very elemental nature of accumulation in a country that still was economically colonial, so to speak. In France the economic process had already put the capitalist away from the worker; but here they were still connected, beginning with the regime of slavery, which entailed not only contact, but direct and predatory exploitation of muscular labor (1991, p. 113).

For a better understanding of the work, some brief comments are needed from the historical context in which it was written. The novel was published in 1890. Two years before publication, Lei Áurea (Golden Law) was enacted, abolishing slavery, and there were around 700,000 slaves in Brazil at the time (Sodré, 1987, p. 252). Before that, there was already a multiplication of liberties – a theme that appears in *O cortiço* – because “the slave institution suffered a progressive loss of legitimacy” (Novais, 1997, p. 360). Abolition, however, did not mean the end of the difficulties and sufferings to which the slaves were subjected, since the prejudice towards them continued, and the government practically did not take measures so that they were integrated to the society, mainly in what concerns to the job market. This situation has contributed to the proliferation of precarious housing, such as the tenement described in the work of Aluísio Azevedo.

3 THE INCLUSION OF THE RIGHT TO HOUSING AS A FUNDAMENTAL RIGHT IN THE BRAZILIAN CONSTITUTION

The difficulties related to decent housing, illustrated in the rich literature of the late nineteenth and early twentieth century, have reached today with an expressive number of dwellings in very precarious conditions.

For example, according to the 2010 census, conducted by IBGE (Brazilian Institute of Geography and Statistics), there were a total of 296,754 dwellings in the form of tenements, slums or shanties, and more than 95% of this total in urban areas (IBGE, 2011a). In relation to the number of people living in the so-called subnormal agglomerations in 2010, in which the favelas – districts formed in a disorderly way by means of invasions – stood out, this totaled 11,425,644 (IBGE, 2011b).

The historical factor cannot be disregarded in trying to understand the reasons that led to such a social degradation. The end of slavery in Brazil was not accompanied by policies that effectively integrated the black population into society. As Souza (2003, p. 154) explains:

The old masters, in their vast majority, the State, the Church, or any other institution, were never interested in the destiny of the freedman. The latter, immediately after the abolition, found himself responsible for himself and his family without having the material or moral means to survive in a nascent competitive economy of the capitalist and bourgeois type.

As a result of this fact, a subclass of citizens appeared, formed also by people who, belonging to other less favored social groups, were excluded from the social sphere. This subclass had to seek by itself conditions for survival.

Living in a highly precarious, deplorable condition, and having their physical, mental and emotional health affected, many of these individuals became involved in crime and other problems that drastically reduced their life expectancy. Nowadays, this excess of people also favors, in the favelas environment, slums or other types of subnormal clusters, more subtle forms of abuse. Promiscuity is a constant, leading young people to see in sex and crime the opportunity to “get free” and do whatever they want.

Moreira (2010, p. 96) exposes the following reflection on inequality in peripheral societies, identifying problems that go far beyond the mere will of a given individual:

On the other hand, what really exists in these societies is the prevalence of hierarchies, personal relationships and relative favoring, private appropriation of the public, law as an expression of privileges, after all the “naturalization of inequality” and “social construction of the sub-citizenship”.

The inhabitants of the favelas and slums of our day are, just as the inhabitants of tenements in the nineteenth century were, far more likely to be unrecognized, deprived of rights and thus disrespected. They belong to a separate category: they are not citizens in the sense that the term requires, but sub-citizens.

This demonstrates the actuality of the theme that is faced in the novel. In his study, *Urban Spoliation*, Kowarick discusses some details about what means to live in a slum, just as is presented in the novel object of our study in the present article:

Living in a slum means lack of privacy, queues in bathrooms, tiny space, quarrels, drunkenness, uproars. Everything is condensed into the word “confusion”. Confusion means disorder, lack of control, lack of respect, processes that lead to the derangement of everyday life (Kowarick, 2013, p. 69).

If the Right to Housing had been effectively implemented as a fundamental right in Brazil, such a situation of “social humiliation” might not have reached the point it arrived. The right to housing had already been set out in international treaties, such as Article 11 of the International Covenant on Economic, Social and Cultural Rights. Although the 1988 Constitution brought remarkable social advances in its norms, it was only with Constitutional Amendment 26/00 that the right to housing was expressly considered a fundamental right. This amendment altered article 6 of the Federal Constitution to include as fundamental the Right to Housing (Brazil, 2016).

Before that, in other articles of the 1988 Constitution, housing was already indicated as a fundamental right. Here are some examples: Article 7, incise IV, establishes that the worker is entitled to a minimum wage that meets their basic needs and those of their family, including housing; Article 23, incise IX, explains the promotion of housing construction and improvements in housing conditions as a common competence of the Federal Government, States, Federal District and Cities (Pansieri, 2012, p. 23-24).

However, in expressly foreseeing, in its norms, the question of housing as a fundamental right, the constituent legislator expressed its concern about the *importance of the realization* of this right. In view of

what is portrayed in relation to the poor housing conditions of the slum from the novel in question, it is possible to observe that the existence of the problem of inadequate housing in the Brazilian reality dates back at least to the end of the 19th century. With regard to the Brazilian legal system, one can affirm that the Right to Housing has been somewhat forgotten for many years. To declare it expressly as a fundamental right contributes so that the State can undertake public policies capable of making feasible the construction and the recognition of human dignity in this scope (houses suitable to the Brazilian citizen).

