

## THE ARRIVAL OF THE ELIZABETHAN SONNET TO BRAZILIAN POETRY<sup>√</sup>

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### ABSTRACT

This essay sets out to see in what way the sonnet form in Brazilian literature was transformed through the personality of the poets of modernity who knew and tried to write English sonnets as one way of actualizing poetic language and one way of struggling with the inertia of poetic forms which had ceased to allow a genuine poetic expression. This study was suggested by the fact that the sonnet in Portuguese literature has been used in the form of Shakespeare and not of Camões by many modern writers, especially Jorge de Sena, in an effort to renew this form and make it adequate for the literary task it has to face in the twentieth century.

Keywords: Brazilian Literature. Poets Modernity. Poetic expression.

### 1 INTRODUCTION

The Prague School's structural and semiotic theory is built around antithetical pairs: poetic and standard language, actualization and automatization, aesthetic and extra-aesthetic values, autonomous and communicative signs and, finally, art and reality. If we take these dialectical antinomies, the principle of literary transformation becomes immediately evident. No longer can we hold that literature is a domain of forms existing independently of other social and cultural phenomena. Nor can we say that literature is a direct result of some extraliterary fact, whether this be the writer's psychological disposition or the particular milieu's ideological or economic context. For this reason, literary transformation is neither a discontinuous collection of accidental events happening outside literature nor yet a series of formal

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transformations within it. Literary transformation is the product of the dialectical interaction between literature and all that surrounds it. It is true that the internal movement of literary transformation stems from the essential dynamism of literary structure. But from this new prospective of literary history, we are able to take into account at the same time, the continuous evolution of poetic structure and its ceaseless reshuffling of the structural elements and on the other hand the outside nonliterary events which explicitly determine the continuity of literature. Every literary fact is thus the result of two forces, intrinsic dynamism and extrinsic intervention.

The interrelationships between literary and nonliterary structures create in turn a structure of a higher order. While each of these structures has its own independent transformation, they can however affect the transformation of each other. Consequently, within this structure of the structures, there is a constant movement and reorganization. The parts are related in a dynamic tension and each part fights for a dominant position since no one part is permanently ascendent.

For this reason, the aim of the student of literature and the literary critic should be to try to follow the transformation of these forms as the various elements transform under the influence of literary and extra-literary forces. He should not give his attention to trying to isolate and define the essence of each literary movement and list the permanent characteristics for posterior comparison of each author with these qualities. This is the school of literary history which works with the literary movements. At a higher level, especially in universities, the emphasis should be on the tracing of this transformation and the study of the causes. For this reason, Professor Gilberto Mendonça Teles says: "Its (literary history) object is the changes of the forms of discourse, using the word form in its Saussurian meaning of "the language is the form and not the substance"(TELES, 1967, p.51).

But when we talk of transformation, we must be careful to distinguish the meaning of transformation from the meanings given to this word and the word evolution in the past. We are not thinking of transformation in the biological sense which affirmed that the development of literature followed the biological pattern of birth, growth, maturity and death. For this school of thought all literary forms and schools, at least in an imperfect fashion, went through these phases. This was the common vision of literature in the Nineteenth Century. Nor must we think of transformation in the Hegelian sense of sudden and revolutionary changes marking

the evolution of humanity. Nor can we think of transformation in the Spencerian sense of an evolution from the simple to the more complex. Nor is the transformation in the sense we are presenting simply the formal transformation of the Russian formalists whereby the new literary school renew the proceeding by rediscovering the newness of language.

This new emphasis demands studies that we see the transformations brought about in the heart of literature by the constant fightings of the dialectic elements vieing for a prominent position. The factor, which brings the different parts in conflict and causes the rearrangement of the structure of structures is the personality of the writer who through a desire to renew the literary themes, or through his own virtuosity or his own inventive audacity, transforms the literary form. As Jan Mukarovsky says:

The history of poetry is the struggle between the inertia of the poetic structure and the violent interventions of the personality; the history of the personality of the poet; the biography of the poet describes this shock between the inertia of the form and the personality (PESAT, p. 4).

