

William Shakespeare's "Sonnet 130": A Reconsideration

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Abstract

How to know a person is in love with someone body? It is usually through expressing one's love towards the loved one. It will be considered a strong love towards a beloved but if not expressing it or exaggerating it. Shakespeare's sonnet, in the beginning, is misleading its readers due to the beginning 12 lines but the end is opposite to its start. As it is a true love between the lovers but not announced everywhere and yet not exaggerated. This paper aims to analyze one of Shakespeare's great sonnets "Sonnet 130", which is a satire of Petrarchan sonnets. The paper also looks at the form, and content of the "Sonnet 130" and analyses it to gain a broader insight into the sonnet. Finally, the study focuses on the literary devices used within the sonnet to comprehend Shakespeare's portrayal of the women image in the sonnet, using the analytical approach.

Keywords: *Sonnet, Petrarch, Watson, Shakespeare, exaggeration, women & love*

INTRODUCTION

England in the sixteenth century was known as the renaissance period. The renaissance is the cultural and artistic movement that started from 1400-1600 which means the late fifteenth to the early seventeenth century. The word 'Renaissance' designates 'rebirth', a metaphor applied, from its beginnings to a cultural vision that originated in Italy. The word Renaissance means 'a new world'. It meant stepping out from a century in which was shaken by sickness and economic crisis (Hattaway I; Qanih 2003: p. 80).

The impact of the Renaissance on the English; their lives were how the way of their life changed. Most of them abandoned churches or going to churches and they changed their ideas from religious into individualism and humanism, especially in literature where the poets changed from religious works into a secularizing form. The Renaissance has had a long-standing effect on shaping centuries of English literature. The works of Shakespeare and the metrical form that are still used up to our days (Lumenlearning).

Renaissance Period in England

It started in the late fourteenth century in Italy then to Spain, Germany, it started in the late fifteenth century in England until the early seventeenth century. According to researchers that emerged in the late fourteenth century Renaissance in Italy, as a compliment of the ancient Greek

and Roman works. During the middle age, a period that took place between the fall of ancient Rome in 476 A.D. and the beginning of the fourteenth century, Europeans made few advances in science and art (history.com¹).

The Medici family, which was also known as the House of Medici ruled the Florence of Italy. They had a big impact on starting the renaissance also in improving it 'The biggest accomplishments of the Medici lay in sponsorship of art and literature' (bl.uk). This era was a bridge between the middle ages and modern history. The most known cause that helped set a stage in the Renaissance was the Black Death in Europe, which is nowadays is known as 'plague'. It was the reason for 60 % of European people's death. (historycrunch.com).

Spain had a good impact on the Renaissance period as well as Germany in which the invention of printing by Johannes Gutenberg was made, which was one of the most important developments in human history. The main theme of this movement was the idea of Humanism. It means the development of human personality, regarding man as the center of activity. (britannica.com). During the Renaissance in England, there were extreme changes in the area such as in politics and economy, religion and thoughts, the life of English people especially children, education, culture, and ideas which rippled into areas of science, literature, and philosophy. (historycrunch.com).

Moreover, at its core, the Renaissance was about new ideas (such as humanism) overthrowing old views and customs (such as religious beliefs and practices and feudal traditions). Humanism is a system of education and mode of inquiry that originated in northern Italy during the 13th and 14th centuries and later spread through continental Europe and England. The term is alternatively applied to a variety of Western beliefs, methods, and philosophies that place the central emphasis on the human realm. Therefore, the invention of the printing press allowed these new ideas to spread and further enhance the overall Renaissance. With the mass production of books and other literature more poor and middle-class people in Europe began to read. This allowed normal people to read and understand the new ideas from the scholars, writers, and scientists of the Renaissance. Since more and more people could read they no longer had to depend on local priests and the Catholic Church² for interpretation of the Bible. Many people began to read and interpret the Bible for themselves. This ultimately led to the Protestant Reformation³ and fundamentally altered religious life for people in Europe. (historycrunch.com ;britannica.com).

Queen Elizabeth was the most powerful and determined the laws of the lands, but still, she did have to get approval from parliament to carry out tasks. The private council which was another part of England's political body at that time, the members were the queen's closest advisors, also, the parliament, which was also made of two groups; the House of Lords, which

¹ Because the information was taken from an online source there is no page numbers available.

