CIPPUS (ISSN2238-9032)
http://revistas.unilasalle.edu.br/index.php/cippus
Canoas, v. 13, n. 2, 2025
http://dx.doi.org/10.18316/cippus.v13i2.12478

Representation of Capitalist Society in “Capitães da Areia”

Clarissa Helena Martins Schorr[1]
Eduardo Pereira Machado[2]
Lúcia Regina Lucas da Rosa [3]

ABSTRACT: The "Capitães da Areia" romance talks about the misery of abandoned boys that were forced to mature independently on the age they suffered their abandonment. This article intends to demonstrate through a bibliographic research the abandonment and the consequences from the capitalist Brazilian system as well as approach to a characters analysis to the adoption inconsistent market and the children exposure to urban life. In Jorge Amado´s Bahia the different social oppinions registered by the author suffer of preconception and intellectual misery. The analyzed romance talks about marginality, and social differences. In Brazil (a huge country) the problem of abandoned children is too worrisome, a not well dealt subject that needs much care. In the book "Capitães da Areia", this exclusion prevails in a much more realistic way, even it was published in 1937. To build this article, the writer consulted books of Karl Marx, Darcy Ribeiro and Adam Smith, among several others.

Keywords: misery; children; Jorge Amado.

Representação da Sociedade Capitalista em “Capitães da Areia”

RESUMO: O romance “Capitães da Areia” aborda a miséria de meninos abandonados que precisaram amadurecer independentemente da idade a que sofreram esse abandono. Este artigo pretende demonstrar, através de uma pesquisa bibliográfica, o abandono e os frutos advindos do sistema capitalista brasileiro, bem como, aproximar uma análise das personagens ao mercado inconsistente de adoção e a exposição de crianças à vida urbana. Na Bahia de Jorge Amado, as diferentes opiniões sociais, registradas pelo autor, sofrem de preconceito e miséria intelectual. O romance analisado aborda a marginalidade e as diferenças sociais. No Brasil, país enorme por natureza, a problemática dos menores abandonados é por demais preocupante, uma questão pouco trabalhada que ainda necessita de muito cuidado. Na literatura de “Capitães da Areia”, há o predomínio dessa exclusão de modo muito realístico, ainda que publicada em 1937. Para análise desse artigo foram consultadas obras de Karl Marx, Darcy Ribeiro e Adam Smith, entre outras.

Palavras-chaves: miséria; crianças; Jorge Amado.

CIPPUS
(ISSN2238-9032)

[1] Universidade La Salle - Unilasalle. E-mail: clarissaschorr@gmail.com.
[2] Universidade La Salle - Unilasalle. E-mail: dudukuks@hotmail.com.
[3] Universidade La Salle - Unilasalle. E-mail: lucia.rosa@unilasalle.edu.br.

Introduction

Jorge Amado is an author who, according to Kiefer (2011, p. 22), can be compared to Balzac, for writing about various typologies; his characters represent the classes of Brazilian society, thus the literature presented by Amado is the construct of a social history in each of his works. The author also states that:

> If we had, in Brazil, a literary critic of the stature of Mikhail Bakhtin, capable of understanding the ideological connections between language, society, and the individual, he would have no doubt in pointing to the Bahian writer as one of the main representatives of polyphony and carnivalization, alongside Dostoevsky and Rabelais.

According to the Fundação Casa de Jorge Amado[4], the author had his works translated into 49 languages. It is possible to consider him a multifaceted author: he masterfully represents his convictions and is still timeless. Rufino (2011, p. 68) describes the importance of Amado's work for the national and international context:

> The importance of Jorge Amado's work for understanding a culture that, with the passing of a very recent period, came to be called "Bahian culture," and above all, the dissemination of this identity discourse to Bahia itself, to Brazil, and to the world, is indisputable. Jorge Amado wrote novels, narrated stories, told tales, and because of this, various meanings can be considered in the face of such a vast symbolic universe with intrinsic and peculiar complexity.

Since Bahia is considered the beginning of Brazil, as it was there that the construction of identity beganeven though this identity-building process is historical and was only studied centuries after colonizationthere is no denying that this place was the starting point of Brazilian miscegenation. The Bahian people are the mixture of all the peoples who passed through or remained there, and there is no better representative for the Brazilian race. With this, Jorge Amado grants his characters the role of legitimate interpreters of the Brazilian people. Calixto (2011, p. 57), in his master's dissertation, mentions:

> It should be considered, however, that if previously the intention to represent Brazilian society through the Bahian people followed the universalist logic of class struggle, it gradually began to be used to establish the originality of the Brazilian people and culture and thus contribute to the affirmation of a national identity.

Jorge Amado is also known for his life of militancy in the Communist Party. In 1936, he was arrested and exiled. Considered a subversive author, his works were burned by the repression. It was only with his third book, Suor, released in 1934, that Amado began his writing characterized as social denunciation. "Suor is a novel set in Salvador and portrays the urban proletariat," says Vieira (2004, p. 43). The author also mentions the work Cacau (1933), stating that Amado's intention was to write a proletarian novel.

