

Arts, Linguistics, Literature and Language Research Journal

THE SOCIAL EXCLUSION IN *THE CORTIÇO AND ROOM OF EMPLOYMENT:* A COMPARATIVE ANALYSIS

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Abstract: The present work presents social exclusion in the works *O Cortiço*, by Aluísio de Azevedo, and *Quarto de despejo: Diário de uma favela*, by Carolina Maria de Jesus. The reflections about the works allow analyzing this question on the bias of comparative literature and making a parallel with reality. The method used was a qualitative literature review through the works of authors such as: Carvalhal (2006), Candido (2000), Nitrini (2010), Schwartzman (2007), Minayo (2004) and others. The results obtained show that many problems represented in the works are still perceptible in reality today.

Keywords: Comparative literature. Exclusion. Reality.

INTRODUCTION

O Cortiço, by Aluísio de Azevedo, launched in 1890, is considered one of the most representative works of the Brazilian naturalist movement; in the work, Azevedo shows how the behavior of the characters is influenced by their environment, race and the historical moment in which they are inserted. Therefore, it presents a strong critique of social differences, arising from poverty, and relationships driven by individual interests.

O Quarto de Espejo: Diário de uma favelada, published in August 1960, brings together about 20 diaries written by Carolina de Jesus, a black woman, single mother, with little formal education and a resident of the Canindé favela (in São Paulo). The book faithfully narrates daily life in the favela, as well as Carolina's search for survival through informal work, since she worked as a collector and washerwoman to ensure her children's livelihood. In addition, it discusses issues such as racism and violence.

In the two fictions, *O Cortiço*, by Aluísio de Azevedo, and *Quarto de despejo: Diário de uma favela*, by Carolina Maria de Jesus, we can see a strong relationship regarding the context

in which the plots are developed. Throughout the works, it is possible to perceive elements that are part of the contemporary reality and of the historical, social and cultural memory of Brazil. In this perspective, this article seeks to investigate social exclusion, in the works *O Cortiço*, by Aluísio de Azevedo, and *Quarto de despejo: Diário de uma favela*, by Carolina Maria de Jesus, seeking to understand how it is represented and how this issue is related with reality.

COMPARATIVE LITERATURE IN APPROACH FOCUS

Comparative literature is a field of literary studies that seeks to establish relationships between different literatures and understand the dialogism between them. According to Carvalhal (2006, p. 30), "comparative literature (in the strict sense of the term) is the study of influences", which is defined as the interactions or action exerted by literary works or personalities on others. Nitrini (2010) highlights that the concept of influence has two different meanings. The first, the most common, is the one that indicates the sum of contact relationships of any kind that can be established between a sender and a receiver; the second meaning is qualitative. Influence is the "autonomous artistic result of a contact relationship" (Ibid., p.127), with contact being understood as the direct or indirect knowledge of a source by an author.

Returning to the history and characterizations of comparative literature, it is emphasized that the emergence of this method of analysis is linked to the cosmopolitan current of thought that characterized the 19th century, a time when comparing structures or analogous phenomena, in order to extract general laws, was dominant in the natural sciences. In this context, Blainville's Comparative Physiology (1833) stands out, which served as one of the inspirations for the

diffusion of this method.

In Brazil, the historical landmark of comparative studies was the establishment, in 1986, of the Brazilian Association of Comparative Literature (ABRALIC) and the introduction, in 1991, of the Doctorate in Comparative Literature at CPG/Letras at the Federal University of Rio Grande do Sul. South. This way, comparative studies have been conquering an increasing space in the literary scene; according to the definition presented by Claude Pichois and Jean- Jacques Rousseau (Apud NITRINI, 2000, p.30):

Comparative literature is the methodical art, by researching the links of analogy, kinship and influences, of bringing literature closer to other domains of expression or knowledge, or else, the facts and literary texts between them, distant or not in the time and space, as long as they belong to several languages or cultures, participating in the same tradition, in order to better describe, understand and appreciate them.

In this direction, comparative studies can explore the approximation between literary works and other manifestations of human knowledge, seeking, through the analytical method, to find something in common between different productions. From the comparative study, one can relate the work of a writer with the cultural, social and historical particularities, with that of other writers and with other areas of knowledge and the arts, in view of the multiplicity of possibilities outlined by these studies.