² Catholicism is a denomination of Christianity. Its law is the Bible and Catechisms, which may be added to or amended by The Pope. Catholics believe that salvation to eternal life is God's will for all people. You must believe Jesus was the son of God, receive Baptism, confess your sins, and take part in Holy Mass to obtain this.

³ Protestant is another denomination of Christianity. Protestantism a major branch of Christianity. It is a movement that began in Europe in the sixteenth century as a reaction to Catholic ideas and practice. Its law is the Bible alone. Each person must verify all teachings through the Bible. They believe in that salvation to eternal life is God's will for all people. You must believe Jesus was the son of God and that he has already paid the penalty for your sins to receive this.

was made up of nobles and high church officials, House of commoners, which were the common people. The economy at that time developed to banking, feudalism which was an economic and political system in which the individuals were working and serving the lords of the lands to use the land to work. The English people believed in humanism. (britannica.com; historyworld.net; bl.uk; slideshare.net; historycrunch.com)⁴. According to Britannica ‘In this period England’s population doubled; prices rocketed, old social loyalties dissolved, and new industrial, agricultural, and commercial veins were first tapped.’ But these changes in people’s lives did not last long it is also stated that ‘When Charles I lost confidence of his greater subjects in 1640, his authority crumbled. Meanwhile, the huge body of poor fell ever further behind the rich.’ (Britannica.com). Also, the majority of English people were illiterate and that nearly all women were and that was assumed by that the people were marking on papers and other properties instead of signing them that is how it was known. However, during the Renaissance people were helped to be educated, also women were helped too. Even though at first school was only for rich children, especially the males, but then it improved to a point that even women were allowed to be educated. (Brink 96-101).

History was seen as an important thing ‘History was for educated classes of the later sixteenth and seventeenth centuries would have meant not English history but the Greek and especially the Roman historian’ (Hattaway 2003). The changes in literature were huge outbreaks in England English poetry and prose burst into sudden glory in late 1570. A deceive shift of taste toward fluent artistry self-consciously displaying its grace and sophistication was announced in the works of Spenser and Sidney (Britannic a).

Moreover, during the Renaissance, English literature gained greater psychological complexity. The Middle Ages were largely dominated by plays more interested in imparting morals or presenting religious stories than anything else. Poetry flourished during this period. English poets were inspired by Italian poetry in particular. Edmund Spenser sought to write his own national epic in *The Faerie Queen*, a work as Protestant as Dante Alighieri’s *The Divine Comedy* is Catholic. Shakespeare penned his famous collection of sonnets during this period as well. English drama of this period was heavily influenced by the theatre of the ancient Greeks and Romans, a trend followed by science, visual arts, and philosophy, which also took cues from antiquity during the Renaissance. (enotes.com). The Renaissance movement had died out by the early seventeenth century, giving away to the Age of Enlightenment. (history.com).

Sonnet

One of the main and most important forms of literature during the renaissance was the sonnet. There are many definitions of sonnet ‘Sonnet, fixed verse form of Italian origin consisting of 14 lines that are typically five-foot iambics rhyming according to a prescribed scheme.’ It is a poetic form ‘comes from the Italian word “sonnetto”, which means “a little poem” (LiteraryDevices). The time that sonnet appeared was ‘in the thirteenth century, and though it has generally kept some of the original rules’ (Literary Devices). The modern definition of sonnet specifies a poem of fourteen lines in iambic pentameter, divided by its rhymes (Aburt and Mikics 3). The sonnet is a little poem with a big heart and at its core lie subjectivity and gender. The sonnet form originated in an age when poets were also political subjects to princes, when

⁴ Because they are all online sources they do not have page numbers.

emotions were perceived as external forces pressuring internal spirits and when the earthly experience was deemed subject to heavenly will (Cousins and Howarth 2011).