> n his favor, Amado confirms the realism of the work, its force as an honest document, consistent with the time and with the influences he received. Cacau, in its honesty, would exhale a healthy air of revolt to be placed alongside proletarian literature.
>
> The poet Jorge de Lima (1961, p. 67), in the text "Note on Cacau," from the book Jorge Amado: 30 Years of Literature, raises his voice in defense of the Bahian writer: "He wrote a novel called proletarian, yes. He was the first to do so, and with honesty […]" (Vieira, 2004).

The representativeness of Amado's political militancy can also be analyzed through the character Pedro Bala, from Capitães da Areia. Just like Amado, Pedro, as an adult, ended up being persecuted by the law, considered an anarchist. But in his childhood, he was only a boy who always saw injustices, fought as he could to survive, orphaned and abandoned by societysomewhat precocious due to circumstances, but despite being instructed only by speech, he proved to be very politicized. The construction of the character, according to Bueno (2003, p. 267), is a proposition between malandragem and politics:

[4] Available at: http://www.jorgeamado.org.br/. Accessed on April 15, 2015

> The necessary step has been taken for the creation of the space of legitimation of the marginal with the revolutionary element, which will mark the figure of Pedro Bala in Captains of the Sand. For the first time in Jorge Amado's work, the connection between political struggle and trickery will occur directly. It is clear that Pedro Bala is not totally unfamiliar with political struggle, since he knows the stories of his father, who had been an important leader of the dockworkers.

In this context of social denunciation, not all theorists agree. Bosi (2013, p. 418) analyzes Amado as a writer of "minimal tension," his characters do not stand out in relation to the landscapes, their stories are populist. Bosi also states that Jorge Amado's works cannot be considered revolutionary; for the author they are nothing more than novels that focus on fishermen and sailors.

> Literary populism created a mixture of misunderstandings, and the greatest of them will certainly be that of passing for revolutionary art. In Jorge Amado's case, however, the passage of time was enough to undo the mistake.

Another author who criticizes Amado is Rufino (2011, p. 90) when he alleges that Amado's works do not have social commitment regarding Brazilian racism. For Rufino, the writer from Bahia abdicated from promoting in his works the racial issue, even though he has mulatto or Black characters, they are not impactful, and Amado does not demonstrate through them any mention of race.

> Amado signaled, but remained silent, concluding that we are all mixed, proclaiming the much celebrated racial democracy in the lands of the "Bahia of all saints. Land of the mulatto white and the Black doctor…" (…) In Nietzschean terms, Jorge Amado depoten-tializes the power of race. For someone with a résumé like that of Jorge Amado, who was a left-wing militant, participated in the popular movement of the National Liberation Alliance, was imprisoned several times, was exiled in Argentina, was a congressman for the Brazilian Communist Party in 1946, it is clear that his political voice, over time, did not sustain the vigor with which he began his trajectory and, at the very least (to remain with musical terms), goes off-key.

When it comes to contextualizing race, the three works by Jorge Amado: Jubiabá (1935), Mar Morto (1936) and Capitães da Areia (1937), have important characters who are Black. In Jubiabá, Antônio Balduíno, the main character, is a fighter of life, considered a brave Black man; in Mar Morto, Rufino and Esmeralda have considerable roles in the development of the novel. In Capitães da Areia, a name of great expression is, among others, João de Adão. According to Rossi (2004, p. 162), these three works are the maximum expression of Amado's importance regarding the Black race:

> "The novels Jubiabá, Mar Morto and Capitães da Areia constitute, we can say, the significant results of an important inflection in the literary production of Jorge Amado. It is a moment in which the writer signaled not only his interest in the 'Black race,' but also re-dimensioned the place that this race occupied in his works when viewed in the light of his previous endeavors.".

However, it is undeniable that the reader identifies at some point with any of Amado's idiosyncratic works. Jorge Amado interprets the people of Bahia, represents not only a state but the nation, by describing the bourgeoisie and the proletariat.

In Capitães da Areia, when relating the strike with the festival of the poor, Amado produces a discourse, an enunciation, full of metaphors in a dictatorial period. If his intention in writing this was not to confront, then Jorge Amado was unsuccessful, since the work was considered subversive and the copies burned.

Even if some authors claim that Amado's works are merely sailors' novels, it is through such a work that Amado denounces the great social problem of the abandonment of children in the streets of the cities. Matias and Francischini (2007, p. 13) state: "it was the literary work that provided the main cultural testimony of the impact exerted by this new form of presence of children in the streets." This work can be read merely as a novel, but its value for the study of Brazilian society is undeniable. In this sense, Figueiredo (2010, p. 5) declares:

> "Within what we can call the critical paradigm, some literary works are timeless, have no peremptory character, as is the case of this Amadian work, published in 1937, which brings a denunciation of a perverse social system in relation to the child-youth population, unfortunately still in effect. Capitães da Areia is the literary work that brought the main cultural testimony of the impact exerted by the strong presence of children in the streets. The reading and analysis of the narrative lead to a reflection on the lack of a more forceful stance by society regarding class division."