Studying Brazilian Literature is, for Candido (2000, p. 213), in large part, studying comparative literature, because, for him, in Brazil the study of comparative literature cannot be separated from the study of Brazilian Literature itself, since it is the result of of a “country characterized by the intense crossing of cultures”. Regarding this characteristic diversity of Brazilian literary formation, the author states that:

In the slow maturation of our national personality, at first we did not stand out spiritually from our Portuguese parents. But, as we became aware of our diversity, we opposed them, in an effort of self-affirmation, while, on their side, they opposed certain excesses of authority or contempt, like someone who suffers resentment to see himself affirmed as autonomy is its fruit (CANDIDO, 1976, p. 110).

We can see that Candido had an enormous knowledge of Brazilian Literature, this added to the purpose of trying to explain how it worked in the Brazilian context, led Candido to formulate the *Dialectic of localism and cosmopolitanism*, a kind of *law of evolution* of our spiritual life. This dialectic, for the author, manifests itself in different ways: “sometimes the premeditated and sometimes violent affirmation of literary nationalism, with the desire to create even a different language; sometimes the declared conformism, the conscious imitation of European standards” (CANDIDO, 1976, p.109). Both our literary production and critical activity manifest this dialectical posture of apprehension of the real. This attitude guides many comparative works developed in the country.

Given the above, comparative literature seeks to broaden the horizons of readers regarding the literary text, since intertextuality is inherent to literary productions. Identifying how a text dialogues with another is complex, it needs to reflect on how and why it was possible to establish this dialogue, as well as the factors linked to the context in which it was established, since many texts are composed from others and there are cases in which the work is constituted from real experiences, as is the case of the work *Quarto de Espelho: Diário de uma favelada*, by Carolina Maria de Jesus.

SOCIAL EXCLUSION IN THE CORTIÇO AND EMPLOYMENT ROOM: A COMPARATIVE ANALYSIS

As previously discussed, comparative literature seeks to establish relationships between different works and understand the dialogism between them; this way, starting the comparative analysis of social exclusion in the two works, it is declared that both productions, despite being written in different literary moments, converge on the theme of social exclusion in the context of popular housing, portraying problems arising from unequal development social classes, and that can still be observed today in contemporary society.

Social exclusion within the analyzed literary works can be expressed according to the manifestation of a series of problems arising from the poverty situation of the characters, such as the lack of access to basic goods and services, structural unemployment and violence and others.

In *O Cortiço*, there is a true naturalist novel, with the various inequalities resulting from human poverty; in *Quarto de Espejo*, a personal account of the author's own daily life within the Canindé favela is observed. A very pertinent point to remember is that the two forms of housing portrayed in the novels are representations of the poverty caused by capitalism and urban reorganization, which made the poor population increasingly marginalized. Unable to maintain themselves in large centers, the excluded ended up being forced to live in tenements and with the end of tenements, the poor had to be residents of favelas.

In the works, the characters live in reduced spaces where various social types inhabited, so it is necessary that the first point to be analyzed is the lack of housing conditions and, consequently, the unhealthy situation in which the characters lived. In the work *O*

Cortiço, as the name implies, the characters lived in a common environment of a tenement; when reporting how the formation of this took place, the narrator details that:

And in that sodden and steaming earth, in that hot and muddy dampness, began to worm, to boil, to grow, a world, a living thing, a generation, which seemed to sprout spontaneously, right there, from that marsh, and multiply like larvae. in the dung. (AZEVEDO, 2012, p. 29).

As we can see, the tenements were usually built in inappropriate places, and the families were crowded together. This is also a reality observed in favelas, especially in the 19th and 20th centuries, as people also lived in very precarious conditions, in addition to dealing with poverty, they had to submit to living like animals, in places without any structure that would allow them to live. guarantee quality housing. As Caroline points out:

...There were people who visited us and said:

-I believe, to live in a place like this only pigs. This here is the pigsty of São Paulo (JESUS, 2019, p. 35).

