

Women depiction in Gulliver's travels by Jonathan Swift

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Abstract

Society is marked by relations of power that stratify itself. Relations that are marked by inequality in view of the uneven spaces occupied by men and women. If, on the one hand, man are responsible for public spaces and, as a consequence, for the domain of social discourses; on the other hand, women belong to the private space, where they are assigned to the roles of housewife and mother. This paper aims at analyzing the work *Gulliver's Travels* (2009) by Jonathan Swift from a gender perspective. As object of this research it was taken the Queen's maid of honor of Brondingnag. The present analyses showed that in a first glance it is possible to think in a reality in which the woman is not described as subdued to the masculine. However, it is highlighted that women still assimilate a submissive role and do not subvert the establishment imposed by their gender. Hence, no change occurs in woman representation because the female characters are impregnated by male discourse. Because of strong cultural issues the Queen's maid act according to the expectations the Western patriarchal society has about them.

Keywords

Gender. Power Relations. Literature.

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Different researches concerned with gender and power relations in the Western society have been made during the last couple of years. The contributions of authors such as Simone de Beauvoir (2009[1908-1986]), Teresa de Lauretis (1994) and Michel Foucault (1978[1926-1984]), to say few, have been supportive for works that aim to deal with this discussion. These authors have also highlighted the fact that in the social structure relations of power in between genders are marked by inequality. On one hand, because in the Western culture power is intrinsically associated to man's figure, an icon who is heterosexual, white skinned, bourgeois and Christian. On the other hand, women have been overwhelmed and have not being allowed to wield power in such social structure. Women have been banished of participating actively and have been born and raised not just to accept but to inconspicuously replicate these values. Such structure helps men to make women under control without the need of crave power, because that motivation is substituted by the idea of social commitment.

Society is marked by relations of power that stratify itself. Such relationships are not restricted by particular places in this social structure, as we can see in Michel Foucault in *The History of Sexuality* (1978), "power is everywhere, not because it embraces everything, but because it comes from everywhere" (FOUCAULT, 1978, p. 103). Foucault also highlights that, "power is not an institution or a structure, it is not certain potency that some people are equipped with: it is the name given to a complex strategic in a determined society" (FOUCAULT, 1978, p. 103). Under this claim, Cecil Zinani remarks that "the modalities of power permeate every levels of the society, acting on organizations, institutions and also the individual's concrete reality, being practiced through proper strategies"⁵ (ZINANI, 2006, p. 58). In the same path, Foucault emphasizes that, "[...] power is not something that is acquired, snatched or shared, something that can be kept or that we can let go; power is exerted from innumerable points through unequal and movables relationships" (FOUCAULT, 1978, p. 104). This argument emphasizes that power is not shared by everybody. Hence, it must be added that power strategies hitched to gender contribute to the kind of relationship that is established between them.

Considering the exposed above-mentioned, we analyzed Jonathan Swift's novel, *Gulliver's Travels* (2009), focusing specifically in its chapter II, "A Voyage to *Bronbdingnag*". Swifts's book depicts a man immersed in the Western Patriarchal society, a character that is put in contact with unusual females in the narrative. These characters are women who have a pretension to have power in the relationship they establish with men. Even

⁵ Original text: "as modalidades de poder permeiam todos os níveis sociais, agindo em organizações, instituições, bem como na realidade individual concreta, sendo praticada através de estratégias adequadas.

though, the objective in this paper is to show that even when those female characters are on the verge of breaking such a pattern of submission, they are forced to accept changes in their lives and end up living under men's power. Therefore, they have assimilated a condition of submission facing men.

To analyze Swift's work it is important to present some historical information related to women who lived specifically in the eighteenth century and the pre-Industrial women's Revolution. It is also presented some characteristics of the female characters from the book, investigating the relation of power established between the main character and the Queen's maid of honor.