THE BOYS OF THE WAREHOUSE AND SOCIAL CONSERVATISM

The novel Capitães da Areia describes a scenario where children live in subhuman conditions. Amid rats, filth, hunger, and a starry sky, the boys of the sand had their childhoods abandoned. Adolescents who must represent the adults who abandoned them, exposed to various dangers, even though Bahian bourgeois society saw them as a threat to security.

The boys who live in the warehouse are a family, living under laws and orders, without any physical structure that resembles a home, without the structure considered by the Federal Constitution that defines family as the entities originating from marriage. And, even without the constitutional support of security for the entities[5] especially children and adolescents, these warehouse boys were brothers. For Smith (2015, p. 275), "the first friendships, the friendships naturally contracted when the heart is more susceptible to this feeling, are those between brothers" and even though they lived among rats and were commanded by a fifteen-year-old boy, Pedro Bala. That warehouse, "home," is not much different from the viaducts of large cities, where homeless children hide.

> "For years it was populated exclusively by the rats that crossed it in playful races, that rolled the wood of the monumental doors, that inhabited it as exclusive lords. At a certain time a stray dog sought it as refuge against the wind and rain. On the first night he did not sleep, occupied with tearing apart rats that passed in front of him. He slept after a few nights, barking at the moon at dawn, for much of the roof had already crumbled and the moonbeams penetrated freely, illuminating the thick wooden floor. But that was a dog without a fixed resting place and soon left in search of another lodging, the darkness of a doorway, the span of a bridge, the warm body of a female dog. And the rats returned to dominate until the Captains of the Sand cast their sights on the abandoned mansion." (Amado, 2008, p. 28)

The Captains of the Sand are children who live in groups, that is, people who gather of their own free will, sometimes due to affinity or some common interest. The boys of the warehouse, besides having life histories very similar to one another, also have the same interest: to protect one another in order to survive. There, in that miserable place, these boys found freedom; only there was it allowed to live as they wished, since society wanted to fit them into a mold, and the only mold they could acquire was that of marginals, in the pejorative sense of the word, for they already lived on the margins of society.

Jorge Amado exposes intolerance toward these children in a timeless manner, already in the first chapter: "Letters to the Editor," a true semiotic expression of narratives that lead the reader to perceive the different views of society. In an attempt to solve, or ask for a solution, the local newspaper makes reports regarding these children with empathy toward society and false compassion toward the "thieving children." These boys could not be accepted socially; Marconi and Presotto (2005, p. 40) specify that social acceptance only occurs out of necessity or use, and if it is a question of acceptance, one may ask whether the human being could express feelings toward what he does not know in fact, and if he does not have knowledge of the lives of these boys in their daily struggle, the bourgeoisie, and even the proletariat, would not be able to have compassion.

> "The residents of the aristocratic neighborhood are alarmed and fearful that the assaults will continue, for this is not the first carried out by the Captains of the Sand. A measure is urgently needed that will bring to such rascals a just punishment and peace to our most distinguished families. We hope that the illustrious chief of police and the no less illustrious Juvenile Court judge will know how to take the appropriate

[5] § 8 The State shall ensure assistance to the family in the person of each of its members, creating mechanisms to curb violence within their relations.

measures against these criminals so young and already so daring." (Amado, 2008, p. 13)

In these journalistic notes, it is evident that the concern is with the safety of the aristocracy. These feelings of compassion and solidarity are left on the margins, answered only by the mother of one of the children and by the priest who accompanied them; these, holders of the necessary empathy to express an opinion. Through the capacity to feel empathy, we become human, but far from this altruistic empathy is capitalist society, in which capital is more important, since people live by it and through it the problems of these children could be solved. Smith (2015, p. 9) states that human beings, even before expressing any feeling, worry about the causes of that situation.

> "Even our sympathy for the pain or joy of another person, before we are informed of the causes of one or the other, is always very imperfect. Generic lamentations, which express nothing but the sufferer's anguish, create more curiosity to investigate his situation, together with some disposition to sympathize with him, than a true sympathy that is quite perceptible."

In capitalist society, one can state, then, that individuals are selfish; the desire to possess and retain without the possibility of helping those in need is the great impulse to achieve success. The value of money prevails more than the right of street boys to have a fruitful home, where there should be possibilities of a promising future, with the resources of society that pays taxes to the government, which should invest in this. In addition, Ortiz (2012, p. 26), analyzing Latin America: Evils of Origin, by Manuel Bonfim, written in 1903, sees Brazilian conservatism as an obstacle to social progress: "the attachment to conservative traditions translates […] a difficulty in placing oneself before social progress."

This conservatism is evident in the Brazilian patronage system; Ribeiro (2015, p. 158) explains this patronage through a tradition formed through slavery. With a succession of free or cheap labor, Brazilian classes were formed without prospects of change.

> "This class structure encompasses and organizes all the people, operating as a self-perpetuating system of the current social order. Its natural leadership is the ruling classes. Its most dynamic sectors are the intermediate classes. Its most combative core, the subordinate classes. And its majority component is the oppressed classes, only capable of cathartic explosions or indirect expression of their revolt. They are usually resigned to their fate, despite the misery in which they live, and due to their inability to organize and confront the owners of power."