This passage refers to a reality characteristic of the end of the 19th century and the beginning of the 20th century, but it is pertinent to inform that until today the residents of the communities (favelas) live in unfavorable conditions, with overcrowded shacks, lack of basic sanitation, in short, what can be seen is that, even though it is not a work written in the current 21st century, the same problems faced by the residents of the favela focused on in the work are present in today's Brazilian society. The dissatisfaction with her living space is revealed by Carolina in the excerpt below:

... At eight-thirty at night I was already in the favela breathing the odor of excrement that mixes with rotten clay. When I'm in town, I have the impression that I'm in the living room with its crystal chandeliers, its velvet rugs, and Sittim pillows. And when I'm in

the favela, I have the impression that I'm an out-of-use object, worthy of being in a waste room. (JESUS, 2019, p. 37).

In this excerpt, we can identify the existing social contradictions between favela and city. When dealing with the city, the author compares it to a living room of a financially wealthy person, while using the metaphor "eviction room" to describe the favela, as it comes from the process of social exclusion, which intensified with urban progress, which took place in the country in the 1960s. This situation made the poor population unable to maintain themselves in urban centers, and with that they ended up being forced to settle in the slums.

In addition, it is also noticeable, in the literary passage recorded above, the unhealthy situation in which the favelados lived, because in the favela there was no basic sanitation, there was a lot of dirt; the bathroom was shared, resulting in a morbid environment. This lack of salubrity is observed when Carolina highlights that she was already in the favela breathing the odor of excrement mixed with rotten clay, expressing her discomfort in the face of the reported situation.

It is also interesting to point out that the two works, *Quarto de Despejo* and *O Cortiço*, bring problems experienced by the economically disadvantaged, and in both one of the most generating problems of social exclusion: poverty. Simon Schwartzman (2007) states that the causes of poverty are collective and, mainly, structural, because they are generated by the exploitation of the workforce, the use of capital and the alienation of individuals. In *Quarto de Espejo*, the protagonist is poor and works informally to ensure the support of her children; In *O Cortiço*, João Romão, in the search for enrichment, went through many hardships: he lived in poverty calculated to save expenses and gradually produce future wealth. Here is a scene that reveals this

precarious condition:

At night, when he stretched out in bed, next to Bertoleza, to sleep, he couldn't sleep. For all the misery of that sordid room; filthy walls, on the floor muddy with dust and tallow, on the ceilings funerially veiled by spider webs, luminous points starred that were transforming into grand crosses, habits and venerations of all kinds and types (AZEVEDO, 2012, p. 111).

João Romão, with his desire to enrich himself more and more, led a life with several economic restrictions, and even having accumulated a lot of money alongside Bertoleza, through the exploitation of the weakest, both survived in poverty. Greed made Romão save up to his last cents, aiming at his social ascension. This differs from Carolina in *Quarto de Espejo*, as she worked only to get something to eat and often went through very difficult socioeconomic situations because she did not even have money to buy food for her children, as can be seen in the following fragment:

22. I am sad today. I'm nervous. I don't know whether to cry or run without stopping until I fall unconscious. It was raining today. And I didn't go out to get money. I spent the day writing. Leftover pasta, I'll warm it up for the boys. I cooked the potatoes, they ate. There are some metals and some iron that I will sell at Seu Manuel (JESUS, 2019, p. 41).

In the excerpt above, it is possible to perceive, through the protagonist's speech, the character's despair in the face of not having been able to go out to work and obtain money to buy food. The apex of Carolina's suffering comes when she realizes that her children could be victims of hunger, a problem that affects a large part of the Brazilian population and is the result of the poor distribution of income in the country. The mother's despair is so great that she wants to faint so as not to see her children suffer, this can be seen when the character asks that she does not know whether

to cry or run without stopping until she loses consciousness.

Another passage that clearly outlines the situation of poverty preventing the realization of a wish is reported at the beginning of the book, when Carolina talks about her daughter's birthday:

July 15, 1955 Birthday of my daughter Vera Eunice. I intended to buy her a pair of shoes. But the cost of foodstuffs prevents us from fulfilling our desires. Today we are slaves to the cost of living. I found a pair of shoes in the trash, washed them and mended them for her to wear (JESUS, 2019, p. 41).

Poverty is a social problem that was part of Carolina's daily life, a single mother, poor, without much education, what she earned in informality was insufficient to support her children, as we can see in the fragment in which the author highlights that: "Currently, we are slaves to the cost of living" (JESUS, 2019, p. 41). Even working as a paper and metal picker and as a laundress, there were days when Carolina didn't even have money to buy food, because what she earned was very little, in addition to the high prices of foodstuffs.