The function of the sonnet is thought that the sonnet has become popular among different poets because it has generally a great adaptability to different purposes and requirements. It could be a perfect poetic style for elaboration or expression of a single feeling or thought. It gives an ideal setting for a poet to explore strong emotions. Due to its short length, it is easy to manage for both the writer and the reader. Sonnet has six types but there are two primary branches of the sonnet form- the Italian or Petrarchan sonnet and the English or Shakespearean sonnet (Literarydevices). The other types are Spenserian sonnet, Miltonic sonnet, Terza Rima sonnet, and Cultural sonnet. Even though there might be some differences in the rhyme scheme of the sonnets but originally it has to be written in iambic pentameter.

There are some types of sonnet; Italian or Petrarchan sonnet: is the first type of sonnet that was originated in Italy. A sonnet with a group of eight lines (the octave) and then a group of six (the sestet) is called Italian. The octave generally shows a problem, ask a question, or express an emotional tension. The last six lines, the sestet, resolve the problem, answer the question, or relieve the tension which might lead to a conclusion. The ninth line of this sonnet leads to a turning point which is called a Volta. The Italian sonnet is mostly known as Petrarchan sonnet because the Italian writer Petrarch was one of the main proponents of the form. The rhyme scheme he used was generally ABBA ABBA for octave and CDC CDC or CDE CDE for the sestet (Britannica; Burt and Mikics 2010). It is believed that the Petrarchan sonnet became a major influence on European poetry. It soon became naturalized in Spain, Portugal, and France and was introduced to Poland, whence it spread to other Slavic Literatures (Britannica).

The English or Shakespearean sonnet is going to be discussed briefly in the next chapter. Spenserian sonnet; according to researchers Spenserian sonnets are slightly different and less common than other forms. The English poet Edmund Spenser, who lived and wrote during Elizabethan age, used a slightly different rhyme scheme in his sonnets. These sonnets used the same structure as English sonnets (three quatrains and a couplet) but rely on a more complicated rhyme scheme: ABAB BCBC CDCD EE. This provides a tighter connection between the different stanzas. To differentiate between Spenserian and Shakespearean sonnets, we have to look closely at the rhyming pattern (PrepScholar; LiteraryDevice). Researchers say that what makes the rhyme scheme of a Spenserian sonnet more complicated is that it repeats the same end rhyme several times over. Spenser used every two quatrains to develop a metaphor, question, idea, or conflict in a logical way. At the end of his sonnets, he uses the couplet to make bold statements that resolve the themes presented in quatrains (PrepScholar). Miltonic sonnet; the name of Miltonic sonnet is named after the English poet John Milton, in which Milton used the same rhyme scheme and structure of a Petrarchan sonnet (ABBAABBACDECDE). What distinguishes Miltonic sonnet from the other types of the sonnet is that, instead of poems about love and nature, Miltonic sonnets often deal with politics and moral issues (PrepScholar).

However, Terza Rima sonnet; which is also another type of Italian sonnet, is an Italian term for a poetic verse form that uses an interlaced, or chain, rhyme pattern of ABA BCB CDC DED (PrepScholar).

Shakespearean Sonnets

Known as English or Elizabethan sonnet because they came into popularity in the English language during the reign of Queen Elizabeth. It first appeared in the poetry of Henry Howard,

Earl of Surrey in fifteen sixteen till fifteen forty-seven, who translated Italian sonnets into English as well as composing his own. Many later Renaissance English writers used this sonnet form, and Shakespeare did the same. The sonnet was first introduced in England in 1527 when the poet, Sir Thomas Wyatt brought back some poems of Petrarch from Italy. The English sonnet is called Shakespearean sonnet since the poet William Shakespeare was the most prolific and famous (Rymond 1995). Shakespeare who is an English author during the Renaissance wrote many plays and poems. Shakespearean sonnets have fourteen lines of verse, which consists of three groups of four lines (three quatrains) and then a group of two (a couplet). What makes English sonnet different from other sonnets, is that it is different in the rhyme scheme as well as a different breaking in the stanza. It is in ABAB CDCD EFEF GG in the rhyme scheme and in a stanza, there is a breaking of stanzas- it is comprised of three quatrains and a couplet. While the volta sometimes occurs in the third quatrain, which is to say the ninth line. Shakespeare usually saved his change of tone and conclusion just for the couplet (Burt and Mikics 2010).