And it is precisely because of conservatism that social progress did not reach the boys of the sand; due to the incapacity for change, it was better to lock them in the reformatory, away from the bourgeoisie. In the reality of Captains of the Sand, the reformatory was not a home, it was a shelter that did not offer protection, affection, or support. There they were treated like wild animals; therefore, life in the warehouse was much more pleasant. For society, the important thing was to capture them and house them far from the city's eyes.

CAPITAL AND HUMANISM: THE IMAGE OF PEDRO BALA

Jorge Amado describes Pedro Bala as a born leader, holder of authority, only fifteen years old. Leader of a gang of boys without hope, Pedro knew how to lead them, knew how to impose himself, and even more, knew how to protect them. According to Amado (2008, p. 29), Pedro Bala was much more active, knew how to plan the tasks, knew how to deal with others, carried in his eyes and voice the authority of a chief.

The Captains of the Sand were boys who lived off thefts; they were much more than thieves, they had abilities, and Pedro knew exactly who they were and how to deal with each one of them, thus maintaining harmony in the warehouse. They needed to grow up early, but they were children on the carousel, they were children when they received a bit of affection, and thus they were left in doubt whether to fulfill their "work" or remain like this, as was the case of Sem Pernas, being the foster son of one who had no children when welcomed by Dona Ester: "this time they did not leave him in the kitchen with his rags, they did not put him to sleep in the backyard" (Amado, 2008, p. 125).

The fact of needing to survive and, for that, to steal, made these boys unpopular with the upper class, and Pedro Bala was the leader of the gang, therefore the articulator of the evil that these boys did to society. He entered the group as chief when he dethroned Raimundo, the former leader, in a fight that cost him a scar on his face. Pedro was not only the commander, he was a friend to the boys, he was a father who sought to organize and lead his family, he was a boy in love with Dora, and, above all, he was dissatisfied with his situation. This fact can be associated with his father, Loiro, who was a discontented stevedore, and who also led a strike in which he was murdered. Besides the friendship with João Adão, also a unionist, a storyteller who ended up instructing Pedro, who according to SOUZA (2005 p. 88) was "one of the few adults who respect and care about the life of the gang."

Through Pedro Bala and his father, Jorge Amado leaves, even if implied, the message that a system with a strong income inequality, such as Brazilian capitalism, causes scourges in those who live with so little or almost nothing. It is in the image of Loiro that the Brazilian worker is presented, a laborer fighting for the right to reduce the tedious burden of work, improvements in labor conditions and an increase in the miserable wage he received.

> It is the capitalist employer who directly extracts surplus value from the worker, whatever part he manages to reserve for himself in the end. Therefore, from this relationship between the capitalist employer and the wage worker depends the entire wage-labor system and the entire current system of production. (Marx, 2010. p. 120)

If in a capitalist system, labor is rewarded in the form of wages, and wages are measured by what they are worth, it is quite obvious that the entire labor system is unfair to those who do the most brutal work, considered of little intellect, who are classified as lower in the wage categories. And, in this case, the work of a stevedore is poorly rewarded. It so happens that in a society where meritocracy predominates, in which merit is not always equal, or even fair, the occupation considered of low intellect does not always correspond to its workers who, many times, did not have the opportunity to perform activities that require greater intelligence. SMITH (2015, p. 34) states that for the worker the value of his work is always the same, regardless of the quantity employed, but it is the employer who establishes this valuation.

> In this popular sense, therefore, labor as a commodity can be said to have a nominal price and a real one. One can say that the real price consists of the quantity of necessary and convenient goods that are given by it; and the nominal price, in the amount of money. The worker is rich or poor, well or poorly paid in proportion to the real, not the nominal, price of his labor.

In analyzing the real value of labor, Marx (2015, p. 20) describes that labor is valued by necessity, and, if compared to a commodity, it equals the cost price. Smith (2015, p. 31) reiterates that since the division of labor exists "very few are the needs that man can supply with his own labor." The capitalist employer only validates and recognizes as good the worker who gives no trouble, who does not want improvements in his working conditions. Humanism is represented only when it does not harm capital. Pedro Bala, who ended up becoming a proletarian militant, organizer of several strikes, who saw the strike as the people's festival, was declared, once again, a bandit, enemy of order. Marx (2015, p. 24) describes: "but every class struggle is a political struggle."

Perhaps society does not want to recognize those who fight for equal rights; there is no humanism when everyone must receive the same privileges. For Smith (2015, p. 97), "actions of beneficial tendency, which originate from appropriate motives, seem to deserve only reward." In the capitalist system, both classes, bourgeoisie and proletariat, are dependent on one another, for Marx (2015, p. 29):

> The essential condition for the existence and for the power of the bourgeois class is the formation and growth of capital. The condition for capital is wage labor. Wage labor is based exclusively on competition among workers. The advance of industry, whose involuntary motor is the bourgeoisie, replaces the isolation of workers, due to competition, with revolutionary combination, due to association.

Pedro Bala's destiny had already been sealed when he was born, in the bond with his father, even if they had not lived together. Loiro fought for the less favored, including himself. With this narrative full of cultural symbols, Amado shows his militant side in the Communist Party, whose main demand was the

improvement of working conditions for the proletariat.