Later on in the same essay, Znedek Pesant quotes Mukarovsky on the same subject:

The personality constitutes the point of intersection of all the external influences that can fall on a work of literature and at the same time, the focal point starting from which they penetrate the literary evolution. All the transformations of literature are achieved through the personality (PESAT, p. 4).

In the light of this concept of transformation, this essay sets out to see in what way the sonnet form in Brazilian literature was transformed through the personality of the poets of modernity who knew and tried to write English sonnets as one way of actualizing poetic language and one way of struggling with the inertia of poetic forms which had ceased to allow a genuine poetic expression. This study was suggested by the fact that the sonnet in Portuguese literature has been used in the form of Shakespeare and not of Camões by many modern writers, especially Jorge de Sena, in an effort to renew this form and make it adequate for the literary task it has to face in the twentieth century.

## 2 THE SONNET FORMS

English Literature has the distinction of being one of the few literatures that has evolved a special form of the traditional sonnet exclusive to this literature at least until recent times. The first sonnets were written by Giacomo da Lentino, a Sicilian lawyer at the court of Frederick II in about 1230 or 1240 and the Italian form of the sonnet used in the following century by Cavalcanti, Dante and Petrarch was very soon established. Experts discuss whether the sonnet form was linked with the syllogism or the Greek choral ode or simply to a simplification of a traditional Sicilian song form. However, the form as used by Petrarch has become the standard form. The rhyme scheme of the octave is: abba abba and this is followed by the turn. Then the sestet follows any one of several acceptable rhyme schemes, cdecde being type one; cdcdcd being form two and cdedce the type three. In fact nearly any regular form of rhyme is accepted for the sestet and the French have evolved their own special rhyme scheme of ccdece or ccdeed. However, it is not only in the rhyme scheme that the Italian sonnet has its characteristics. There is also a very definite structure fixed by the two parts. The essence of the sonnet's form is the unequal relationship between the octave and the sestet and this bipartite structure is one of observation and conclusion, or statement and counter-statement.

Because of difficulties with the rhyme scheme of the Italian sonnet, the English writers Wyatt and Surrey developed another form. The problem of rhymes in English is indeed very serious. The poet who ends the line with the word love (surely the most frequent word in sonnets) has two very poor options for rhyme - shove, so undignified and surely a verb with little to do with the normal activities of lovers, or glove which is trivial and out of place in the spring and warmer climates. So with the word God, there are only two rhymes - odd and sod. June has the same fate and is always forced into conjunction with moon. Because of this inherent difficulty of the English language with repeated rhymes, Wyatt and Surrey used a sonnet form with a greater freedom in the rhyme scheme: the pattern was abab cdcd efef gg. This form was used by Shakespeare and has become known as the Shakespearean form. Another form slightly different was used more or less at the same period but did not become very popular and it is now called after the poet that used it best, Edmund Spenser. The pattern of the Spenserian sonnet is: abab bcbc cdcd ee.

However, the difference between the Italian and English sonnet is not merely one of rhyme scheme. This scheme gives another structure to the sonnet in the English form. The difference in the effect of the proportions of eight to six and twelve to two, particularly in the ending of the sonnet is great and the final couplet makes the English sonnet seem particularly summary and epigrammatic. Just as it is hard in the Italian sonnet to use the second quatrain for constructive organic development, the three isolated quatrains of the English sonnet are similarly prone to simple variation or repetition. Then in the final couplet, it is possible to concentrate and end in a surprising way. Ideally there should be even greater tension in the proposition of the English sonnet, three turns of the screw so to speak before the point is driven home in the couplet. However, badly used this form can invite images of balloons and pins when used for ironic or humourous ends.