Certainly, precarious housing conditions, along with other elements aggravated by the absence of an effective social state, end up undermining the very identity condition of the human beings who inhabit the “tenements” of yesterday and today. Thus, we glimpse possible contributions of Charles Taylor’s work to reach some important considerations about the effects of the lack of recognition in the identity of an individual, also, in the following topic, we find it convenient to use the three forms of recognition and the three forms of disrespect, exposed by Axel Honneth, who together form fundamental philosophical-political categories to confront the theme of this article, as can be seen below.

4 RECOGNITION AND IDENTITY FROM CHARLES TAYLOR’S APPROACH

The importance of recognition for the human being is intensely addressed in the writings of Charles Taylor. In one of his works, especially, *The Politics of Recognition*, the author demonstrates that lack of recognition can result in serious harm to people, causing them to have a misrepresented image of themselves and preventing them from developing their full potentialities. The author shows that not only can the lack of recognition be harmful to someone, but also the wrong recognition (Taylor, 2000, p. 241). Thus, according to Taylor, “due recognition is not a mere courtesy that we should give to people. It is a vital human need” (2000, p. 242). The idea is that recognition is inextricably linked to the identity of a person, so that from infancy to the old age, lack of recognition

or misrecognition can result in a very impaired identity (Taylor, 2000, p. 246).

In order to better understand the connection between identity and recognition, it is necessary to have in mind the dialogical character of the human being, essential for his / her learning. As Taylor explains:

We become full human agents, able to understand ourselves and, therefore, to define our identity through the acquisition of rich human languages of expression. [...] we are introduced to these languages through interaction with others who matter to us – what G. Mead called “significant others”. The genesis of the human spirit is, in this sense, not monological, not something that each person performs for his / her own sake, but is dialogical (2000, p. 246).

This point is very important for everything that will be exposed from here. The strong connection between identity and recognition results from the dialogical character of the human being. When we come into contact with other people from our birth, we learn to communicate with them through languages – which include art, gestures, love and other peculiar forms used by human beings to express themselves to the world. Our identity, then, is defined through them.

In view of the human dialogical character, when other people impose on someone an inferior or despicable image – for example, when social groups are disrespected, either due to the social class to which they belong, to the color of skin or to the gender –, there is, in this conduct, the imposition of a negative image. This disrespect is a form of negative communication that tends to oppress, demean, and humiliate. And as the human being learns and pursues the development of the languages of expression through exchange with other people, the tendency is for him /her to internalize that image of themselves that is being transmitted to them. However, it is a distorted and inferior image. Thus, by internalizing it, one moves into a destructive process of self-oppression (Taylor, 2000, p. 268).

In the work we analyze, *O cortiço*, this internalization of a distorted and inferior image is very visible. The characters who live in the tenement are seen as inferior human beings to those who hold the best positions in

society. Such misunderstanding causes serious harm to these people and leads them to take harmful actions on themselves and those around them.

Having made these initial clarifications regarding the importance of recognition in the formation of identity, we now turn to the forms of recognition and forms of disrespect from the work of Axel Honneth, highlighting the negative consequences for a given person depending on the type of disrespect suffered.

5 CATEGORIES OF RECOGNITION AND DISRESPECT BY AXEL HONNETH'S APPROACH

5.1 The three forms of recognition

Based on the foundations left by Georg Hegel's philosophy and George Mead's social psychology, Axel Honneth describes, in the fifth and sixth chapters of his book *Fight for Recognition: the moral grammar of social conflicts*, three forms of recognition, and three forms of disrespect. The author emphasizes that the lack of one of these forms of recognition gives serious damage to the one who suffers it.

On the similarity between Hegel and Mead's ideas in this question, Honneth writes the following:

Although Mead's writings have not been found to be an adequate substitute for the romantic concept of "love", his theory, like Hegel's, also leads to the distinction of three forms of reciprocal recognition: of emotional dedication as we know it from love relationships and of friendships, different from juridical recognition and solidarity assent as separate modes of recognition (2003, p. 157).

Thus, these two authors distinguish three forms of reciprocal recognition, which are the substratum for the Theory of Recognition exposed by Honneth: that which comes from love; that which originates from rights; and that which comes from solidarity. For Hegel, as one advances through the forms of recognition, the subject enjoys greater autonomy, greater self-determination. As for Mead, the individual has a more positive relationship with himself, with each stage of recognition overcome (Honneth, 2003, p. 157-158).

The first stage of recognition is love. Love, in the sense that it is used here, includes relationships between parents and children, the love between

a couple and can even include love among friends. The love that at the beginning of a child's life is most strikingly evident is the love between child and mother. The child, dependent on the mother for basic needs, has the necessity of feeling loved. The need for such recognition is so strong that if it does not exist, the child will carry "deep wounds" throughout its life. Honneth explains:

For Hegel, love represents the first stage of reciprocal recognition, because in its fulfillment the subjects confirm each other in the concrete nature of their needs, recognizing themselves as needy beings: in the reciprocal experience of loving dedication, two subjects are united in dependence, in their deficient state, on the respective other (2003, p. 160).

The mother, in showing love, in addition to showing the child that he or she is necessary for her, encourages them to express the same feeling. The child, in turn, in exposing love for the mother, also manifests dependence and impels the mother to continue giving indications of affection.

The recognition of rights, of legitimate legal claims, becomes the second form of recognition and must also be reciprocal, otherwise it will not be recognition (Honneth, 2003, p. 180). Most of the time, this recognition was accompanied by struggles and difficulties, because certain people in society were reluctant – as it still are today – to accept that others had certain rights. Even today, it is common for certain individuals to be formally recognized as having rights, but in practice, those rights are violated with impunity.