The 18th century women in England, as their equals in the past, lived under men's oppression and power. According to this perspective, this world belongs to men who fit in a power holder pattern. The excluded ones have always been marginalized and exploited in this social structure. Perrot (2009) highlights that

As heads of families, men should wait for women's obedience, defending their dependents in political and legal terms. The husband should answer for his wife, because for Cobbett, "the very nature of the female makes the exercise of this right incompatible with the harmony and happiness of society". The acceptance of feminine passivity and docility, the conviction that being a housewife was natural to her, and that the division between the sexes constituted the only possible basis for social harmony [...] (PERROT, 2009, p. 70).

In the Western society of this period, women were conditioned to live restrictedly to the private realm, their homes, as mothers and housewives - social roles that should be assumed by females as patriarchal world determines. Regarding to this theme, Peixoto highlights Michelle Perrot's words: "housewives are reduced to the restricted circle of their home developing a true feminine mystic of housework and reproduction" (PERROT, 2009, p. 54). Hence, from this perspective we remark that, inside their homes, the 18th century women should live completely passive for men, mainly the ones who were part of the family nucleus. These women had only to deal with their homemakers' duties and should worry about nothing else.

Women in a pre-Industrial period were completely integrated in home environment. They did not participate in important things in the public sphere, especially in the world of labor, in which men had to command. However, they contributed to this society formation as it was shown in this following Zinani's work assertion:

this diagram of power cannot be applied only to man immersed in the capitalist model of production, it is also applied to woman, who, even when does not

participate in the productive process, can also participate in this situation, because she remains confined in her own home from where she provides the necessary infrastructure to the society progress⁶ (ZINANI, 2006, p. 59)

Exercising motherhood, women of such age, as it had been during a long time, helped to bring to this world, through birth, some men who would oppress themselves and other women. About motherhood configuration, Rich says “every mother must deliver her children over within a few years of their birth to the patriarchal system of education, of law, of religion, of sexual codes; she is, in fact, expected to prepare them to enter that system”, confirming women’s role on patriarchal society. Furthermore, the institution of family as it is have helped to fortify the setting of the masculine power and its determinations that conditioned all the individuals, but mainly women, to men’s power. In consequence, it has relegated them to a lower level in many fields, but principality in regard to social status:

Patriarchy is the power of the fathers: a familial-social, ideological, political system in which men – by force, direct pressure, or through ritual, tradition, law, and language, customs, etiquette, education, and the division of labor, determine what part women shall or shall not play, and in which the female is everywhere subsumed under the male (RICH, 1986, 59).

To Adrienne Rich (1986), a patriarchal society presents a female figure that is supposed to belong to “home” – the private sphere. Female social autonomy did not exist, being always conditioned by the commandments of its "owner". In this way, women played a secondary role in the development of society. Her voice was hushed by male decisions. While man was the independent subject, the female figure was considered the "other," all that was not, and it became evident that gender relations in Western culture were not guided by notions of equality and freedom, while women were subject to concepts of difference and, above all, of inferiority.

As the Western society was built from patriarchal and Christian concepts, the social hierarchy was stipulated by a pattern of masculinity. So as countries, territories, homes had to be governed by men who had the power to control the individuals. Regarding to this argumentation, Zinani (2006) adds that “social relationships are symmetric between men, since female has always been under masculine tutelage indifferent to the kind of filiation of

⁶ Original text: “o diagrama de poder não pode ser aplicado apenas aos homens imersos no modelo capitalista de produção, ele é também aplicado às mulheres, que mesmo não participando nos processos de produção, também podem participar dessa situação, pois ela ainda está confinada no espaço privado de onde ela provê a infraestrutura necessária para o progresso social”

the society. When unmarried she is under her father's and her brother's domination, after marriage she is under her husband's protection⁷ (ZINANI, 2006, p. 64).