It would not be just to think that the only form of sonnet used in English poetry is the English form. Far from it. The Italian form is frequently used and was the one chosen by Donne, Milton, Wordsworth, the Rossettis and Browning. But the presence of the two forms has permitted the use of the forms for the transformation of forms that have become automatic.

### 3 POETS OF TRANSITION

The tradition in Brazilian Literature has been to use the Italian form of the sonnet often called the form of Camões. The great sonnets of the literature by Gregório de Matos, Cláudio Manuel da Costa, Olavo Bilac and Cruz e Souza, are in the form of the Italian sonnet. It would be interesting to see if during the period of transition to modern poetry, the English sonnet form had begun to exercise an influence on the traditional form of the Brazilian sonnet. José Albano, Alphonsus de Guimaraens and Augusto dos Anjos were transition poets who experimented with variations in the stress within the metrical scheme and who brought new themes and a new way of treating traditional topoi to the writing of sonnets.

José Albano, symbolist poet who lived from 1882 to 1923, certainly loved the sonnet. In his book *Rimas*, there are 29 sonnets and four of them are written in English. The writer spent four years in London (1908-1912) on a diplomatic mission and obviously knew English extremely well. Yet all the sonnets are written in the

Italian form of the first or second type and there is no suggestion even in an occasional couplet ending of any attempt to use the English sonnet.

Alphonsus de Guimaraens (1870-1921) whom Manuel Bandeira called "the second great figure of the Brazilian symbolists" (GUIMARAENS, 1972, p.23) published 102 sonnets in *Cantos de amor, salmos de prece*. They are all in the classical form of Camões although there are many in the type of the French form in the sestet. The virtuosity and audacity of the poet in the transformation of the form lies more in the variants in the stress and the newness of the religious themes.

Augusto dos Anjos is even more dedicated to the sonnet form: in *Eu* there are 43 sonnets and in *Poemas escritos entre 1900 e 1914* there are 73 sonnets some of them of a haunting beauty. *O morcego* is typical of the poet who has not been given his due place in the history of Brazilian literature.

Meia-noite. Ao meu quarto me recolho  
 Meu Deus! E este morcego! E, agora vede:  
 Na bruta ardência orgânica da sede  
 Morde-me a goela ígneo e escaldante molho.

Vou mandar levantar outra parede...  
 Digo. Ergo-me a tremer. Fecho o ferrolho  
 E olho o teto. E vejo-o ainda, igual a um olho,  
 Circularmente sobre a minha rede!

Pego de pau. Esforços faço. Chego  
 a tocá-lo. Minh'alma se concentra.  
 Que ventre produziu tão feio parto?!

A consciência humana é este morcego!  
 Por mais que a gente faça, à noite, ele entra  
 Imperceptivelmente em nosso quarto (ANJOS, 1978,  
 p.70).

The striking image and the surprise would have been more forceful with the English couplet but this sonnet like all the others of Augusto dos Anjos follows the traditional Italian form. The modernity of the poet of transition lies in the theme, the unusual handling of the metre and the newness of images.

It would seem therefore that in the transition poets at the end of the century and the beginning of the twentieth century, the English sonnet had no influence in the transformation of poetry at this period. The transformation came from other factors and the influence of the English sonnet would only become effective in the poets of modernity.

## 4 POETS OF MODERNITY

### 4.1 MANUEL BANDEIRA

Manuel Bandeira was a poet who never abandoned the sonnet form. In *A cinza das horas* there are 12 Petrarchan sonnets, in *Carnaval*, 5 and in *Lira dos Cinquenta* and *Estrela da Tarde* 7 each. His preference is for type one in the sestet. However, it was not without difficulty that he wrote sonnets. He confesses:

I remember well the strangeness and the uneasiness I felt when the poem was a sonnet and I, until then accustomed only to "rima quadrado" found myself unpleasantly suspended at the third verse of the first tercet. The acceptance of the sonnet form was in poetry my first victory against the force of habit (BANDEIRA, 1970, p.14).

It would seem that some poems Bandeira published are in fact incomplete sonnets.