The last form of recognition is related to solidarity and it is the social recognition of that person or group as someone of value. This means recognizing that the other may be different and value it by their capabilities as human beings, not discriminating. On this, Honneth warns:

In order to be able to reach an inextricable self-relation, human subjects still need, in addition to the experience of affective dedication and legal recognition, a social esteem that allows them to refer positively to their concrete properties and abilities (2003, p. 198).

Concluding this subtopic, one can say that for Honneth, the first form of recognition, based on love, generates in the subject a feeling of self-confidence; the second form of recognition, the recognition of the rights of a person or group, provokes a feeling of self-respect; while the third form of recognition based on solidarity is related to one's self-esteem.

5.2 The three forms of disrespect in recognition theory

Related to the three forms of recognition, which he calls *positive phenomena*, Axel Honneth distinguishes three forms of disrespect or offense, which he calls *negative phenomena*. For the said author, the forms of disrespect would be forms of denied recognition.

The first form of disrespect is one in which the person undergoes physical maltreatment, losing the autonomy of the use of their own body. This type of relegation can be found in the case of torture or rape, for example, that undermines the self-confidence the person has acquired or can acquire through love-based recognition, provoking a sense of distrust, self-hatred. The psychic injury brought about by this demotion is enormous:

The physical maltreatment of a subject represents a type of disrespect that perpetuates the trust, learned through love, in the capacity of autonomous coordination of the body itself; hence the consequence is also, in effect, a loss of confidence in oneself and in the world, which extends to the bodily layers of the practical relationship with other subjects, coupled with a kind of social shame (Honneth, 2003, p. 215).

Thus, this form of disrespect, in addition to permanently undermining one's confidence in self-determination in the world, may cause one to distrust people in general. For example, children who suffer physical abuse – including sexual abuse among them – may experience serious difficulties in adulthood in developing a relationship of trust with others, even after years of ill-treatment. They are even at risk of feeling guilt and self-hatred as a result of the mistaken self-image they have internalized.

In the second form of disrespect, rights are denied to a person or a group. One of the arguments used to deny these rights involves the attribution of a lower social status – women, blacks, Indians, homosexuals, among others, have already been and, in some countries, are still considered inferior in relation to society as a whole. The psychic injury that is caused here has to do with a person's moral self-respect. On the subject, Honneth states:

We must look for the second form in those relegation experiences that affect moral self-respect: this refers to the modes of personal disrespect inflicted on a subject by the fact that he / she remains structurally excluded from the possession of certain rights within a society (2003, p. 216).

Finally, the last form of disrespect addressed by Honneth is to attribute negative value to a particular individual or even to an entire group. In this way, the problem goes beyond the lack of social esteem, because these people are discriminated negatively, and their lifestyle is depreciated against the environment in which they live. These people come to see themselves as outcasts in society. Honneth explains:

there is still a last type of demotion, referring negatively to the social value of individuals or groups; in fact, it is only with these somewhat valuative forms of disrespect, depreciation of individual or collective ways of life, that one reaches the form of behavior that today's language designates mainly with terms like "offense" or "degradation" (2003, p. 217).

Social psychology refers to the first form of demise of *psychic death* and the second to *social death*. In the last case of disrespect, when one person or group of individuals is stigmatized as inferior, one speaks of vexation (Honneth, 2003, p. 218-219).

Honneth (2003, p. 219) also points to the fact that many exaggerated negative reactions of a person, difficult to explain, may have to do with disrespect. If we were to describe the actions of the inhabitants of the slum – social space that has a centrality in the novel and which, in our study of three characters, provides a favorable environment to exemplify the effects of refused recognition – we would note that most of them end up in some moment, demonstrating negative or harmful emotions to others.

We will analyze, in the next topic, from the perspective of the philosophical-political categories discussed so far, the following characters: João Romão, Bertoleza and Marciana, from *O cortiço*. We will try to demonstrate, using the Theory of Recognition, the negative impact on their lives that the lack of decent housing associated with other bad social conditions has brought them.

Moreover, we caution that we will make use of the theoretical construction of social philosophy – originally elaborated by Honneth to be applied to the “real world” – to a literary, fictional work. With this, we intend, with literature, to exemplify, in a privileged way, the forms of disrespect proposed by Axel Honneth and their consequences using characters from the novel *O cortiço*. One must be aware that we use, purposely, the coincident points found between aspects of the Theory of Recognition and actions practiced and suffered by the characters of the work in question.

In other words, one can not necessarily expect that the application of this Theory in the literary work will serve as an exact reflection of the Brazilian social reality of the late nineteenth century to our days. Because it is a philosophical thought strongly linked to the social (Frankfurt School), elaborated to deal with the social anxieties that marked the 20th century onwards in the “European world”, we understand that the use of Brazilian literature, translated here in the work of Aluísio Azevedo, can help in the reflection about the socio-economic-legal problems of our “civilizational trajectory”, represented in the question of the “slums” of the past and the present.

6 ANALYSIS OF THREE IMPORTANT CHARACTERS FROM O CORTIÇO BASED ON THE THEORY OF RECOGNITION

6.1 João Romão and the depreciation of the individual way of life

João Romão is the founder of the tenement. He is an ambitious and unscrupulous man who uses everything and everyone to get rich. He is, however, very dedicated to work. From the age of thirteen, he becomes an employee of a grocer in the Botafogo neighborhood. When he reaches the age of twenty-five, his boss dies, and he gets the store, as a result of

payment on expired salaries. From there, as owner of the commercial spot, he began to work even more ardently, with a strong desire to enrich himself.