Therefore, restricted to the private realm, women had to submit themselves since birth to man's power. They had to learn since they were little girls to live in an inferior position related to men. In terms of their futures, women were destined to grow up and to suffer man's dominance in marriage. Fitting themselves in those patterns, women had to hold them in home dealing with housewives' duties. Maria Rita Kehl, in *Deslocamento do feminine* (2016), when resuming the discourse of Rousseau, one of the main promoters of the subjugation of the feminine to the private space, postulates that

femininity is a set of attributes that the woman must offer to man to support virility in him. Sweetness, passivity, sexual modesty, a certain innocence, a willingness to serve, and a good deal of maternal spirit are characteristics that education must develop in women so that they become partners that do not threaten the masculinity of men, capable of at the same time taming and encouraging male sexuality⁸ (KEHL, 2016, p. 147).

As Kelm (2016), Ana Adelaide Peixoto (2009) in her paper "A experiência do trabalho doméstico em As Horas", reinforce woman's loss of identity by assuming Western social roles determined to their gender: "it is from this place that family as the pillar of the social edifice, from the interior of this post, as wife, as mother, as a woman that no longer belongs to herself, but to this familiar entity, that the society, for centuries, has deposited on woman her primordial role, of sweetness, of love and also fragility of Home Queen (PEIXOTO, 2009, p. 51).

As it can be perceived, by this author's assertion, women did not have their individuality, and their identity was intrinsically associated to their family. As "home queens", women's fate was sealed, and they had to assume this role stipulated for them by an oppressive and masculine world that would not admit subversions of any kind. Thus, women could not be put in another place instead of the one this society had already provided to females before they were even born.

When in Jonathan Swift's *Gulliver's Travels* (2009) its main character Lemuel Gulliver moves to Brobdingnag, the land of the giants, we are presented to this place that reproduces

⁷ Original text: "as relações sociais são simétricas entre os homens, desde que as mulheres sempre estiveram sob a tutela do masculino independentemente do tipo de filiação social. Quando solteira, ela está sob a tutela de seu pai e irmão, depois de seu casamento ela está sob à proteção de seu marido.

⁸ Original text: "a feminilidade é um conjunto de atributos que a mulher precisa oferecer ao homem para sustentar, nele, a virilidade. Doçura, passividade, pudor sexual, certa inocência, uma disposição a servir e uma boa dose de espírito maternal são características que a educação precisa desenvolver nas mulheres, a fim de que elas se transformem em parceiras que não ameacem a masculinidade dos homens, tornando-os capazes de, ao mesmo tempo, domesticar e incentivar a sexualidade masculina.

the Western world politically and socially with its relations of power. For that reason, women of this kingdom – as women in the Western society – are immersed in a world that is molded and defined to them by males. As a consequence of this similarity, the female characters of this place would not be seen by this world as individuals who would have been allowed to have a transgressive behavior instead of the one in which they should be submissive to males.

Regarding to such social determinism, women of *Brobdingnag* fitted in the roles that had been stipulated to them in accordance to the male desire. Some of them are mothers and wives as, for instance, Gulliver's mistress. She is a poor woman who belongs to lower level of this social structure, and who has to take care of her child by playing the role of a housewife and a person who was also limited by her home. Glumdalclitch, this woman's daughter, is Gulliver's nurse who takes care of him as if he were a pet, or better, as a baby. So as a girl in the Western world, this young character plays with Gulliver practicing motherhood, i.e., preparing herself to be a mother in the future (a role expected to be assumed by every woman and, in consequence, in this Empire as well that reproduces it). As it can be perceived, this is a metaphor for what has been happening in the Western society with woman. Thus, those female characters of *Brobdingnag*, as those Western ones, have to live according to what is required to their gender by this kingdom governed by men.

This monarchy, its court, which is composed by the elite of this land, also demands specific roles to women. Indeed, this court represents a microcosm of such a society, and its relations of power. According to Bernadete Pasold in her work "Utopia x Satire in English Literature" (1999), "it is clear that *Brobdingnag* is a monarchy with a courtly life as futile as any other court [...]" (PASOLD, 1999, p. 69). It is in this court that the Queen, with her arrogance and presumption, lives with her King surrounded by her maids of honor. It is interesting to realize that even the Queen is relegated to a minor role as she lives a monotonous life without any larger goal.