> Years later the class newspapers, small papers, many of which had no legal existence and were printed in clandestine print shops, newspapers that circulated in factories, passed from hand to hand, and were read by the light of kerosene lamps, always published news about a proletarian militant, comrade Pedro Bala, who was being pursued by the police of five states as an organizer of strikes, as leader of illegal parties, as a dangerous enemy of the established order. (Amado, 2008. p. 270)

Smith (2015, p. 67) analyzes the employer-employee relationship by the contract established by both, but knowing that "the worker wishes to earn as much as possible, the boss, to give as little as possible." It was only in the 1930s that unions were legally institutionalized, according to the Communist Party: "After Vargas's government signed the decree of the Unionization Law (03/19/1931), which bore the signatures of Osvaldo Aranha, Lindolfo Collor and Getúlio himself." (Konrad, 2010). And, even with the emergence of unions, working conditions are still precarious today, some opinions about these unions are that some participants are criminals.

> It is from this daily struggle, inherent to capitalism, that the first forms of workers' organization emerged. They are born as a result of the spontaneous effort of workers to prevent or mitigate exploitation. They do not appear by the inspiration of "subversives," as the bourgeoisie propagates, but rather by a natural necessity of those who live by wages. To increase their profits, the capitalist needs to extract the maximum surplus value, which is the surplus labor not passed on to the worker in the form of wages. (Borges, 2006, s/p.)

GROUP SYSTEM: THE ORGANIZATION SOCIETY DOES NOT WANT

In the importance of keeping the boys' group united, each one had a significant role for subsistence. Supported, even if only emotionally, by a priest and by a mãe de santo, important figures in Bahian society, these boys were not ignorant; they knew exactly how to arrange the thefts they needed to continue surviving. But beyond their fundamental contributions to the group, each of them had some personal vocation and great affective need.

Pedro Bala is the protagonist in the work, but it is appropriate to analyze the role of the group. It is with Pedro that each boy of the group acquires importance, therefore this collective element has a central role in the course of the novel, none of the characters can be declared primordial to the work, all of them are. It is a group system that makes Amado's text a reference for changes in thinking about class struggle. There are literary narratives that refer to the individual bandit, unique and solitary, different from the Amadian narrative studied here, which presents the bandit as a collective referent, a group that joins against society for not fitting into it. It is this new cultural system that, according to Marconi and Presotto (2005), presents itself as a subculture because it belongs to a smaller group that is inserted within a larger group.

In this organized subculture, which presents an endoculturation, and where everyone has defined functions, there is the leader, already mentioned, Pedro Bala, responsible for the articulation of the thefts and the organization of the group, no more than a child, but the prócere capable of conditioning the behavior of the other members of the group. There is also Sem Pernas, a cripple, very traumatized for having been humiliated throughout his short life, abused by policemen who were there to protect him and, instead, forced him to run around a table until he fell into suffering, leaving irreparable marks. He was also responsible for eliciting pity in people in order to steal from them.

The Professor is the one who, together with Pedro, organizes the thefts, is an intellectual, steals books, loves to read, reads to the group, always seeks a means of social culture to feed the mind, is also a painter, and in the end becomes famous for his canvases. When Professor decides to go away to Rio de Janeiro to study art, a sad goodbye occurs, but so necessary, for the relationship with the group was to portray the lives of the boys in the warehouse, in the Bahian streets, to depict abandonment.

> The cheer tightened the boy's heart. He looked at the warehouse. It was not like an unframed painting. It was like the frame of countless paintings. Like frames of a film strip. Lives of struggle and courage. Of misery too. A desire to stay. But what good would staying do? If he stayed, he could be of better help. He would show those lives… They squeezed his hand, hugged him. Volta Seca is sad, so sad as if a cangaceiro from Lampião's group had died. (Amado, 2008, p. 231)

Another member of the group is Gato, the typical figure of the Brazilian malandro, the most handsome one, manages to survive by beauty and cunning, a child who is, at the same time, a pimp, an underground gambler and needy. With him is Boa Vida, the city's street singer, who lives life calmly, content with little. Lampião's godson, Volta Seca, is also in the group; when already tired of life in the warehouse, he decides to look for his godfather, he is a fighter and a dreamer.

> The sertão moves Volta Seca's eyes. The train does not run fast, it goes slowly, cutting through the sertão lands. Here everything is lyrical, poor and beautiful. Only the misery of men is terrible. But these men are so strong that they manage to create beauty within this misery. What will they do when Lampião frees the whole caatinga, establishes justice and liberty? (Amado, 2008, p. 247)

João Grande has a huge heart and is always willing to help. Pirulito, a boy with a sacerdotal vocation, prayed a lot and asked God for forgiveness for thefts and crimes, followed the religious life, was kind. "[…] With extreme patience and kindness he taught the mischievous children the catechism lessons" (Amado, 2008. p.237). Dora, the mother, friend, sister of all the boys and, later, Pedro Bala's wife. The only female figure in the warehouse, she is the sister of Zé Fuinha, six years old, the character that causes the reader's emotion; both her arrival at the warehouse and her early death emotionally dismantle the group. And Barandão who, after Pedro's departure, became chief. They are all the adult children of the warehouse.