In *O Cortiço*, Aluísio Azedo explores the issue of poverty through a biological bias, going so far as to compare the tenement population to animals and, at certain times, to worms:

The noise grew, condensed; the hum of every day was accentuated; There were no longer scattered voices, but a single compact noise that filled the entire tenement. They began to shop at the sale; quarrels and rants were embroiled; laughter and curses could be heard; if they didn't speak, they shouted. One felt in that bloody fermentation, in that lush gluttony of low plants that dip their vigorous feet into the black and nourishing mud of life, the animal pleasure of existing, the triumphant satisfaction of breathing on the earth. (AZEVEDO, 2012, p. 39).

In the fragment above, it is observed that,

when dealing with the population of the tenement, the author brings the naturalist view, in which human behavior is explained by the environment and the social conditions to which the individual was exposed, in a way that was of the nature of the poor people live in deplorable conditions, which can be seen when the author highlights in the above fragment that: " One felt in that blood fermentation, in that lush gluttony of low plants that dip their vigorous feet in the black and nourishing mud of life, the pleasure animal to exist". Another passage in which we can see this aspect is when the author talks about the "Cabeça-de-Gato", a tenement competing with the Carapicus, and which ended up becoming the fate of the entire miserable population remaining in São Romão:

And the wretch, without crying, went to take refuge, along with her daughter, in the "Cabeça - de - Gato" that the proportion that the São Romão got bigger, more and more it was being demeaned, making itself more and more clumsy, more abject, more tenement, living satisfied with the garbage and the salt that the other rejected, as if his whole ideal was to preserve unaltered, forever, the true type of the Rio de Janeiro inn, the legendary one; the one where there is a samba and a roll per night; the one where they kill men without the police finding the killers; hotbed of sensual larvae in which brothers sleep mixed with sisters in the same mud; worm paradise; swamp of hot and steaming mud, from which life springs brutally, as if from rot (AZEVEDO, 2012, p. 217).

As we can see, the residents of "Cabeça-de-Gato" are compared to worms, when the narrator, in one of his definitions, classifies the place as the "paradise of worms from the hot and steaming sludge swamp", denouncing the conditions precarious conditions of the residents of this tenement and expressing the deterministic nature of the environment over man. Within this ideology, the poverty of the residents and the precariousness of

their means of subsistence are responsible for their behavior, hence the comparison with the worms that adapt to unlikely places.

It can also be examined, in both productions, the representation of informal and low-paid employment, which is characterized by the lack of consistent employment relationships, and which is exercised by a large part of the population that does not have access to effective employment opportunities. In *O cortiço*, this type of activity is presented through the washerwomen who, for the most part, depended on income obtained from washing clothes to survive, as can be seen in the excerpt:

The toil continued. The washerwomen had already gone to lunch and gone back to work. Now they were all wearing straw hats, despite the awnings that had been put up. A caustic heat bit into their red-hot, sweat-scintillating scalps. A feverish state seized them in the aftermath; that digestion done in the sun fermented their blood (AZEVEDO, 2012, p. 49).

Informality is, for many people, the only way to guarantee their survival. When dealing with the situation of the washerwomen, Aluísio de Azevedo criticizes the working conditions of those women, highlighting that they worked and the “caustic heat bit their red-hot hairs and glistening with sweat”, moreover, they had practically no time to have their meals, as they spent hours and hours in the sun to take care of their clientele, since, for many, this was the only source of income.

In *Quarto de despejo*, Carolina worked as a collector, collecting everything that could be recycled to sell and guarantee food for her and her children:

I got nervous. When I got home I lay down because I collected about thirty kilos of irons and cans. And I drove in the head. After I rested, I went to Rosalina to ask for the cart to take the irons to the warehouse. She loaned it to me and I loaded the cart. I was cold. I was received with joy by Mr. Manoel.

We weighed the material and I received 191 cruzeiros (JESUS, 2019, p. 113).

The excerpt above reveals the harshness of the working conditions to which Carolina and many people who work informally are subjected; it is exposed to lack of rights, overwork and low pay. In addition, it shows the lack of employment opportunities for females, since, during this period, women occupied the role of home administrators, thus suffering from this stigma.