Regarding to those maids of honor, in this society they are also individuals who are fitted in their social roles. They are limited by this world [as every women of their time]. However, they have the privilege of being part of this social level, and this court, with the status their duties allow them to have. That is because, considering the Western world, it would be a distinction for a lady to be a maid of honor despite they [the maids] had to satisfy their sovereigns' will and desires. Those Queen's maids of honor of *Brobdingnag*, as those ones of the Western Empires, had to live according to what was required from their gender by this kingdom governed by men. The only possibility to change this situation was presented

through the relationship those maids of honor had with Gulliver in which it would be possible to those female characters to express their oppressed sexuality.

In his trip to Brobdingnag Lemuel Gulliver, a surgeon and captain, sails to his island in which he has to deal with fantastic, and disturbing situations. As a metaphor for his social position as a man in his society in this voyage, Gulliver is a small man who has to live among gigantic people. This is opposite of what happened in Lilliput in which he was a giant representing the superiority of the Western men and his power. In Brobdingnag, he is the one who is inferior in that society compared to the other inhabitants of that country. For this reason, he is seen as a curiosity and forced to work to make people have fun. Pasold (1999) highlights how Gulliver was treated in this place, “then he begins to live in the Queen’s palace, with his little mistress, the farmer’s daughter. He is treated by everybody as a pet or a little child. The girls change clothes in front of him and even hold him to their breasts” (PASOLD, 1999, p. 69).

Those girls mentioned by Pasold (1999) are the Queen’s maids of honor who establish with Gulliver a relationship that represents a metaphor of the relationship between men and women in the Western society. Due to his small stature, Gulliver is in an inferior position compared to those women of that Empire. Such inferiority makes masculine arrogance and power be demoted and put a man in a position he generally does not occupy in the Western social status. For example, Gulliver is set to live in a box [a wooden house] that reproduces home environment that for centuries has been the place reserved for women in the patriarchal society. As a consequence, in this restricted environment, this man has no rights to decide about his destiny, his voice is not heard, and his wills and his desires are not considered or even respected. For that reason, man [represented by Gulliver] who should have this world at his feet to be explored, according to such a society, has a similar condition of life that is imposed to women in the Western world by power holder men.

On the other hand, those Queen’s maids of honor [who represent here Western women who are considered inferior by men in the Western world], are portrayed as being superior compared to Gulliver. Hence, they are able to express their sexuality, because their bodies, represented in a gigantic way, as a metaphor of the repression women’s bodies have been suffering, are used to oppress this man. In consequence, those female characters have the possibility to not being seen as sexual objects in this man’s hands. They can express their sexual desire with no shackles imposed to their gender, and manifest it with no restrictions, with no fear and with no prohibitions, as it is imposed to women by this male centered world that is being described here.

Hence, Gulliver, like women in the presented social structure, as we can see, can be considered as a fixed individual, because only those female characters regard a part of his being. They consider him only because he gives them sexual pleasure. In addition, this situation that is presented to us in this Gulliver's voyage to Brobdingnag can be associated to the fact that women are not seen as subjects with their own individuality by this world:

to see them use me without any manner of ceremony, like a creature who had no sort of consequence: for they would strip themselves to the skin, and put on their smocks in my presence, while I was placed on their toilet, directly before their naked bodies, which I am sure to me was very far from being a tempting sight, or from giving me any other emotions than those of horror and disgust: their skins appeared so coarse and uneven, so variously coloured, when I saw them near, with a mole here and there as broad as a trencher, and hairs hanging from it thicker than packthreads, to say nothing farther concerning the rest of their persons. Neither did they at all scruple, while I was by, to discharge what they had drank, to the quantity of at least two hogshheads, in a vessel that held above three tuns (SWIFT, 2009, p. 145).

The oppressor men, for instance, only consider women's bodies as a source of pleasure. As a consequence, women who are used this way are individuals taken from a universal perspective since they are subjects taken only by their sexual characteristics. Female sex is considered by that pattern of men who enjoy it with no ceremony, without allowing those women to express their wills, their desires, and their sexuality. As a consequence, their bodies are not conceived with autonomy, but judged – by male patterns – in terms of a natural inequality, as if there were a pattern. It is the man who holds social hegemony, and as consequence the female body will be used to justify social inequalities, since body is linked to femininity and mind is linked to masculinity.