The death of a Portuguese who lived with Bertoleza, a slave who worked hard in a grocery store next to his shop, opens new perspectives. Moved by greed, he approaches the woman, knowing that she can contribute with her hard work so that he accumulates more and more money. Moreover, when she confided to him that she possessed almost all the value necessary to buy her liberty, João Romão's interest in Bertoleza increases. They end up becoming lovers and move to the same house. He becomes the administrator of her money and forges a document for the woman to believe that her freedom has already been bought, but in fact with her money he buys land for himself and builds a house.

Through his work and the exploration of the work of Bertoleza, João Romão accumulates money and buys land near his shop. In them, he builds small rooms and rents for manual laborers, washerwomen and other less fortunate people. All his money is stored in the bank in order to increase his possessions as opportunities arise. Then, after a time, a tenement house with ninety-five houses built by João Romão rises. For the realization of this construction, the help of Bertoleza is fundamental. He starts to rent the houses demanding payment in advance. The money raised by means of this rent, of the commerce in which he *sold everything* and the grocery store, makes, little by little, João Romão enrich himself. But his ambition does not stop there. He, of humble origin, felt excluded from society even though he already had a lot of money. The change of a neighbor, with prestige and social position, who buys a plot of land next to his own, starts to create in João Romão an even greater greed.

At this point, the question arises: how does the behavior that João Romão adopt during the story can exemplify the effects of one of the forms of recognition refused? As already explained, the so-called “offense” or “degradation” is manifested by negative discrimination to an individual or to a certain group.

Thus, the character, being born poor and not enjoying the status of “social elite”, can well illustrate a significant portion of people who, at the end of the nineteenth century, in Brazilian aristocratic society, enjoyed no

esteem. These individuals, even if they accumulated money and became wealthy, were not seen favorably in the upper circles of society.

At one point in his life, João Romão began to feel greatly inferior because he did not enjoy distinction, of the same social esteem that enjoyed, for example, his neighbor Miranda. The sense of jealousy of the salesman comes to the climax when his neighbor receives the title of Baron (Azevedo, 2011, p. 67).

Working long since the age of thirteen, always with the desire to get rich, João Romão went through extreme deprivations to save a little more: “I slept on the counter of the sale itself, on a mat, making a pillow full of a tow bag of straw” (Azevedo, 2011, p. 7), tightening “[...] their own expenses more and more, piling deprivations on deprivations [...]” (Azevedo, 2011, p. 9).

Thus, all his energy was spent in the sense of being able to become a rich man: he did not buy furniture for himself and did not make walks, which would mean undesirable expenses; deceived his customers with fraudulent scales; stole objects from buildings (Azevedo, 2011, p. 9). The narrator describes João Romão’s ambitious behavior as sick, “a nervous disease, a madness” (Azevedo, 2011, p. 14). After his neighbor receive the title of Baron, the merchant starts to question his way of acting. He longs to join high society, but feels powerless, having serious doubts about being able to do so. He has a pejorative and distrustful image of itself:

Without ever wearing a jacket, how would he wear a coat?
... With those feet, deformed by the devil of the clogs,
raised in the loose, without socks, as he would put on
dancing shoes? ... And his hands, callous and battered,
hard like a caveman’s, how would they fit with the glove?
... And that was not all yet! The hardest thing would be
what he had to say to his guests! [...]. After all, the painful
distrust of himself and the terrible conviction of his
powerlessness to seek anything other than to raise money
[...] ended up souring him wholeheartedly and tainting
his ambition with gall and stripping his gold (Azevedo,
2011, page 68).

João Romão can exemplify the third form of disrespect described by Axel Honneth, which causes, in those who suffer, the loss of personal self-

esteem. He comes to face himself, the environment, and the people who surround him as inferior (Azevedo, 2011, p. 67-69). On a certain occasion, shortly after hearing of the title received by the neighbor, when he sees the room in which he sleeps, miserable, with filthy walls, full of dirt, cobwebbed ceilings, Bertoleza beside him on the bed exuding sweat odor, onion and rotten fat, João Romão begins to face all this with disgust, having daydreams with the environment of the high society and the people who are part of it:

And around his spirit, for the first time in his mind, a whirlwind of grandeur, which he barely knew and could scarcely imagine, spiraled dizzily through silk and lace, velvet and pearls, laps and arms of laughter and the frothing of gold-colored wines [...] a world inhabited by superior beings; a paradise of excellent and delicate joys, which his unsophisticated senses repelled (Azevedo, 2011, p. 68).

Considering that the right to proper housing is linked to the recognition of human beings, it can be assumed that the poor housing conditions in the tenement would help João Romão, who lived there, to experience a sense of relegation and imprisonment inferiority. As people living in tenements and other subnormal clusters do not have this right protected, this implies that they do not have the due recognition, which leads to the realization of one or more forms of disrespect.

It should be noted that there is no lack of evidence in the novel that João Romão was not able to perceive his value for what he had already accomplished by his own abilities. He turned out to be an effective entrepreneur. But that was not enough for him, who could not face his ability in a positive way and began to seek recognition within social circles: to have titles, to have the habits of a high society person, even if it meant having some abject attitude.

João Romão starts reading novels with the purpose of educating himself, wearing expensive clothes, attending theaters, wearing expensive ornaments, everything to be noticed in the social environment. And as a way to ascend socially, he begins to woo his neighbor's daughter, Miranda, who, knowing that the former tavern keeper is now a wealthy man, shows great interest in the union.