However, Shakespeare's sonnets as we know were first printed as a collection in 1609, towards the end of his career. But some of them had already been offered to readers either publicly or privately. The first mention of Shakespeare as a writer of sonnets comes in *Palladis Tamia, or Wit's Treasury*, a book published by Cambridge-educated clergyman Francis Meres, who was well acquainted with the literary scene. The bulk of his volume is an anthology of supposedly wise sayings culled from classical and modern writers. He admiringly of Shakespeare as both playwright and poet, saying that 'the sweet witty soul of Ovid lives in mellifluous and honey-tongued Shakespeare, witnesses his Venus and Adonis, his Lucrece, his sugared sonnets among his private friends, etc'. It shows that it was common at that time poems by Shakespeare circulated in the manuscript. Meres knew more of Shakespeare's writings than he could have learned from printed sources. He refers to several unpublished plays, providing our only evidence of the date by which some of them could have been written (Edmondson and wells 3).

Shakespeare was born in Stratford-on-Avon in April 1564, early in the reign of Elizabeth I. Unlike many literary figures of his time, he was not university educated but his natural gift, yet he attended grammar school, where he received an education in Latin, but he did not go into any universities. (Bloom and Foster 1; Rymond 2008). He probably wrote most of his sonnets during the 1590s when sonnet sequences were extremely fashionable (Rymond 1995). Nevertheless, Shakespeare's sonnets have inspired a multiplicity of controversially biographical reading. All of these take their central assumption the hypothesis that the 'I' of the sonnets represents Shakespeare's point of view and so gives direct access to scenes and events of his life (Edmondson and wells 22).

Although Shakespeare's Sonnets were probably not written in a coherent order and although each sonnet is a distinct poem in itself, the sonnets also read like a whole poem because words, phrases, and images are repeated and echoed within them. Many repeated images mirror repeated themes; others help us to make more oblique links with other sonnets (Rymond 1995). The characters that Shakespeare has referred to in his sonnets, it is thought that there were only four participants in his sonnets: the poet himself; a young man featured in the first 126 poems, a 'black' or dark woman with whom many of the reminders concerned; and a poet alluded to with various degrees of clarity in sonnets 78-80 and 82-86 who was a rival with the poet for the young man's love. In *Essays in Criticism*, A. J. Gurr plausibly suggested that Sonnet 145, with its puns on 'hate' and 'away', is a love lyric addressed to Anne Hathaway, whom Shakespeare had wooed, impregnated, and wed by 1581. It is set from the rest of the collection by its irregular

form: though it has fourteen lines and uses the standard rhyme scheme, it is composed in octosyllabics, not iambic pentameters. If the collection could include one poem written early in Shakespeare's career, it could include others written at any point until the volume went to press. In theory, at least, this means that sonnets may have been addressed to more than one young man, and even to more than one 'dark lady'. (Whether Anne was dark we don't know.) (Edmondson and Wells 2004). In some cases love would be found between men in his sonnets rather than only love between the opposite sex, according to Edmondson and Wells; Shakespeare could have been the kind of man- adulterously involved with a promiscuous woman, and possibly a lover of men as well as women- that the sonnets seem to imply. When he says 'Two loves I have, of comfort and despair' (2004).

Shakespeare's sonnets have also dramatization and self-introduction in them, a wordplay on Shakespeare's first name, Will[iam], in especially, sonnets 135 and 136, along with explicit statement 'my name is Will' (No.136), seems like clear self-identification (Edmondson and Wills 2004). Sometimes Shakespeare wrote for the behalf of another person, either they were love poems for the other person and for them to give it to their lovers. Thus 'he may have been writing love poems on someone else's behalf. Such as a patron or sponsor for some of the 'Dark Lady'.' (Edmondson and Wills 2004).

LITERATURE REVIEW

As many researchers argued, Shakespeare's sonnets are a series and arguably sequence (a deliberate narrative arrangement of poems) of 154 poems, which refer to three principal characters: first, the poet himself, the "I," the speaker of the sonnets whose thoughts and feelings they relate. This "I" may be the direct representation of Shakespeare, himself, or a more mediated figure, namely the persona of the poet (Callaghan 2007).

