The book On My Skin brings reflections on the personal and professional life of the actor and playwright Lazaro Ramos, although it is not exactly an autobiography, it shares his intimate events and experiences. The author shows themes like affirmative actions, gender, family, empowerment, affectivity and discrimination. Based on the main theme of the book, related to his experiences, exposes his critical and straight eye on these issues, causing the reader to understanding and resignification of his concepts.

The work written by Luis Lazaro Sacramento Ramos, launched in 2017 in the city of Rio de Janeiro and by publisher Schwarz, presents itself in eleven (11) chapters and one hundred (100) pages.

The first chapter is called: The Island, which brings the memories of the place where Lazaro spent his childhood, the Paty Island, a district of São Francisco do Conde, 72 kilometers from Salvador. Place that saves difficult situations by being a small environment and precarious in socioeconomic conditions. However, to the author, it does not cease to be a cozy place and of great affection for both those who lived there, as well as for those who came to the Island. In Paty, the greater part of the inhabitants were black, and African roots stood out; however, discrimination were thrown away.

To Ribeiro1, the place that someone passes or lives reveals a sense of belonging and, from it, this man is his roots in that environment, which represents him. Since Lazaro Ramos, owes much of his personality to the stage that began on the Paty Island, thus creating, affection and recognition of their place of origin.

Chapter Four: Between the lab and the stage, depicts about the change of life of the author and his decisions for a professional career. Living with his father was one of them. He was considered a young retracted and of few friends, but they were sufficient to have marked their youth, and contributed to his decision to act. Thus, as the adolescence was the dividing wall of waters for his ingression in theater. With his participation in the group, he got encouraged to talk about the racial matter making critical in humor.

Chapter Eight: Empowerment and Affection report on the dissemination of the word empowerment and knowledge of the same for the first time. As also unravels the lexicon of the word empower and how the black female youth appropriates it in the construction of their speeches. In addition, Lazaro depicts the process of empowerment of his wife Tais and her representativeness concerning racial issues. On the issue of affection, the author discusses superficially affective relationships between black women and black men.

Heffel, Silva and Londero3, relate the female empowerment with historical processes stressed by social inequalities; and the creation of movements against these disparities involve and create more visibility to the woman and the issues that argues, determining her freedom and autonomy.

Chapter Nine: When I got no response, the author emphasizes that it is worth continuing the fight against racism and that often feels unable to continue with this stance. He shows that it is not generating more racism and yes the removal of racial symbol because it does not allow the social, educational, cultural and economic access to black people. The author relies on statistics that show the disparity in the rate of homicides among young blacks and whites, and the racial reasons that originate.

For Almeida4, in his book Structural Racism, the issue of racial prejudice generates socioeconomic inequalities, which can cause conflicts and segregation between individuals, in which the minorities who suffer with the lack of visibility and social ascent.

On My Skin presents an informal reading; however, very reflective, as well as a connection between the chapters, in which the author conveys knowledge on the subject before his

1 Graduanda em Farmácia, Faculdade de Juazeiro do Norte – FJN. e-mail: thatyane.silvaa@hotmail.com
2 Graduando em Farmácia, Faculdade de Juazeiro do Norte – FJN. e-mail: weruska.hellen@gmail.com
3 Graduando em Farmácia, Faculdade de Juazeiro do Norte - FJN. e-mail: leonardo-coelho-10@hotmail.com (autor responsável para troca de correspondência).
personal experiences, when you place as a character, but also shows that each individual has his own experiences even if they suffer the same prejudices. Without dictating rules, Lazaro discusses the ethnic prejudice in Brazil based on questions and matters those instigate the reader to reflect on the situation of racism in the country. However, the book also becomes interesting, because it portrays issues considered controversial, which the author does not deprive himself of stressing them.

This work is recommended to young people, adults and the entire civil society seeking a more relaxed reading without leaving aggregate; knowing the racist society in which we live, it becomes evident the importance of this book to the construction of critical sense about racism.

Lazaro Ramos was born in 1978, in Salvador, Bahia. Throughout his career, he has already directed, produced, wrote and starred in numerous long, short, series, novels, special and theatrical spectacles. Started in the Olodum Theater Group, and the film Madame Satan (2002) was his first major success. Collects more than 60 awards in theater and television. He was nominated for an Emmy Award 2007 for best actor for his interpretation as Foguinho in the novel Snakes & Lizards. In July 2009, he was appointed Ambassador of Unicef. Acted in films such as The Man who copied (2003), Low City (2005) and Everything that we have learned together (2015). On television, he presents the program Mirror, at Canal Brazil, with twelve seasons, and stars in the series Mister Brau, at TV Globo, which is live since 2015. In the theater, highlights for Don Quixote Kind (1998), The Machine (2000) and The Top of the Mountain (2015). In the career of writer, he wrote children’s books, such as the Old Woman Sitting (2010), The Book of Rhymes of John (2014) and The Book without rhymes of Maria (2018); moreover, addressed to the adult public, On My Skin (2017).

REFERÊNCIAS