In the same sense, Michelle Perrot (2009) affirms that women are prisoners of sex, having no identity of their own, being presented as "potential destroyers" (PERROT, 2009, p. 44). Woman, according to the author, is represented as the inverse of man, "identified by his sexuality and his body, while man is identified by his spirit and energy"(PERROT, 2009, p. 44). Sexuality is the locus of domestication and social control, fixation of affection and emotion, the key to an order that is claimed to be rational and biological.

Those gigantic women analyzed here have the opportunity to break down this kind of women representation. That is because they are in a position in their relationship with Gulliver in which they can use this man sexually, so those maids of honor reproduce with Gulliver some of those oppressor's men attitudes to force him to do what they want:

The maids of honour often invited Glumdalclitch to their apartments, and desired she would bring me along with her, on purpose to have the pleasure of seeing and touching me. They would often strip me naked from top to toe, and lay me at full length in their bosoms; wherewith I was much disgusted because, to say the truth, a

very offensive smell came from their skins; which I do not mention (SWIFT, 2009, p. 140)

Such men only concern about their own satisfaction, and do not regard women as subjects, and not even those females sexual pleasure – he even tries to show some “respect” to those women stating he will not mention with more details. Those maids of honor, as those kinds of men, use Gulliver as it is shown in this excerpt: “that which gave most uneasiness among these maids of honors, when my nurse carried me to visit them, was to see them use me without any manner of ceremony” (SWIFT, 2009, p. 141). Those women use their strength to make this man do what they want, considering that he cannot rebel himself because of his small size, and he shows his dissatisfaction with such situation. Nevertheless, Gulliver becomes an element that is the central of this process of use and violation that those women establish with him.

Anent this point, Gulliver becomes as powerful as those female characters are. He is used against his wills, and forced to satisfy those women as it is shown in the following excerpt of the text: “the handsomest among these maids of honor, a pleasant frolicsome girl of sixteen, would sometimes set me astride upon one of her nipples, with many other tricks, wherein the reader will excuse me for not being over particular (SWIFT, 2009, p. 141).

As we can perceive in this excerpt this woman uses him to get pleasure, oppressing Gulliver over her huge body. However, despite the oppression he suffers in such situation, he has the power to keep her trapped on him, and completely dependent of his attention, his presence, and his body. That is because Gulliver is literally in her hands. But the power he has on this woman, and on the other maids of honor of Brobdingnag, is able to control their lives, their attitudes, and their desires, making them be sexually and emotionally in Gulliver’s hands.

It is the young girl who takes care of Gulliver who sabotages the Queen’s maids of honor. He knows her weakness, and he knows what to do to make her to not take him to those women’s presence anymore, and she obeys him. As a power holder man, who should be heterosexual according to such a society, this man should like to participate of the erotic relationship he has with those maids of honor. However, he rejects them. Thus we can conclude that to be in a position in which he would be used is not a place in which Gulliver feels himself comfortable.

As a result, despite those gigantic female characters have the opportunity to change the way woman is portrayed as a submissive individual, they end up contributing to fortify the

phallogocentric world structure set up on men. That is because in such a world, Gulliver represents a phallus, and those women of Brobdingnag compete for him/it to get pleasure. Those women do not help themselves and continue to live the oppression of this masculine space submitted to man's dominance represented by Gulliver. So those female characters express their submission to such a world, reinforcing that the phallus is necessary to make of them complete women. Because of this process, they also emphasize males' domination on women, stressing that woman's body is conditioned by the phallogocentric power that determines that it should be completed by man's body. According to those female characters, women's pleasure cannot be found somewhere else but in men's phallus.