The second character in the sonnets is a fair young man, the "fair friend" or a "lovely boy" as the poet calls him in his sonnet 126. It is typically assumed that the sonnets refer to a single male addressee rather than to different young men. Similarly, the remainder of the poems and sonnets 127-154, are understood to be mainly about a single "woman colored ill." She has come to be known as the "dark lady," even though Shakespeare himself never calls her that (Callaghan 2007).

The identity of the characters is not described by the poet, where they come from, who they are, what their names are, never revealed. As stated by (Callaghan 2007) , sonnet 130 is in anti-Petrarchan tradition, that is, a tradition that reverses the traditional conceit of the beautiful, blonde, virtuous, and incidentally unattainable woman. In light of the sonnet that precedes it, the poet is all too attainable. Going through the litany of Petrarchan metaphors, the poet declares his love as beautiful as any woman ever described with such hyperbole. The deeply ambiguous final line adds humor to the game of reversal.

There are many different ideas about Shakespeare's sonnet 130, "My Mistress' Eyes are nothing like the Sun" by William Shakespeare. It is seen as an anti-metaphorical sonnet, unlike the other famous sonnets of the Elizabethan age. It stands apart from most of his sonnets for its mocking voice, use of satire, and even its strange ideas. In this sonnet, William Shakespeare forms an argument against conventions to flatter one's lover with praise of her beauty as well as make comments about the way that love between two people can be expressed and interpreted. He used the example of a woman who is not physically perfect or even beautiful to emphasize and stress the idea that love is deeper and more important than these superficial and trivial

comparisons about body beauty. While his mistress may not have had silky and beautiful hair and sweet breath, he is still totally captivated by her and considers his love to be as rare as any other (Al Shawa 2017). Steel in the traditional reading of Shakespeare's sonnet 130, argues that Shakespeare cunningly employs Petrarchan imagery while deliberately undermining it (qtd. in Booth). As implied, this "winsome trifle, is easily distorted into solemn critical statement about sonnet conventions." He argues, Shakespeare "does gently mock the thoughtless mechanical application of the standard Petrarchan metaphors," (qtd. in Booth 1997: P. 452). Sonnet 130 is starkly different in theme than Shakespeare's other sonnets. Most of his sonnets praise his lover's beauty, wit, and worth. Women are almost deified in many sonnets. Some are more melancholy than others, but no sonnet seems insulting - except this one! (Notary). Steel also implies that the sonnet 130 can be taken as a sonnet that satirizes the conventional sonnets at that time where the poets praised the beauty of the woman by idealizing her as a goddess. Sonnet 130 is an exposition of a dark lady and it rejects the conventional exaggerations of love poetry. In brief, the poem seems shocking for the readers who want to see women as dainty and idealized creatures, but to the readers who get attracted by real and tangible flesh and blood, the image will be more persuasive. In this poem, the readers can see how Shakespeare had identified his lady (the dark lady of the sonnet) as an ordinary woman and a woman with normal human frailties and not a goddess. He creates a realistic picture of the lady by using different comparisons that contrast with the ordinary conventional comparisons (Shakespeare's Sonnets (130 & 138).

Form of "Sonnet 130"

Edmondson and Wells cited that as the collection was first printed and falls into two major divisions. The first 126 poems include none that are addressed to, or concern, a woman, along with all the ones that are addressed to, our primary concern, a male. The sonnets from 127 onwards include all the poems that are overtly addressed to, or primary concern, a female. This is a deliberate and careful division. But it should not be assumed that the first part does not include any poems which might be addressed to a woman, and vice versa (2004). What we can understand from this is that Shakespeare wrote a collection of 154 sonnets, in which he addresses them for both a man and a woman.

According to Spacey sonnet 130 is an English or Shakespearean sonnet of 14 lines made up of 3 quatrains and a rhyming couplet, which binds everything together and draws a conclusion to what has gone before. The rhyme scheme is typical: abab cdcd efef gg and all the end rhymes are full, for example, white/delight and rare/compare. Internal Rhymes create resonance and echoes, binding lines and meaning, and sounds. For example:

My/eyes/white/why/wires//wires/I/my/I/I/I/My/by/I/my/belied.
 more/more/more/saw/walks.
 breasts/breath/treads/heaven.
 seen/see/hear/speak/pleasing.
 her/her/hairs/there. (Analysis of "Sonnet 130" by William Shakespeare).