For Joao Romão, the only problem consists of Bertoleza, the slave who thinks she is emancipated, but, in fact, is not. Demonstrating ingratitude and uncontrolled ambition, he accepts the advice that she should be returned to her owner. When the police arrives to arrest her, she commits suicide, which allows the way for João Romão to marry Zulmira, Miranda's daughter, and achieve the much-desired social recognition.

On the situation of people who suffer from the form of disrespect, exemplified here, by the character João Romão, Honneth declares (2003, p. 17,18):

the 'status' of a person refers to [...] the measure of social esteem that is accorded to his or her self-realization in the context of cultural tradition; if this social hierarchy of values is now constituted in a way that it degrades some forms of life or modes of belief [...] it draws from the affected subjects all possibility of attributing a social value to their own capacities. [...] therefore, for the individual, it goes hand in hand with the experience of such social devaluation, typically a loss of personal self-esteem, that is, a loss of possibility of understanding oneself as a being estimated by their own characteristic properties and capabilities.

If we analyze the case through the approach brought here, we can realize that even reaching the social privileges he sought, João Romão would never feel satisfied, there would always be a sense of incompleteness, derived from the lack of recognition itself. Thus, the high egocentrism and other low attitudes of this character may help illustrate the possible effects of social devaluation, loss of self-esteem.

6.2 Psychic death, self-destruction and suicide: Bertoleza

One of the main characters of the novel *O cortiço* is Bertoleza. She is the typical example of how “the projection of an inferior or despicable image onto another person can [...] oppress to the same measure as the image is internalized” (Taylor, 2000, p. 249). However, her case deserves special mention by referring to the possible consequences of the first form of disrespect. These resulted in *psychic death* – as the character did not see motive for her existence – and in a progressive process of self-destruction that culminated in her suicide.

Bertoleza is the character of the novel that suffered the most due to violation to her dignity, because, first of all, she was a slave, and as such, she was the victim of countless degrading treatments.

In view of the physical and psychic suffering involved, people like Bertoleza, enslaved, undergo a highly traumatic experience, which generally leads them to have a short life. As an example, “in the mid-nineteenth century [...], the life expectancy of a Brazilian slave was only two-thirds that of a white Brazilian” (Skidmore, 2003, p. 78). Honneth, in the context of his Theory of Recognition (2003, p. 215), explains why psychic injuries are so profound in the case of slavery:

The reason is that any attempt to seize the body of a person, undertaken against his / her will with any intention whatsoever, causes a degree of humiliation that destructively interferes with the self-realization of a human being, in more depth than other forms of disrespect.

In addition, let us consider some information that the novel provides about Bertoleza so that we can analyze the lack of recognition that has suffered. Bertoleza is a slave, in her thirties, owned by an elderly and blind man who lives in Juiz de Fora. For this gentleman, she has to send, monthly, twenty thousand réis in money, amount that she can collect through a store that she owns. In addition to sending each month to the owner, she saves a portion of the money so that she can pay for her liberty in the future.

In the beginning of history, the Portuguese with whom Bertoleza lives, comes to die. Aiming at his own economic interests, João Romão, his neighbor, pretends to be pitied by what happened to the woman. She, innocently, places great confidence in him, to the point of making him a confidant. In a rush, Bertoleza tells Joao Romão that she has already collected almost all the money to buy the manumission and asks him to organize her savings. The salesman begins to take care of the integrality of the money of Bertoleza, even being responsible for remitting the amount to her owner. The situation gets to such a point that they become lovers and move in together.

In an unscrupulous way, João Romão forges a charter of manumission and makes Bertoleza believe that such a letter was bought

from her former owner. But it's all a lie, because for her owner, she supposedly fled to Bahia after the death of the Portuguese, her former lover.

Bertoleza has heavy responsibilities alongside her new lover, working day and night, from four in the morning until late at night, “always dirty and smelly, always without Sunday nor holy day, there she was at the stove, stirring the pans and filling the dishes” (Azevedo, 2011, p. 35). Despite the conditions she lives in, she hopes to improve her life.

Regarding Bertoleza's portrayal, Lima (2006, p.251) explains that the material processes related to her are all linked to domestic work and never directed at a human target. In other words, she is portrayed only as someone whose utility was to work. Excluding this, the narrator of the novel wants to demonstrate that Bertoleza, as a slave or even as a freedwoman – as she imagined herself to be – did not interfere, either positively or negatively, directly in anyone's life, nor in that of João Romão .

It is important to mention the position that the Brazilian woman occupied in society at the time of the production of the novel and the consequent lack of recognition that she suffered. In the specific case of Bertoleza, her situation is aggravated by her being black. However, even white women, married, should exercise a limited range of activities related to domestic services, only being allowed to exceed this limit when in close collaboration with their husband's activities and with their permission (Rocha-Coutinho, 1994, p. 78).

In re-reading Azevedo's work, it is impossible not to relate this character to the countless “Bertolezas” who live (or survive) in the present day: whether in Brazilian favelas or in different places, abandoned to fate, where constitutional guarantees and human right treaties appear to have not yet arrived. Although not suffering torture when working with João Romão, Bertoleza works under conditions that are not fair and considered improper by the referred treaties. And even with all the help that Bertoleza gives him, João Romão treats her, in general, in a crude, rude way. As he begins to enrich himself, he sees the woman as a hindrance to his social ascension. She, in turn, becomes very sad to feel the contempt of João Romão, the lack of recognition that is given to her by him.