In analyzing the characters, it becomes evident that the boys' identity is not the social identity of the larger group, that is, the designation of what Bahian society was; therefore we return to understand the group as a subculture, and to know here that, according to the authors Marconi and Presotto (2005) indicate, connotative value cannot be attributed to culture, Jorge Amado attributes multiple identities to the group, a plural group, conflicting among themselves, but with the same objective, and therefore the group itself was already a society. BAuman (2005, p. 29), citing Georg Simmel, views identity in a Kantian way, that it is "disintegrated by modern mass society."

The boys in the group had heterogeneous personalities, yet they united. Cuche (2002, p. 183) states that there is not a single identity in a social group, and that this identity is only possible in relation to another. What happened in the novel, regarding ethical differences, is that the group's identity does not match any of the identities attributed to that society, whether political, religious or civic, therefore it becomes exclusive, culturally marginalized and dominated by the strongest identity: that of the bourgeoisie. For Marx (2015, p. 10), "Modern bourgeois society, which sprang from the ruins of feudal society, did not abolish the antagonisms of classes. It established new classes, new conditions of oppression, new forms of struggle in place of the old ones."

Thus, the boys of the sand did not belong to that society, even though poetically Amado states that "the whole city of Bahia belongs to the Captains of the Sand," still the boys were not belonging, not only because they had been abandoned and deprived of means of subsistence, but for not being synchronized in the same analogous relation. The existence and differences between societies are presented in Amado's work as a politico-social form and not racial, pointing to the not-so-democratic system employed in the country. In the work, as in reality, Bahia, as well as all the States, is socially multiform. Bauman (2005, p. 17) analyzes identity in relation to local belonging:

> We become aware that "belonging" and "identity" do not have the solidity of a rock, are not guaranteed for life, are quite negotiable and revocable, and that the decisions that the individual himself makes, the paths he takes, the way he acts and the determination to remain firm in all this are crucial factors both for "belonging" and for "identity." In other words, the idea of "having an identity" will not occur to people while "belonging" remains their destiny, a condition without alternative.

What Amado conveys is a micro-society that does not want inclusion in the larger society. In the novel, the abandoned children could live on the street with freedom, albeit utopian. Abandonment has been institutionalized since 1726, when the Wheel of the Exposed was created[6] in Colonial Brazil, but the conditions to which these children were subjected when in an orphanage were despicable, as the boys of the warehouse well say they preferred the street. There is, therefore, in the work, a solution for the miserable life of the minors: an intramural system, socially invisible, but deprived of the same affective instruments necessary for raising children and youth.

"Captains of the Sand" unveils a hypocritical society that does not want to see ragged, familyless boys on the streets of the honorable city. But this unwillingness to see does not refer to compassion for the children; it refers to the disgust of sharing the same city with them. A group that no one wants.

"CAPTAINS OF THE SAND" AND THE SOCIO-CURRENT PROBLEM

Abandonment produces a feeling of rejection, of personal devaluation, that can never be repaired. The boys, the Captains of the Sand, suffered the pain of rejection, demonstrated several times in the work, especially when the lack of trust in other characters was evident. For SMITH (2015, p. 104), "the greater and more irreparable the harm caused, the more intense naturally becomes the sufferer's resentment." Abandonment dehumanizes and produces insecurity; the boys lived in degrading conditions and were abandoned by almost all social assets.

As for the participation of families in contributing to this abandonment, not all were linearly neglected by blood relatives; many were the boys who spent the days under Pedro Bala's orders and at night returned to their homes, this already mentioned in the first chapter, in Maria Ricardina's letter, a seamstress mother who prefers to see her son with the Captains than to see him in the reformatory. A reality in large Brazilian cities, where one can observe children at traffic lights, beggars, who after the exhausting shift return home.

Abandonment, seen as a cultural product, is not the responsibility of religious groups, but they make it so, straying from their duties so that this occurs. In the work, it was up to the representative of Catholicism, Father José Pedro, to guide the boys, they were practically pleas not to harm society, to be sensible. A welcome only oral, a conversation with the ego, because for Father José Pedro it was a mission to bring the word of God, since he had no social influence to change the boys' lives, thus the Church curtailed its participation and responsibility with abandonment.

> The problem of abandoned and delinquent minors, which almost worried no one in the whole city, was Father José Pedro's greatest concern. He wanted to get closer to those children not only to bring them to God, but to see if there was any way to improve their situation. Father José Pedro had little influence. He really had no influence at all, nor did he know how to act to gain the trust of those little thieves. But he knew that their life lacked all comfort, all affection, it was a life of hunger and abandonment. And if Father José Pedro had no bed, food or clothes to take to them, he at least had words of affection and, without a doubt, much love in his heart. (Amado, 2008, p. 74)

According to Lima (2004), in 20th-century Bahia there was a mãe de santo called Aninha (1869-1938), very famous, who introduced Candomblé, and had strong influence in politics. In the work, Candomblé is also shown, with an African culture already rooted, followed religiously by the Bahian people. The character Don'Aninha in "Capitães da Areia" is described as a strong and respectable woman, but beyond advice, she did nothing more for the boys of the sand. Affection produces solidarity, but does not produce the capital necessary for the needy, who are replaced daily, without society seeing them.