In both works, informal work is configured in different activities, but which have in common the characters' need to survive through their toils. Carolina collected papers and iron, as well as other objects to sell and survive with her children. Most washerwomen worked informally to meet their and their family's needs. The representation of social exclusion is well delineated in both books, mainly in bringing the reality of Carolina who was forced to pick up from the trash what people discarded in order not to starve to death with her children, often consuming leftover food. found in landfills, as can be seen in the following excerpt:

It had no fat. I put the meat on the fire with some tomatoes that I picked up at the Fish Factory. Put the yam and beat it. And the water. As soon as it boiled, I put the pasta that the boys had picked up in the garbage. The favelados are gradually becoming convinced that in order to live they need to imitate crows (JESUS, 2019, p. 41).

By highlighting that the favelados are gradually becoming convinced that, in order to live, they need to imitate crows, the author refers both to the fact that these animals adapt to the most unlikely habitats that include mountains, deserts and forests, as well as the fact that they have a varied diet that includes even carrion and garbage. This comparison was due to the fact that the character is cooking leftovers extracted from the garbage.

Another issue described in both texts

concerns violence, which is a social issue, but according to Minayo (2004), it becomes a topic more linked to health because it is associated with quality of life. Violence is a social problem, often originated from the socio-contextual conditions in which people who commit or suffer the violent act are inserted. In both books, we can observe the manifestations of physical, gender and symbolic violence, which are expressed through the conflicts between the characters themselves and even through the representation of marginality, which also has its origin in social contradictions. In the following snippet, this issue is verifiable:

As soon as the Carapicus felt the approach of their rivals, a cry of alarm echoed through the whole inn and the roll suddenly dissolved, without the disorder ceasing. Each one ran to the house, quickly, in search of the iron, the stick and everything that would serve to resist and to kill. A single impulse impelled them all; there were no longer Brazilians and Portuguese there, there was only one party that was going to be attacked by the opposing party; those who were fighting just now lent weapons to each other, wiping the blood from their wounds with the back of their hands (AZEVEDO, 2012, p. 177).

In the above-recorded fragment, we observe the manifestation of urban violence arising from the conflicts between the *Carapicus* and *Cabeça-de-Gato*. In the quote, it is possible to note that the violent act stems from the violation of rights, because, from the moment that the residents of *Cabeça-de-Gato* entered *Carapicus* without authorization and with the intention of avenging Firmo's death, they committed an infraction relating to respect for the limits of others and private property. In the passage: "Each one ran to the house, quickly, in search of iron, the stick and everything that would serve to resist and to kill", it is shown that violence causes physical, property and psychological damages by revealing the aggressive reaction with which the *Carapicus* received their rivals.

In *Quarto de Despejo* it is not very different, although it does not describe the existing rivalries between favelas, the work shows that disputes between favelados were common and commonplace; in addition, it deals with various types of violence, such as domestic violence, which can be seen below:

It was 1 o'clock when I was going to start writing again. Mr Alexandre started beating his wife. Dona Rosa intervened. He kicked the kids. When he was going to hang Dona Nena, Dona Rosa asked for help. So soldier Edison Fernandes went to ask Mr. Alexandre not to beat his wife. He did not obey and threatened the soldier with a fishmonger. Edison Fernandes slapped him. Alexandre flew like a balloon propelled by the wind (JESUS, 2019, p. 96).

The excerpt above exposes domestic violence directly, revealing that abuse can take many forms, such as physical abuse, expressed through aggression and the near-hanging of the victim; there is also child abuse when highlighting the violence committed by the father who kicked his children. In the work, psychological abuse is also noticeable, as violence leaves invisible marks, causes emotional damage and a decrease in self-esteem, not to mention the embarrassment that the victims are exposed to, which can be observed by the need for intervention by neighbors and the police. to resolve the situation of violence.

Another problem linked to violence that is also present in the works is the issue of marginality, which has its origin in social inequalities and lack of access to the labor market, which often makes the excluded resort to the world of illegality. In the novel *O Cortiço*, this situation can be seen, above all, in the capoeiras, who were known for being bullies and unconcerned with their work activities:

At the best of the fight, a chorus of voices was heard in the street approaching the bands

of “Cabeça-de-Gato”. It was the war song of the capoeiras from the other tenement, who came to fight the Carapicus, to avenge the death of Firmo, their Maltese chief, with blood. (AZEVEDO, 2012. p. 176).