És como um lírio alvo e franzino  
Nascido ao pôr do sol, à beira d'água  
Numa paisagem êrma onde cantava um sino  
A de nascer inconsolável mágoa.

stops at the end of the first tercet. "Confidência" seems to have got a little further:

Tudo o que existe em mim de grave e carinhoso  
Te digo aqui como se fosse ao teu ouvido  
Só tu mesma ouvirás o que aos outros não ousou  
Contar do meu tormento obscuro e impresentido

Em tuas mãos de morte, ó minha Noite escura  
Aperta as minhas mãos geladas. E em repouso  
Eu te direi no ouvido a minha desventura  
E tudo o que em mim há de grave e carinhoso.

During his life, Manuel Bandeira thought differently about the sonnet form. In 1925, his opinion was the following:

The tracts of versification define a sonnet as a poetic composition of 14 verses, distributed in 2 quartets and 2 tercets. Well, it seems to me that what makes a sonnet is a certain balance of lyrical volume. The distribution in 2 quartets and 2 tercets is merely a scheme, albeit a genial one. The sonnet can have more (or less) than 14 verses and so I conceive it stands to the Italian model as the German ballads stands to the French ballad fixed by Villon (BANDEIRA, 1970, p. 21).

Later on in his life, he swings back to a more rigid vision of the sonnet form and in a letter to Alphonsus de Guimaraens he declares:

In truth, Alphonsus, the sonnet is a poem in decasyllables. There can be marvellous things in alexandrines like the miraculous "Heureux qui comme Ulysse a fait un beau voyage" de Du Bellay. But it is only recently that I have written two or three good sonnets because I put myself in the school of Quantal, which is the school of Camões, which is the school of Petrarch, which is the school of Dante...and we stop there as we are in the seventh heaven. "Renúncia" was the best sonnet between 1929 and 1930, when I translated the three sonnets of Browning and got the knack. It turned out a little better because I wrote it in a sub-delirium of my tuberculosis (41 degrees of fever) (BANDEIRA, 1970, p.73).

It was only late in life that Bandeira discovered the English sonnet. He wrote:

I feel myself a fool but the truth must be said at least once. At 52, I was ignorant of the marvellous form of the "canção paralelística" and I was equally ignorant of the marvellous strophic combination (ababdcdefefgg) derived from Wyatt and Surrey from the Petrarchan Sonnet, apparently less difficult but in fact more inconvenient to handle because of passage from the quatrains to the couplet and with the same hole as the ottava rima (to mention this, what stupendous English sonnets wouldn't Camões have written, he who was such a virtuoso of the octave, had he known this form, raised to perfection by his contemporary Shakespeare (BANDEIRA, 1970, p. 25).

In fact, Manuel Bandeira wrote two fine sonnets in the form he discovered at the age of 52. The first of the two sonnets is perfectly regular in both rhyme and structure. The final couplet is neat and finalises well the sentiments of the poet.

Quando a morte cerrar meu olhos duros  
- Duros de tantos vãos padecimentos  
Que pensarão teus peitos imaturos  
Da minha dor de todos os momentos?  
Vejo-te agora alheia, e tão distante:  
Mais que distante - isenta. E bem prevejo,  
Desde já bem prevejo o exato instante  
Em que de outro será não teu desejo,  
Que o não terás, porém teu abandono,  
Tua nudez! Um dia hei de ir embora  
Adormecer no derradeiro sono.  
Um dia chorarás...Que importa? Chora  
Então eu sentirei muito mais perto  
De mim feliz, teu coração incerto (BANDEIRA, 1970, p.81).

