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For example, letters are therefore competent that the problem is of the Court of Minors, difficulty that if the container does not hold them nothing can do, of a mother that reveals the horrors and abuses that happen in the reform. Apartments place) and also a priest who confirms that it is not a good place. With so many denounces the director of the Reformatian Reform also resolves to write, denying everyone and inviting journalists to visit the place on time and time. Shortly thereafter the journalists write a matters praising the place, as a place that really reforms children and make them out very well. Pure lie! Each boy lives a different drama, each one lies lack of affection and attempt to find some comfort. They are nicknames that reveal their characteristics and dreams they want to realize. Their names diary with their action. Let's cite some examples in this sum of sand captains. The characters: Who are the captains of the sand? Lollipop is a thin and head boy, it is widely linked to religion and therefore wants to become a priest. Teacher is the boy who does the most wool to tell her stories to others. Cat is the most beautiful and seductive of the pack, gets involved with a prostitute named Dalva and then becomes inclusive of her. No legs is the bitter one, with more ã³dio. He has a deficiency in his leg and drags himself. In the group he had the mission of infiltrating the homes of the rich to investigate opportunities for theft. Its end was the suicard. Pedro Bala is the great captain, it is small, but as it is in its nickname, it is like a bullet. He won the fight with the old wool of the group and became the head. With his wool and being fair, he became against the social cause. In the trapiche there were rules, for example, it was forbidden to steal the officers where they constitute a great Famãia Grande. The bullet drove out who would destroy it. Well remarkable is the moment when the first caption of the sand arises: Dora! She is a 14-year-old girl who takes care of her 6. They lost their parents to the smallpox and are taken to Trapiche. The other boys even think that she is there to be abused, but she acts with docileness, being her mother, her brother and their companion. It did not take long to conquer them, and become the bride of Pedro Bala. Realism of the workEverything It is described with quite realism. Jorge loved wrote no matter if it hurts anyone to do the reading. When Pedro Bala was caught and taken to the reformatory, for example, all that happened to him was described in fine detail. Are children who steal for lack of alternative, after all no parents, no government to help them. They together are a family and freedom It is the greater good they have, from one to the other. Few are the characters that help them, like the kind priest José Pedro. The narrative ends with Pedro Bala being arrested and gagged in one of the crimes. Besides, Dora is sent to an orphanage. Having gone from jail Peter joins his flock and goes to Dora save her. They have a magical evening, marry symbolically and lie down together. The next day, Dora doesn't wake up, she's already sick and ends up dying. Was this summary of the Captains of the sand helpful? Talk