> But even if the necessary help is not provided for such generous and disinterested reasons, even if among the different members of society there is no mutual love and affection, society, although less happy and pleasant, will not necessarily dissolve, because it can subsist among different men, as among different

[6] The first Brazilian wheel of the exposed was created in Salvador in 1726, with resources left by the Portuguese merchant João Mattos de Aguiar. According to data extracted from: http://www.revistadehistoria.com.br/secao/artigos/orfao-na-colonia. Accessed on: Aug 11, 2016

merchants, by a sense of utility, without any reciprocal love or affection. (Smith, 2015, p. 106)

Amado's novel is a portrait of the history of abandoned children in Brazil, which began already in colonization. The children who survived the Portugal / Brazil voyage and arrived without families were placed in the care of the Jesuits, as were the Indians. Del Priore (2000, p. 98) records that in Colonial Brazil family breakdowns that caused abandonment already occurred:

> The physical violences, often directed at mothers, affected the children and there were not few families that broke up leaving mothers and their little ones to God: hunger, abandonment, economic and social instability left marks on many children. There are not few that we find, in the documents of the time, begging at the doors of churches, together with their mothers.

However, if this problem began in Colonial Brazil, public policies were not efficient to combat it, worsening more and more. It was in the 19th century that the first criminal records pointed to the involvement of minors in crimes against society, evoking a dubious situation: abandoned children or criminals as well. In "Capitães da Areia", the boys of the warehouse were called thieving children. One of the consequences of street life is criminality. For Del Priore (2000 p. 213), the historical worsening of Brazilian criminality occurred during the establishment of the Republic (1889), and the runaway increase of the population, as well as industrialization: "In this context, the emergence or aggravation of social crises that were previously of little relevance in the city's daily life is observed."

Industrialization, accompanied by rural exodus, grew vertiginously after 1920, Ribeiro (2015, p. 152) states that it even doubled the urbanized contingent. The author adds that the consequence of this exodus was urban misery; for him this absurd growth hinders modernization, since here in Brazil, "no government effectively cares about popular education and sanitation," moreover, an idea was created that the responsibility for marginalized children lies with society.

Another circumstance to this problem of abandonment is child labor exploitation. Sawaia (2001) states that the exploitation of children in Brazil began with the slave system and that this perpetuates to the present day. He also states that, according to IBGE, this system directly affects 65,000 youths. This labor system results in harming the school system, since children and young people need to stop studying to work, generating a large number of functional illiterates. This is also a form of social exclusion.

ADOPTION: A POSSIBLE SOLUTION TO SOCIAL ABANDONMENT

For the boys of the warehouse, living there was acceptable, but they dreamed of a real home, a warm bed and a mother to soothe them at night. Jorge Amado describes through Sem Pernas the boys of the sand's lack, a physically disabled person, discontented who needed to assert himself almost all the time. A constant search for acceptance that was denied by the lack of emotional support.

> What he wanted was happiness, was joy, was to flee from all that misery, from all that disgrace that surrounded them and strangled them. There was, it is true, the great freedom of the streets. But there was also the abandonment of any affection, the lack of all good words. (Amado, 2008, p. 38)

Abandonment is a constant in Brazil; Amado's approach in the novel "Capitães da Areia" demonstrates this when he states that it was not known for sure how many boys lived in the warehouse: "this gang that lives off plunder is composed, as far as is known, of a number greater than one hundred children of the most diverse ages […]", (2008, p. 11). Notwithstanding the novel, reality in the country is that, even without official data that establish a total number of children and adolescents at risk and/or abandoned, it is known that the number of children living on the streets is enormous, much of this due to economic conditions and the growing number of illicit drug users. In 2011, the then National Secretary for the Defense of Human Rights, Maria Ivonete Tamboril, stated that the Government would address the issue at a Conference in the sphere of Human Rights and not in terms of Social Assistance[7].

[7] Extraído e adaptado de <http://www.brasil.gov.br/cidadania-e-justica/2011/11/criancas-e-adolescentes-que-vivem-na-rua-e-tema-de-reuniao-sobre-direitos-humanos> Acesso em: 1 Jun. 2016

A possible solution to abandonment is adoption. In Brazil, adoption has a complex system to be effective; only in 2008 was the National Adoption Registry (CNA) created, under the responsibility of the National Council of Justice, information must be provided by the Courts of Justice of the states and the Federal District. According to the Council, today there are almost six thousand registered children and about 33 thousand applicants. The discrepancy in these data uniquely makes effective that the availability to adopt children over 4 years old is still very small, and few are also willing to adopt siblings or even more than one child. This incoherence with Brazilian reality, and even more with the predicate of humanism, isolates these children in equality and rights, also before the law.