As it was previously shown, female characters from Swift's work are presented as being women who could subvert the establishment and its determinations due to their behavior. This is so, since they signal with a possibility to break down a pattern of woman representation in which a submissive behavior that is expected from them. Such expectation gives the reader this suggestion especially because of their acting towards holding power and decision on their bodies and lives. This attitude allows those women to wield power over their most private role.

Regarding this point, and considering *Gulliver's Travels* (2004) to *Brobdingnag*, we perceive that in the situation that is presented to us in this specific narrative, power is intrinsically associated with sex. This occurs as the maids of honor of this country use their strength to submit Gulliver and to use him as a sexual object. However, those women submitted to male power. When those Swift's female figures are situated socially, it is possible to know the behavior that was expected from them as well as the patterns they should follow to be accepted in a patriarchal world that determines the places they should occupy in the Georgian social structure.

From this perspective, and taking for granted those women trajectories in the narrative, it is possible to comprehend that for a moment those women assimilate a masculine discourse. The Queen's maids of honor did not present submissive characteristics, but they are incorporated into them as social forces bring them back to the status quo. Their relationship with Gulliver masculine power is reinforced, especially because of the fact that this man represents the phallus that is the supreme representative of power in culture and that should not be challenged.

The inversion proposed by the author aims at putting men in the shoes of women and see how they are oppressed. However, women are never in a real inverted situation in the story. Even when those female characters are on the verge of breaking such a pattern of

submission, they are forced to accept changes in their lives and end up living under men's power. We can highlight that notwithstanding those women are powerful and the symbol of their size represents it, they ironically have to assimilate a condition of submission facing men.

It is possible to state from the analysis of this specific chapter that gigantic women end up acting according to what is expected to Georgian women. Therefore, they do not have power, because it continues in men's hands to determine those females' behavior. There is no change in women representation in the analyzed Swift's novel. Women indeed do not fight against the rules imposed by the phallogocentric society to their gender. They incorporate them and act exactly according to the way the Western society expectations, that is, submitting themselves to male dominance and power.

Considering social and cultural issues that permeate that literary work, it is possible to realize that the analyses made can also be connected to the way some women still live nowadays. Despite that narrative is situated in a specific time of history, and to a specific social relationship that was presented here. That is, the Western patriarchal society still gives more importance to men's actions. The public sphere, for instance, continues to be considered as being man's world, while women, as their equals in the past, have to accumulate their housewives' duties with their work out of their homes. Therefore they [women] still do not have the equal treatment men have in this society. Especially when focusing in the world of work in which some women's salaries continue to be lower than men's.

Hence, despite women have conquered important positions in some spheres of the social structure, in politics, in social relations, and some gains they have obtained so far, they are still conditioned by patriarchal society rules. Our society is based on reminiscences of the past in which power is associated with masculinity and used to oppress and to regulate woman's behavior. Therefore, it is important to highlight that, as in the 18th century, nowadays strong cultural forces, related to religion, and to politics, for instance, strongly contribute to help men to wield power. Thus as it happened in the erotic relationship Gulliver has with those women in his voyage to Brobdingnag, in the 21st century, men can establish with women power relations in which the female figure can be submitted to masculine power.

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A REPRESENTAÇÃO DAS MULHER EM AS VIAGENS DE GULLIVER, DE JONATHAN SWIFT

Resumo

Este trabalho visa analisar a obra *As Viagens de Gulliver* (2009) do autor Jonathan Swift a partir de um estudo de gênero. Como objeto de pesquisa, tomamos as damas de honra da rainha de Brobdingnag. A presente análise mostra que, em uma primeira leitura, pode-se aventar uma realidade, na qual a mulher não será descrita como submissas ao masculino. Contudo, é destacado que essas mulheres ainda assimilam um papel de submissa, não subvertendo o *establishment* impostas para o seu sexo. Dessa maneira, não ocorrem mudanças na forma de representação da mulher, pois as personagens aqui selecionadas estão impregnadas pelo discurso masculino. Devido a questões culturais fortes, essas mulheres agem da forma que lhes é esperada pela sociedade ocidental patriarcal.

Palavras-chave:

Gênero. Relações de poder. Literatura.

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