As Charles Taylor clarifies, when someone is not recognized, this can be a form of oppression that ends up causing serious harm and results in a limitation of their way of being (Taylor, 2000, p. 241). The person sees him / herself as really inferior and starts to self-depreciate, which limits his / her personality and, in itself, is a form of oppression. The narrator of the novel explains how this process of decay accelerates in the case of Bertoleza:

And Bertoleza understood all this well, and she was surprised at the transformation of her friend [...]. In her obscure condition as an animal of work, it was no longer love that the miser wished, it was only trust in the shelter of her old age when she lacked the strength to earn a living. And she was content to sigh in the midst of great silences during the day's service, cowardly and resigned, like her parents who let her be born and grow up in captivity. She hid herself from everyone, even from the gossip of the the inn, ashamed of herself, cursing herself for who she was, sad to be the black stain, the indecorous stain of that bright and clear prosperity (2011, p. 134).

The physical maltreatment that an individual undergoes completely undermines the confidence in people and in oneself, leading to shame and loss of one's own security, as already mentioned (Honneth 2003, p. 216). This attitude of shame, lack of security in relationships, increasingly self-deprecating and destructive feelings, is exactly what is described in the novel in relation to Bertoleza in the passage above. Bertoleza's self-depreciation functions, as Honneth (2003, p. 141) explains, as one of the strongest instruments of her own oppression.

To make matters worse for Bertoleza, it is very frustrating for her to know that she does not enjoy any recognition from the man for whom she has made great sacrifices. This meant that she might be left without any protection in her old age.

Although it is a fictional work, there are passages from the novel, narrating events of the life of Bertoleza, that can serve to vividly exemplify what the lack of recognition can cause to a human being, as is verified in the section below

Always without Sunday or holy day, no time to take care of herself, ugly, worn out, filthy, disgusting, with her heart eternally fraught with dislikes that never came to light. After all, convincing herself that she had lived for no one, and not for herself, she had fallen into a state of

numbness, apathetic, stagnant, like a puddle of rotting disgust (Azevedo, 2011, p. 134-135).

Now, this is the reliable description of the psychic death upon which Honneth (2003, p. 219) comments. Bertoleza, so disrespected, so downcast throughout her life, feels that she has no value to anyone, not even to herself. And the end of the character is extremely sad. She discovers that she was not emancipated when the police come to arrest her to take her to her former owner's children. Scared, preferring death to return to the life of slavery, she commits suicide with a knife she was using to cut fish. Thus, as a result of inflicted disrespect, she suffers not only psychic death, but physical death provoked by herself.

Suicide, one of the ways in which enslaved blacks struggled to free themselves from the physical and psychological violence to which they were subjected – many threw themselves into the sea while being transported from Africa to the Americas, drowning – shows the extreme effect to which lack of recognition can lead (Aquino, 2001, p. 122).

Finally, it should be noted that the character can also illustrate the situations in which the second form of disrespect occurs, which is the fact that one is excluded from the possession of certain rights within a society, which, according to Honneth (2003, p. 217), causes the person to lose self-respect. Not only because she was black, but also because she was a woman, she could not enjoy certain rights that white men possessed.

In addition, Bertoleza can represent those who suffer the third form of disrespect, by assigning negative value, having no self-esteem, as a result of being black, woman and poor (Honneth 2003, p. 217). As João Romão grows up, she becomes “[...] more and more slave and scrawny [...]” (Azevedo, 2011, p. 101).

Therefore, it can be observed that in Bertoleza one can identify all the forms of disrespect enumerated by Axel Honneth, as well as recognize one of the extreme consequences of the refused recognition: a great anguish that results in suicide.

6.3 Exclusion of rights, loss of self-respect: the case of Marciana

Marciana, one of the tenement dwellers, is a middle-aged, half-breed washerwoman who had a fifteen-year-old daughter named Florinda, who attracted male attention. The washerwoman is initially introduced as a serious person with a cleaning craze. At one point in the story, her daughter Florinda appears pregnant of a sales clerk known as Domingos. Outraged, Marciana spansks her daughter and tells the clerk that he has an obligation to marry his daughter, since he impregnated her. The clerk refuses to marry the girl who, as she had said, was only fifteen. The inhabitants of the tenement are revolted and also want to lynch him, however he is protected by João Romão, who is his boss, and manages to escape from the tenement. In exchange for this protection, João Romão tells him that he should pay Florinda's dowry with the money he would use to pay for his work. However, he pays no dowry to Florinda's mother.

Thus, without paying the dowry and without marriage, Florinda's mother becomes desperate and tries to secure her rights legally. She goes to the sheriff to complain about what has happened, but he just says he can do nothing while the delinquent does not show up. She also seeks lawyers, but they dismiss her because she does not have the money to pay them (Azevedo, 2011, p. 77). Feeling helpless, in the face of disrespect for herself and her daughter, she begins to quarrel again with the girl, who runs away. Realizing the situation, Marciana begins to suffer deeply for the pain of the loss of the daughter. She tries to complain with João Romão, who had promised to solve the situation, but he, coldly, gives her an order to evict: she has a day to leave the slum. He also has them empty the room where she lived with her daughter. This fact is vividly described in the novel:

And the miser, without a word, watched the ejection squatting on the street, her knees together, her hands clasped over her shins, mumbling. Passers-by stopped to look at her. There was already a group of curious people. But no one understood what she growled; it was a confused, endless ramble, accompanied by a single, sad and automatic head gesture (Azevedo, 2011, p. 79)

So Marciana goes mad. And since she remained in the tenement, even after the eviction, by the sympathy of one neighbor or another, João Romão calls the police who take her as a prisoner. She is then taken to an asylum where she spends the remainder of her life until she dies. It is possible to

associate Marciana's case with the second form of disrespect, that which excludes the subject from legitimate rights they should have in society, resulting in the loss of self-respect. As Honneth explains, "it goes hand in hand with the experience of deprivation of rights, a loss of self-respect, that is, a loss of the capacity to refer to oneself as a partner on an equal footing in interaction with all others" (2003, p. 217).