In "Capitães da Areia", no boy was adopted, except Sem Pernas, for a short period of time; no one received the right to have a family, a home. All were raised by the streets, not by fathers and mothers, had their childhoods stolen, deprived and miserable. It would be different if society were willing to adopt, but abandonment demonstrates, both in fiction and in reality, the difficulty of eradicating years of a situation that few want to assume responsibility for, and those who do, still do it much for personal desires, choosing who should deserve their home.

> He well knew that they had never looked like children. Since childhood, in the risky life of the street, the Captains of the Sand were like men, were equal to men. All the difference was in size. Otherwise they were the same: they loved and knocked down Black women on the sand from an early age, stole to live like the city's thieves. When they were arrested they received beatings like men. At times they robbed at gunpoint like the most feared bandits of Bahia. They also did not have children's conversations, they talked like men. When other children only worried about playing, studying books to learn to read, they found themselves involved in events that only men knew how to resolve. They had always been like men, in their life of misery and adventure, they had never been perfectly children. (Amado, 2008, p. 244)

FINAL CONSIDERATIONS

The symbolic values that society attributes that only by living in misery and on the streets children are criminals persist to this day. Obviously one cannot cover up the existence of criminals among the abandoned; what needs to be analyzed is the crime and the reason for such a situation, so that the appropriate changes are promoted. It is in this sense that many street boys live today, notwithstanding 1937 when Jorge Amado described Bahian society as an excluding, capitalized society that sought a visual solution to this problem: to hide. Analyzing the work in comparison with contemporary reality, so is current society with its night shelters and daytime prejudices, according to Marx and Engels recorded in 1848 in the first publication of "The Communist Manifesto": the history of all societies that have existed is the history of class struggles (2015, p. 9).

In the literature of "Capitães da Areia", there is the predominance of exclusion in a very realistic way. In this Amadian work, changes in the boys' stories occurred only through their value and performance; social help was given to a few as in the case of "Professor"; it was through a stranger who analyzed their street works and saw potential in him: "I will study with a painter from Rio. Doctor Dantas, the one with the pipe, wrote to him, sent some of my drawings." (2008, p. 230)

In the 1930s, Brazilian Literature took new directions; there was a concern with social reality, years of profound worldwide unrest were being lived, it was the decade between the great wars, the world went through a pessimistic literary period, and here the consolidation of the Estado Novo. According to Bosi (2013, p. 409), "we are today contemporaries of an economic, social, political and cultural reality that was structured after 1930". Literature does not need to have any responsibility with reality, "Capitães da Areia" is a novel, an invented story. But, to create a story, inspiration is necessary.

Declared in the postface of "Capitães da Areia" by Zélia Gattai, Jorge Amado, to be inspired, entered the life of the street boys of Bahia, slept in the warehouse, and, therefore, the work is so emphatic to reality; even the fact that Amado was active in the Brazilian political context provides a verisimilar view that passes to the reader. Even if Bosi (2013, p. 418) claims Jorge Amado to be a chronicler of "minimal tension" who did not intend to revolutionize, and that "Capitães da Areia" is nothing more than a lyrical testimony about sailors' loves, for the reader it is very difficult to separate in the politico-social context,

both of the time in which it was written and currently.

The intentions of a novelist, only he can elucidate, but even if Jorge Amado's intention was not to denounce social scourges, since for Coutinho (2004, p. 375), the author was incapable of creating a coherently revolutionary action, and that the work constitutes itself only as a lyrical testimony, it still has the primacy of denunciation in the stories of each of the boys of the warehouse. Amado goes further by characterizing them and also offering each one his own literary ending, even though "Capitães da Areia" is a structurally closed narrative, it allows the reader to imagine the continuity of the boys' lives; it is a novel that dialogues with reality.

Jorge Amado, throughout the work, addresses, both in the micro-society formed by the boys and in Bahian society as a whole, social problems in order to convey, through a simple and, even if popular, language, a grandiose novel that does not allow the reader to ascertain, in the end, the good or the bad side of the characters, but invites sociological reflection. His metaphors allow a gentle glimpse when describing the boys' dramas and frustrations, which in truth are real problems. To think about "Capitães da Areia" is to conjecture about the life of all the abandoned, of all Dora's children, and to deduce that little has evolved socially.

Reading "Capitães da Areia" is a declaration to the modernist novel, with characteristics that recreated communication with the reader, with the mention of forming opinions through deducible capacity, with a lyrical and somewhat poetic language, but with populism and small fractions of humor. The author allowed the reader's participation, and according to Proença Filho (1995, p. 29): "The literary phenomenon is effected in the inter-relation author/text/reader."

The analyzed novel could have been written in the 21st century; the bourgeois society is still the same, with all the capitalist concerns, less socialist, that the system offers. The visual difference between the 1930s and the 2000s is the masking of feelings; even though society demonstrates compassion, the outcome to the problem of the abandoned minor is still far from expected. According to the Federal Senate6, legislative changes occurred since the fall of the Empire which, by the Penal Code of 1890, treated street children as delinquents and they were brought to the courts from the age of 9, with no rights, were judged as adults. In the following years, some governmental and non-governmental agencies were created for a better capture of street life, but exploitation and misery emancipated far beyond what was desired. It is a systemic and historical disorder, linked mainly to poverty; the higher the poverty index, the greater the number of abandoned minors..

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