to us. Oh, and continue reading! Anilise of Captains of the sandCaptains of the sand of Jorge beloved It's a proletarian novel. The author was a communist, and wrote during the dictatorship of the New State of GetÃolio Vargas. This book was even burned in public practice. Perence the second modernist generation (1930 – 1945), in which the focus It is the human condition and social criticism. It is a phase of the beloved Jorge himself in which he wrote with decrivism denouncing abandonment, marginalization and reforms that o etis osson me someT .sacilbºÃÃp e seralucitrap sedadisrevinu ed rodacsub mu ©ÃÃ akudeB.knil etsen 8102 menE od sorvil sod sacid sa moc atsil asson rirefnoc atsab ,sodaraperp sortuo somet ¡ÃÃJ .soir¡ÃÃtnemoc son exied ,sorvil sortuo ed ed omuser e esil¡ÃÃna ad odnasicerp revitse ªÃÃcov eSakudeB o moc siam adnerpA .alenaC e ovarC ,aleirbaG e sodiraM sioD sueS e rolF anoD :o£ÃÃs sodicehnoc siam sossecus sues ed 2 sortuO.ametsis essed sahlaf sa uebecrep odnauq uoxied o euq sam ,)orielisarB atsinumoC oditraP( BCP o uorgetni euq rotua mu ed es-atarT .o£ÃÃsivelet an e amenic on ,ortaet on ossecus zef m©ÃÃbmat omoc uevercse ³ÃÃs o£ÃÃn e aihaB an ieviv e uecsaN .ocitÃÃlop e atsilanroj m©ÃÃbmat ioF .sosomaf siam sorielisarb serotircse sod mu ©ÃÃ airaF ed odamA laeL egroJodamA egroJ:reliart o reliart ajeV otelpmoc emlif -aiera ed se£ÃÃtipaC.nworB sohnilraC ed lanigiro ©ÃÃ aronos ahlirt a evisulcnI ?ebutuoy on arbo assen odaripsni emlif mu ¡ÃÃh m©ÃÃbmat euq aibas ªÃÃcoV.orvil od FDP oa osseca ret arap knil etse rasseca atsab ,aiera ad se£ÃÃtipaC ed omuser o e esil¡ÃÃna a rel ed uotsog eS ?otrec ,siauta adnia samet o£ÃÃS.omsilaudividni on adacof e latipac oa adagil ,atsitile ©ÃÃ acit¡ÃÃidim o£ÃÃsiv a ¡ÃÃJ .atsiviteloc e laicos ©ÃÃ osac essen o£ÃÃsiv A .saicnçÃÃtsnucric sad samitÃÃv ,si³ÃÃreh o£ÃÃs soninem so ,ele araP .o£ÃÃ§ÃÃisopartnoc etnasseretni amu areg euq o ,acirÃÃl o£ÃÃsiv moc ,laicrapmi adan odnes o£ÃÃn ,aossep ariecret me etneicsino ©ÃÃ rodarran O.sol-¡ÃÃzilaer ed acsub me o£ÃÃv e sohnos mªÃÃt ,oiem olep sodadarged omsem ,soninem sO .radum medop o£ÃÃn saossep sa euq ed ,laicos omsinimreted mu a aizudnoc euq omsilarutan o moc otnemipmor mu m©ÃÃbmat somebecreP¦ÃÂ¢Ãse£ÃÃtipac so ,odnab o ,oviteloc o ©ÃÃ lapicnirp meganosrep O .ehciparT on is ertne meviv soninem so euq omsilaicos o e atsilanoicasnes aidÃÃm a ,o£ÃÃ§ÃÃazilanigram alep odareg omsitidnab o o£ÃÃs samet so euq somebecreP.aiv o ele omoc lisarB o sam ,odazilaedi sÃÃap mu erbos aivercse o£ÃÃn elE .mavamrofer saossep ed saifargoib iulcni euq ,air¡ÃÃditrap o£ÃÃ§ÃÃagerp ed )c.soriehniram ed seroma e saxir me sodaesab ,siatnemitnes sotnemioped sod )b.seralupop sessalc sad o£ÃÃsserpo a e air©ÃÃsim a aicnuned euq ,oir¡ÃÃtelorp ecnamor od )a:esaf an odardauqne res edop odil otxet O .sesaf sair¡ÃÃv me soir¡ÃÃretil socitÃÃrc solep adidivid ©ÃÃ o£ÃÃ§ÃÃudorp auS .aihaB ad odatse o ©ÃÃ odamA egroJ rotircse od arbo an etnanimoderp oir¡ÃÃnec O.odatpadA .44-34 .p ,.de .34 ,4891 ,droceR :orienaJ ed oiR .rouS .egroJ ,ODAMA :etnoF¦ÃÂ¢Ãorgen me avatnom ocnarb ,olavac essof o£ÃÃn eS .olavac ÃÃ ?