The character, in spite of formally owning rights, practically did not possess them. Several facts can be mentioned in this sense: the blind eye that the police turns in relation to what happened, simply saying that nothing could be done until the man who had conceived her daughter did not appear by himself; the right that her daughter and her, as the person in charge, have to move a lawsuit and which is removed because she cannot afford to pay a lawyer; she being evicted from the place where she lived unjustly, and in addition, to have been deceived by João Romão, who had promised her either the payment of the dowry or that the man who had conceived his daughter to marry her. This whole situation would seriously damage the character – according to Honneth, with the loss of moral self-interest – who, without seeing any of her pretensions effectively guaranteed by law, goes mad.

Honneth (2003, p. 216, 217) explains that this form of disrespect, besides representing a serious limitation of personal autonomy, "means being prejudiced in the intersubjective expectation of being recognized as a subject capable of forming moral judgment". Using Marciana as an example, she was not be recognized, in practice, as a subject capable of having her rights guaranteed, and society's contempt for her capacity to form moral judgment. And the possibility of enjoying her rights was not only denied to her the, but to the inhabitants of the tenement as a whole, because they are very poor and because they cannot afford the expenses for the payment of lawyers, and their limited access to justice. Thus, we can say that the novel tries to portray, among other aspects, the absence of rights of a portion of the Brazilian population in the late nineteenth century.

Relating to the situation that we analyze nowadays, the inhabitants of subnormal clusters suffer from problems similar to those presented in

Aluísio Azevedo's novel. Although contemporary “social states” have promoted a series of measures of different shades, many of the “welfare institutions” are undervalued and, for the most part, do not have adequate structure to serve the neediest. Like Marciana, these inhabitants continue to be sub-citizens, starting with the type of dwelling in which they live. The much-desired equality – “[...] in the enjoyment of all the economic, social and cultural rights enumerated [...]”, foreseen in art. 3 of the International Covenant on Economic, Social and Cultural Rights – is very far from being a reality in Brazil (Brazil, 2017a).

From the analysis undertaken, we can conclude that the degraded environment of the tenement – with poor housing conditions caused by notable social disruption – and the characters chosen for the study illustrate very well the effects resulting from the lack of recognition, expressed by the three categories of disrespect outlined by Axel Honneth. The characters that live in the tenement house created by Aluísio Azevedo are examples that can serve as a reflection for the many individuals who live in subnormal dwellings and, at the same time, do not enjoy full citizenship, but sub-citizenship.

7 FINAL CONSIDERATIONS

In spite of being pointed out by Antonio Candido as in many ways an imitation of the work *L'Assommoir*, by Émile Zola, Frenchman considered the greatest writer of naturalism, the work *O cortiço* has certain peculiarities typical of Brazilian society and that were not present in European society of the nineteenth century. The question of class struggle, of boss and employee, of the exploitation that the latter suffers before the first, is present in the work. However, this situation differs from what happened in Europe, because here in Brazil, both classes coexist closely, as in the case of João Romão and his employees. It is noteworthy that he even has an affair with the woman whose work he explores most intensely. In addition, the issue of slavery is recurrent in the work.

Although he does not go deep psychologically in the characters and sometimes is even caricatures some of them, the author paints a vivid picture of Brazilian society of the nineteenth century, in which it is possible

to identify the disrespect to which were subjected the people who belonged to disadvantaged social groups. The work can very properly illustrate how identity can be hampered by one or more forms of disrespect. It is notorious that the characters of the work that are exploited or even that explore, as in the case of João Romão, feel like really inferior beings in the presence of people who are differentiated by the social position or color of the skin.

This sense of inferiority, of a distorted and reductive identity, both Charles Taylor and Axel Honneth point out as a result of the lack of recognition. What is most interesting is that, until now, the lack of recognition and the consequent distortion of identity continue to create second – or third-class citizens, that is, sub-citizens, or because they are deprived of fundamental rights – such as the native-brazilians who until recently considered as incapable beings, thus excluded from the possibility of having basic social rights – either because they do not enjoy due social recognition – such as people living in favelas, or even women in certain regions of Brazil – or because they are deprived of their autonomy over their own bodies – a fact that still happens in some regions of Brazil, where young adolescents are forced by their families or by other oppressors to prostitute themselves, thus losing the self-confidence and basic self-confidence that every human being must have.

It is important to mention that the book touches on a chronic problem in Brazil, that is, the housing issue. As long as there are people living in places with such precarious housing, there will be, consequently, individuals deprived of rights, suffering the most varied forms of oppression. And, as it was highlighted, the Right to Housing is a fundamental right that is stated in constitutional norms in an express way. Despite attempts to achieve this right, there are still serious challenges in this regard. The so-called subnormal clusters, including slums and favelas, continue to be a chronic problem in large cities, causing many people to suffer humiliations similar to the ones suffered by the characters studied.

In this sense, this work, based on a literary work, sought to remind and alert to the harms of those who suffer from the effects of inequality,

with a focus on housing, and who are discriminated against because of color, gender or other reasons. It is hoped, therefore, that the rulers, the operators of the law and the very society become attentive to the facts mentioned here, so that the forms of disrespect may decrease in Brazil. It is a desire that starts from a “safe haven” called literature.