The structure of the sonnet follows closely the classical English sonnet with stops at the end of each quatrain (*momentos*, *desejo* and *chora*) and in the couplet



after all the talk of unhappiness, suddenly we find mention of happiness so giving a surprise at the end. The sonnet is very much in keeping with the level of the English sonnet and it would not seem that the writer was using it for the first time. This is not to cause surprise with an author with some a vast knowledge and experience of English literature as Bandeira. He was to translate *Macbeth* in 1956, *June and Paycock* in 1957 and *T'is a pity she's a whore* in 1964 as well as plays by N. Richard Nash and Thorton Wilde. He also translated *The Devil's advocate* as *O advogado do Diabo* in 1964. He translated also poetry by Wallace, McLeish and Langston Hughes besides translating some Italian sonnets by Elizabeth Browning. Therefore he had very reason to get the feel of the English sonnet. So we can say that Manuel Bandeira learnt the form of the English sonnets and used it successful on the two occasions he confesses to have written English sonnet.

#### 4. 2 CARLOS DRUMMOND DE ANDRADE

In *Reunião* which unites ten books of poetry of Drummond, it is obvious that the sonnet form is not of the greatest importance as a poetic form for the author. There are 23 sonnets in the normal form of 14 verses although there are variants with 13 and 14 verses and all of them are noted for their experimentation. Many of them are without rhyme and some in free verse or with an original form of accentuation. However, although the quantity may be small, all have a freshness and originality about them that makes up in quality.

The influence of the English sonnet is not strong. There are four sonnets in which the author uses the final couplet of the English form, "Entre o ser e as coisas", "Fraga e sombra", "Soneto do Pássaro II" and "Quarto em desordem". In *Fazendeiro do ar*, a book with a greater percentage of sonnets than any previous one and published in 1955 there are two sonnets "Domicílio" and "O quarto em desordem" without rhyme except in the couplet. The effect is striking:

Na curva perigosa dos cinqüenta  
 derrapei neste amor. Que dor! que pétala  
 sensível e secreta me atormenta  
 e me provoca à síntese da flor

que não se sabe como é feita; amor  
 na quinta-essência da palavra, e mudo

de natural silêncio já não cabe  
em tanto gesto de colher e amar

a nuvem que de ambígua se dilui  
nesse objeto mais vago do que nuvem  
mais defeso, corpo! corpo, corpo,

verdade tão final, sede tão vária  
e esse cavalo solto pela cama,  
a passear o peito de quem ama (DRUMMOND, 1978, p. 203).

The four quatrains are rhymeless but the internal rhyme of dor, flor e amor and the repetitions of tão and corpo give a certain unity to the sonnet and then the final rhyming couplet snaps in with the final message.

There is one perfect English sonnet in the book *Reunião*:

Uma semente engravidava a tarde  
Era o dia nascendo, em vez da noite  
Perdia amor seu hálito covarde  
e a vida, corcel rubro, dava um coice

mas tão delicioso, que a ferida  
no peito transtornado, aceso em festa  
acordava, gravura enlouquecida,  
sobre o tempo sem caule, uma promessa.

A manhã sempre-sempre, e docia stutos  
eus caçadores a correr, e as presas  
num feliz entregar-se, entre soluços.

E que mais, vida eterna, me planejas?  
O que se desatou num só momento  
não cabe no infinito, e é fuga e vento (DRUMMOND, 1978, p. 161).

The rhyme scheme is regular: abab cdcd efef gg although the d rhyme is not perfect. The structure of the sonnet is normal with a break in the movement after coice, promessa, and planejas. The couplet sweeps on to a round condemnation of all as "fuga e vento". The English sonnet is therefore very well constructed and is used brilliantly by Drummond to transform the tired form of the Italian sonnet.