©ÃÃ euq o ebas o£ÃÃN ÃÂ¢Ã.o£ÃÃN ÃÂ¢Ã?euqirneH ,odnum od rohlem siam asioc a ©ÃÃ lauq ebas ªÃÃcoV ÃÂ¢Ã.ahlev ,zev ed oterp o arvil aroga etneg a saM ÃÃ¢Ã¦ÃÂ¢Ãocnarb o ratiepser a aunitnoc orgen saM .rodarepmI od opmet on ,lebasI asecnirP a ioF .ies uE ÃÂ¢Ã.ait ,otrebil ©ÃÃ orgen O ÃÃ¢Ã.eled rohnes ©ÃÃ ocnarB .ocnarb moc agirb o£ÃÃn orgeN .ovarcse ©ÃÃ orgeN ÃÂ¢Ã.aitit ,omsem serbop sO ÃÂ¢Ã?erbop odut racif socir sorp ednarg o£ÃÃt o§ÃÃitief rezaf iav euq ©ÃÃ meuQ ÃÂ¢Ã¦ÃÂ¢Ãsele moc rabaca e ,aitit ,socir sod ovarcse res siam resiuq o£ÃÃn etneg a odnauQ ÃÂ¢Ã?ohlif uem ,ossi ©ÃÃ omoC ÃÂ¢Ã¦ÃÂ¢ÃlisarB od ¦ÃÂ¢ÃaihaB aD ¦ÃÂ¢Ãodut ossiD ÃÂ¢Ã? ªÃÃuq ed onoD ÃÂ¢Ã¦ÃÂ¢Ãossid onod rof s³ÃÃn euq me aid oN ÃÂ¢Ã?odnauQ ÃÂ¢Ã.sadot sale receuqse iav ªÃÃcoV ÃÂ¢Ã?met euq ©ÃÃ euq O ÃÂ¢Ã¦ÃÂ¢Ão£ÃÃdivarcse ed sair³ÃÃtsih sassE ÃÂ¢Ã?sair³ÃÃtsih euQ ÃÂ¢Ã?ait ahnim ,ebas ªÃÃcov euq sair³ÃÃtsih sassed arbmel ªÃÃcoV ÃÂ¢Ã:essid ,uobaca odnauQ.siam atoB .ait ,¡ÃÃT ÃÂ¢Ã¦ÃÂ¢Ãohnitser o ÃÃ ?ohlif uem ,etneuq ¡ÃÃt adniA ÃÂ¢Ã.sogart siod uebeb e ahlev ãterp ad so£ÃÃm sad ocenac o uomot euqirneH oterp O )JR-RFU( ÃÂ¢Ã 1odamA egroJ ed aierA ad se£ÃÃtipaC erbos ralubitsev ed seµÃÃtseuQ:adnia arifnoC.sadavirp sedadisrevinu sad sedadilasnem sad serolav e so§ÃÃeredne ,seµÃÃ§ÃÃailava omoc seµÃÃ§ÃÃamrofni rartnocne iav osruc uo edadlucaf adanimreted rop asiuqsep amu rezif euq etnadutse O.)CEM( o£ÃÃ§ÃÃacudE ad oir©ÃÃtsiniM on sadartsiger roirepus onisne ed seµÃÃ§ÃÃiutitsni sa sadot ed of greater social justice.d) of Tom texts, which portray the struggles between coroncons and workers of the cocoa region.E) of the report of provincial costumes, which show the picturesque side of the Bahian people .2- (Enem 2010) Text Ilogo then rotates to the trapiche the depth of the objects that the work of the DIARY provided. Strange involved in the trapiche. It is no stranger, however, than those boys, kids of all nomes and ages, since the sixteen to the sixteenth, who were stretched by the floor and under the bridge and bedroom, indifferent to the wind that He surrounded the marriage to howle, indifferent to rain that often washed them, but with his eyes pulled to the ... Source: Beloved, J. Captains of the sand. SÃ £ o Paulo: Companhia das Letras, 2008 (Fragment). TEXT II BELONS OF THE BELON RIVER © M, at the back of the fish market, the old ingazeiro â € "there are happy scientists. Curitiba considers them sacred animals, providing their cachaã and pyrã £ o needs. None were content with trivial as leftovers from the market. Source: Trevisan, D. 35 nights of passion: chosen tales. Rio de Janeiro: Bestbolty, 2009 (Fragment). From different perspectives, the fragments cited are examples of a recurring literary approach in the Brazilian Literature of the XX SOUND. In both texts, a) The affective language brings narrators closer to the marginalized characters.b) Irony marks the distancing of the narrators in relation to the characters. c) The detail of the daily life of the characters reveals its social origin. D) The space where the characters live is one of the marks of their ration.e) the crust indifferent from society by the marginalized is direct.3 â € "(ITA) on the romance â € œcapitã £ of Jorge Amado's sand, it is incorrect to state that: a) !aroga etnepxe.nA otium otium e onisne ed ed eddediladom ,sonula sod oâ£wn during´ova ,cem om aton ,edialasnem ed rolav ,etroc ed ededneta etdneta etorofni. 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