REFERENCES

- AQUINO, Rubim Santos Leão de *et al.* *Sociedade brasileira: uma história através dos movimentos sociais*. 4. ed. Rio de Janeiro: Record, 2001. 599p.
- AZEVEDO, Aluísio. *O cortiço*. São Paulo: Saraiva, 2011. 160p.
- BOSI, Alfredo. *História concisa da literatura brasileira*. 43. ed. São Paulo: Cultrix, 2006. 568p.
- BRAGA, Rubem. *Ai de ti, Copacabana!* Rio de Janeiro: Editora do Autor, 1960. 207p.
- BRASIL. Constituição (1988). *Constituição da República Federativa do Brasil de 1988*. Promulgada em 05 de outubro de 1988. Available at: <http://www.planalto.gov.br/ccivil_03/constituicao/constituicaocompilado.htm>. Access: 3 Nov. de 2016.
- BRASIL. *Atos Internacionais. Pacto Internacional sobre Direitos Econômicos, Sociais e Culturais*. Promulgado em 06 de julho de 1992. Available at: <http://www.planalto.gov.br/ccivil_03/decreto/1990-1994/d0591.htm>. Access: 4 abr. de 2017.
- CANDIDO, Antonio. De cortiço a cortiço. *Revista Novos Estudos CEBRAP*, São Paulo, n. 30, p. 111-129, jul. 1991.
- HEGEL, Georg Wilhelm Friedrich. *Fenomenologia do espírito*. 7. ed. rev. Petrópolis: Vozes, 2002. 552p.
- HONNETH, Axel. *Luta por reconhecimento: a gramática moral dos conflitos sociais*. São Paulo: Editora 34, 2003. 296p.
- IBGE. Censo Demográfico 2010. *Aglomerados subnormais: informações territoriais*. Rio de Janeiro: IBGE, 2013. Available at: <http://biblioteca.ibge.gov.br/visualizacao/periodicos/552/cd_2010_agsn_if.pdf>. Access: 3 Nov. 2016.
- IBGE. Censo Demográfico de 2010. *Características da população e dos domicílios: resultados do universo*. Rio de Janeiro: IBGE, 2011a. Available at: <http://biblioteca.ibge.gov.br/visualizacao/periodicos/93/cd_2010_caracteristicas_populacao_domicilios.pdf>. Access: 3 Nov. 2016.
- IBGE. Censo 2010: 11,4 milhões de brasileiros (6,0%) vivem em aglomerados subnormais. Rio de Janeiro: IBGE, 2011b. Available at: <<https://agenciadenoticias.ibge.gov.br/agencia-sala-de-imprensa/2013-agencia-de-noticias/releases/14157-asi-censo-2010-114-milhoes-de-brasileiros-60-vivem-em-aglomerados-subnormais.html>>. Access: 3 Nov. 2016.

KOWARICK, Lucio. *A espoliação urbana*. Rio de Janeiro: Paz e Terra, 1979. (Coleção estudos brasileiros, v. 44). 202p.

KOWARICK, Lucio. Cortiços: a humilhação e a subalternidade. *Tempo Social, revista de sociologia da USP*, v. 25, n. 2, p. 49-77, 2013. Available at: <<http://www.scielo.br/pdf/ts/v25n2/a04v25n2.pdf>>. Access: 4 Aug. 2015.

LIMA, Maria Cecília de. Gênero discursivo e gênero social: uma análise de discurso crítica de identidades de mulheres em “O cortiço”. *Letras & Letras*, Uberlândia, v. 22, n. 2, p. 241-259, jul./dez. 2006. Available at: <<http://www.seer.ufu.br/index.php/letraseletras/article/viewFile/25243/14058>>. Access: 10 Oct. 2017.

MOREIRA, Nelson Camatta. *Fundamentos de uma teoria da constituição dirigente*. São Paulo: Conceito Editorial, 2010. 241p.

NOVAIS, Fernando. *História da vida privada no Brasil, Império: a corte e a modernidade nacional*. São Paulo: Companhia das Letras, 1997. 523p.

PANSIERI, Flávio. *Eficácia e vinculação dos direitos sociais: reflexões a partir do direito à moradia*. São Paulo: Saraiva, 2012. 196p.

ROCHA-COUTINHO, Maria Lúcia. *Tecendo por trás dos panos: a mulher brasileira nas relações familiares*. Rio de Janeiro: Rocco, 1994. 252 p.

SILVA, Vitor Manuel de Aguiar e. *Teoria da literatura*. 8. ed. Coimbra: Almedina, 2011. 818p.

SKIDMORE, Thomas E. *Uma história do Brasil*. São Paulo: Paz e Terra, 2003. 356p.

SODRÉ, Nelson Werneck. *Formação histórica do Brasil*. São Paulo: Bertrand Brasil, 1987. 428p.

SOUZA, Jessé. *A construção social da subcidadania: para uma sociologia política da modernidade periférica*. Belo Horizonte: Editora UFMG; Rio de Janeiro: IUPERJ, 2003. 207p.

TAYLOR, Charles. *Argumentos filosóficos*. São Paulo: Loyola, 2000. 311p.

TAYLOR, Charles. *As fontes do self: a construção da identidade moderna*. 3. ed. São Paulo: Loyola, 2011. 672p.

Original language: Portuguese

Received: 01 Aug. 2017

Accepted: 09 Oct. 2017