#### 4.3 VINÍCIUS DE MORAES

One would be tempted to say that the intellectual formation of a poet has a lot to do with the fact that he is willing to use the English sonnet to transform and actualise the poetic form. Vinicius de Moraes, after studying law in Rio de Janeiro and then

English Literature in Oxford, wrote several English sonnets. On the other hand, Jorge de Lima seemed to be drawn towards the French culture and became a distinguished translator of the works of Jacques Maritain, François Mauriac and Claudel and many others. Yet none of the 138 sonnets (44 in volume one, 77 in volume two and 17 in volume four without including the hidden sonnets in *Invenção de Orfeu*) show any influence of the English sonnet, neither in the rhyme scheme, nor in the structure, nor in the use of the final couplet. Vinicius de Moraes, however, shows marked influence of the English form. In *Antologia Poética*, there are six sonnets in the English form, the four "Meditação", "Separação" and "Eisenstein". The first four use the normal rhyme scheme with variations abba cddc eeff gg. Only "Meditação IV" follows the abab cdcd efef gg scheme. "Separação" has the scheme abba cdcd efef fe and "Eisenstein" has the form abba cdcd eefg gf if we have the good will or knowledge of Russian to rhyme voz with Khorosho. Here for the first time, we find a Brazilian poet experimenting to the full with the English form.

There are also sonnets in which the author uses the English couplet: "Soneto de intimidade" with its epigrammatic couplet:

Nós todos, animais, sem comoção nenhuma  
Mijamos em comum numa festa de espuma (MORAES, 1971, p. 90).

and "Soneto de carnaval" and "Soneto do inverno". In fact just as the couplet is able to bring an element of surprise into the ending of the sonnet, so is it able to bring in an element of humour as Vinicius de Moraes manages to do in the couplet of "Soneto de intimidade".

If we examine the structure of the sonnets in the English form, we will find that Vinicius de Moraes has created a hybrid type, at least in some of them. "Separação" would seem to be a point of case:

De repente do riso, fez-se o pranto  
Silencioso e branco como a bruma  
E das bocas unidas fez-se a espuma  
E das mãos espalmadas fez-se o espanto

De repente da calma fez-se o vento  
Que dos olhos desfez a última chama  
E da paixão fez-se o pressentimento  
E do momento imóvel fez-se o drama.

De repente não mais que de repente

Fez-se de triste o que se fez amante  
E de sozinho o que se fez contente.

Fez-se do amigo próximo o distante  
Fez-se da vida uma aventura errante  
De repente, não mais que de repente (MORAES, 1971, p. 221).

The two pauses in the last six lines, the absence of the final couplet and the rhyme scheme efeffe all suggest that we are in the presence of a variant of the Italian sestet rather than some different form of the English third quatrain and couplet. Even the ending of a poem that is eminently epigrammatic is not used to give the finest of the epigrams its bite. Because of this, one would think that Moraes is already transforming the English sonnet into a form that he feels will be newer and able to transmit the reality of the poet.

#### 4.4 AFONSO FELIX DE SOUSA

With the possible exception of the writer of Minas Gerais, Abgar Renault, Afonso Felix de Sousa is the first writer to present a book of English Sonnets *Íntima Parábola* a series of 36 autobiographical sonnets all the traditional form of Shakespeare except for the sixth and the twenty-fourth which uses for the last six verses the rhyme scheme effe gg. The structure and the use of the final couplet is well within the spirit and the tradition of the English sonnet and that the author is suggesting a close imitation of the English form is clear from the epigraph: "With this key, Shakespeare unlocked his heart", taken from Wordsworth. The last sonnet is typical in form and spirit to the others:

Senhor, que a mim de sonho e vísceras fizeste  
e me tens nu, qualquer que seja a minha veste,  
sinto, desde que aqui tuas varandas varro  
ter, bem junto a meu corpo, alma também de barro.  
É por isso que vou com asas rastejando,  
e as plumas de meus pés as perdi não sei quando.  
É por isso que pães sabendo a lama como,  
quando creio colher em tua mão um pomo.  
Tua presença é como a vida, é como açoite,  
e vergasta-me sempre, onde quer que me amoite.  
Tua presença é luz que tive entre meus braços  
e, terrível, mostrou-me os meus próprios pedaços:  
Senhor, alma de sóis que dão vida e a consomem,  
eu não tenho perdão, eu sou carne, eu sou homem (SOUZA, 1968, p.118).