As can be seen, the concept of marginality exposed above is linked to the behavior of people within society and, mainly, to the issue of violence in urban space. This issue also reveals the deterministic character, already mentioned, that the environment influences people’s behavior, as the subjects no longer have a fixed identity due to the hostility that characterizes this space. In this passage, the author classifies capoeiras as bullies and vengeful, those who imposed fear on others, this shows that these people became violent to impose themselves on others.

In *Quarto de despejo*, we glimpse the issue of marginality when Carolina brings up the figure of the thief who, for her, was the greatest plague existing in the favelas.

...The worst plague in the favela today is thieves. They steal at night and sleep during the day. If I were a man I wouldn’t let my kids live in this joint. If God help me, I’ll get out of here, and I won’t look back. (JESUS, 2019. p. 188).

In the work, thieves are approached as a disease, a pest that took advantage of the other’s moment of fragility, as they always carried out thefts at night while the population slept. Although crime is something that is closely linked to the context of social exclusion, it is noteworthy that committing theft, most of the time, is a matter of free will, because, as we can see in the work itself, despite going through many needs, Carolina never chose the path of legal transgression.

When discussing the process of exclusion in Brazilian society, Regina Dalcastagnè and Laeticia Jensen Eble (2017) claim that it is not just an economic process, but extends to numerous everyday aspects of Brazilians, permeating the social, political, cultural

and affective of individuals excluded from institutionalized spaces of power and spaces where citizenship takes place.

Therefore, in view of the comparative analysis of social exclusion in the works *O Cortiço*, by Aluísio de Azevedo, and *Quarto de Despejo: Diário de uma favelada*, by Carolina Maria de Jesus, it is stated that the authors objectively demonstrate social problems that have their roots in socioeconomic inequalities. When dealing with these problems, the two literary productions reveal one of the facets of literature to denounce and reveal aspects of the realities thematized in the works. In an incisive way, the two books analyzed denounce, in their structural composition, problems that are still visible in Brazilian society, especially poverty, prejudice and the lack of access to policies that guarantee the well-being of the population.

CONCLUSION

O cortiço and *Quarto de Espejo: Diário de uma favelada* are literary works that converge in their exploration and critique of problems arising from capitalist society. In both productions, various social issues are expressed, seeking to highlight the reality that surrounded the characters, especially the ills to which the subaltern population was subjected within the tenements and slums. Both Aluísio de Azevedo and Carolina Maria de Jesus bring, in their literary compositions, a social denunciation related to the degradation of subjects, which can be verified throughout the comparative study, because, although the works belong to different literary movements, they dialogue with each other. by portraying several dilemmas characteristic of an excluding context.

In the works analyzed, we identified the correlation between fiction and reality, given that both books show historical events that are part of urban development in Brazil, such

as the problems of tenements and favelas. Despite the slums being extinct, favelas still constitute a major challenge for large cities, such as Rio de Janeiro and São Paulo, where the largest contingent of the population that lives in this type of housing is concentrated.

As far as the authors are concerned, it is noteworthy that each one plays a very important role for Brazilian Literature. Aluísio de Azevedo introduced Naturalism to the country and his works contain several criticisms of the society of his time. Carolina Maria de Jesus was one of the spokespersons for the poor, black woman and single mother in Brazil, her work portrays several problems of the daily life of the favela population. This way, the characteristic of contextualizing typical problems of social relations gave these works a timeless character.

In this perspective, the comparative analysis of the works was relevant to verify how much both are connected with reality, especially when they bring themes that are directly linked to the daily lives of people who live in poverty in the country, living in precarious housing and unhealthy, facing violence, racism, lack of access to formal education, informal work, among others, being victimized by subalternity and social segregation that are part of the characters' lives.

Although they present some distinctions in terms of style and time, as *O cortiço* belongs to the naturalist literary strand and *Quarto de Espejo: Diário de uma favelada* à Modernismo, it is noted that the plots are closely linked, especially when they revolve around collective housing where social relations suffer interference from the environment in which the subjects are inserted; both texts also address problems that are rooted in social contradictions, in addition to other discussions about the life of marginalized classes.

Therefore, in the comparative analysis of both works, the delineation of social exclusion was verified through several questions, such as: financial, racial, spatial, educational, gender, among others, such dilemmas are still observed today and are very far from being surpassed. When dealing with problems relevant to their times, the authors demonstrated their engagement with reality, giving more life and personality to their works.

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