Since it is the final poem of the series, the author breaks with the normal form as sometimes happens, to give a note of conclusion of the set of sonnet. The rhyme scheme is one of seven couplets and the structure of the quatrains is followed closely. The spirit is English with a preponderance of short words and concrete verbs like *rastejando*, *amoite*, *consomem*. The longer verse makes it much heavier than the English form. Since the English tradition of metrification is to count each syllable and does not permit extra syllables after the stress nor does it allow much elision, the Portuguese hexametres are usually a little heavier than the English. The lines of Shakespeare are surely much lighter than those of Afonso Felix de Sousa:

Shall I compare thee to a summer's day  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May  
 And summer's lease hath all too short a date (SHAKESPEARE, 1970,  
 p.1210).

It seems that the choice of the longer verse has weakened the impact of the English sonnets of the author.

#### 4.5 MARIO FAUSTINO

Faustino wrote 12 sonnets and six others which he called sonnets but which do not fit into the norms of the traditional sonnet. Of these, seven are English sonnets: "Prefácio", "Onde paira a canção recomeçada", "Ego de mona Kateudo", "Soneto antigo", "Viagem", "A mis soledades voy" and "Ressuscitado pelo embate da ressaca".

In the use of a rhyme scheme, Mario Faustino uses the traditional abab cdcd efef gg for "Prefácio", "Onde paira a canção recomeçada" and "Soneto antigo". In three others he uses the scheme eeffgg for the final six verses and in "Ressuscitado pelo embate da ressaca" he opted for the form of effe gg in the final six verses.

However, this picture simplifies too much the rhymes of the sonnets. In the quatrain:

Se exaure o deus que muda, que transvive  
Quem fez esta manhã fê-la por ser  
Um raio a fecundá-la, não por lívida  
Ausência sem pecado e fê-la ter (FAUSTINO, 1971, p. 39).

there is a daring run on rhyme and this is typical of the rhymes in all seven sonnets.

Even the structure of the sonnets shows that the personality of the author is struggling with the form to give it vitality. This sonnet illustrates the point well:

Ressuscitado pelo embate da ressaca,  
Eu, voz multiplicada, ergo-me e avanço até  
O promontório onde um cadáver, posto em maca,  
Hecatombado pela vaga, acusa o céu  
Com cem olhos abertos. Fujo e, mais adiante,  
a açor rebenta o azul e a pomba, espedaçada,  
Ensangüenta-me o rastro. Avante, sombra, avante,  
Cassa-me a permissão de ficar vivo. O nada  
Ladra a meu lado, lambe e morde o calcanhar  
Sem asas de que passa e no espaço se arrasta  
Pedindo paz ao fim, que o princípio não basta.  
A vitória pertence ao tempo que no ar  
Agita um homem só, troféu tripudiado  
Pela noite que abate o sol no mar manchado (FAUSTINO, 1971, p. 49).

Apart from the complexity of the accentuation, we find that sonnet divides naturally into four parts - the first two sentences (to vivo) carried along by the rhyme scheme abab cdcd. However, the second part divides naturally in two parts with a stop at basta and manchado and having all the characteristics of the Italian sestet except for the rhyme of the final couplet. In this way we see the struggle of the writer to transform the form into something of vitality. The English sonnet has arrived in Brazilian literature and is already used in an original way to force into line the reality that the poet struggles to express.

## 5. CONCLUSIONS

The English sonnet appears in Brazilian Literature with the poets of modernity, is assimilated, is changed and modified and permits the writing of complete books of sonnets exclusively in this form. Since the form exists, then there should be an agreement among publishers on the lay-out of the English sonnet.

The originator of the English sonnet in Brazilian Literature needs careful study of the original manuscripts of the poems to find the exact dates and the crossing of data. But it would seem that Manuel Bandeira wrote the first English Sonnets in Brazil. With the greater

flexibility and the power of the final couplet, this sonnet form allows more possibilities to the sonnet form when practised side by side with the Italian form.

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