For meter of the sonnet as cited by Spacey the dominant meter is iambic pentameter, five iambic feet per line, non-stressed syllable followed by a stressed in daDUM daDUM fashion. However, there are lines that differ from this steady, plodding beat. Let's look at the whole sonnet:

My mis / tress' eyes / are noth / ing like / the sun;
 Coral / is far / more red / than her / lips' red;
 If snow / be white, / why then / her breasts / are dun;
 If hairs / be wires, / black wires / grow on / her head.
 I have / seen ro / ses dam / asked, red / and white,
 But no / such ro / ses see / I in / her cheeks;
 And in / some per / fumes is / there more / delight
 Than in / the breath / that from / my mis / tress reeks.
 I love / to hear / her speak, / yet well / I know
 That mu / sic hath / a far / more plea / sing sound;
 I grant / I nev / er saw / a god / dess go;
 My mis / tress, when / she walks, / treads on / the ground.
 And yet, / by heaven, / I think / my love / as rare
 As an / y she / belied / with false / compare. (Analysis of Sonnet 130 by William Shakespeare)

However, iambic pentameter dominates this sonnet and there are a total of 10 purely iambic lines : 1,6,7,8,9,10,11,13 and 14. Of these, lines 1,6,7,8,10,11 and 14 are unpunctuated, allowing the rhythm to flow. Line 2 begins with an inverted iambic foot - a trochee - with the stress on the first syllable, which alters the flow somewhat before the iambic beat takes over. Line 3 is ambiguous. Some scan it as purely iambic, others find an inverted iamb - a trochee - after the comma: If snow be white, why then her breasts are dun. Line 4 is also not straightforward. There is the possibility of two trochees after the comma: If hairs be wires, black wires grow on her head. Line 5 begins with an inverted iamb - a trochee - placing emphasis on the first person. (Spacey) ("Analysis of Sonnet 130 by William Shakespeare").

Analysis of "Sonnet 130"

As cited by Al Shawa (2017) the poet breaks his mistress into body parts that are negatives praise. Shakespeare's "Sonnet 130" begins with a quatrain that is filled with antithesis and makes good use of caesuras. In sonnet 130 Shakespeare used antithesis as a useful poetic device to convey his ideas where he breaks his mistress into body parts that are negatives of praise: "nothing like the sun," "coral is much more red," "her breasts are dun" and "black wires spring from her head." The device fragments the mistress. Shakespeare may not have been trying for all that, but his uses of antithesis also gives her reeking breath, unmusical sound, and an earthly tread. The overall effect of these devices gravitates toward the final lines, which express the sentiments you might expect from an antithetical, allusive parody of sentimental poetry. The poet loves the mistress, warts and all; he has no illusions of false poetic beauty. Affirmation wins over alienation.

Also, it is mentioned that the sonnet 130 can be taken as a sonnet that satirizes the conventional sonnets at that time where the poets praised the beauty of the woman by idealizing her as a goddess. Sonnet 130 is an exposition of a dark lady and it rejects the conventional exaggerations of love poetry. In brief, the poem seems shocking for the readers who want to see women as dainty and idealized creatures, but to the readers who get attracted by real and tangible flesh and blood, the image will be more persuasive. In this poem, the readers can see how Shakespeare had identified his lady (the dark lady of the sonnet) as an ordinary woman and a

woman with normal human frailties and not a goddess. He creates a realistic picture of the lady by using different comparisons that contrast with the ordinary conventional comparisons (“Shakespeare's Sonnets 130 & 138”).

Sonnet 130 indicates that “the sonnets dedicated to the mistress referred to also as a dark lady allows to understand that she constantly betrays Shakespeare” (qtd.in Jackson 273). Dubrow cited that the sonnet is addressed to the mistress, which makes it an example of intimate or love poetry. However, the general mood of the sonnet is closer to parody rather than to a serious message to the woman he loves, since the poet subverts and reverses the conventions of the love sequence established by Petrarch (qtd.in Dubrow, 531). This is an unconventional love poem. It was very customary, following the conventions set up by the Italian lyric poet Petrarch (1304–74), to write sonnets praising the beauty of the woman you were in love with. This kind of sonnet would form a list of her beautiful features of face and figure, variously praising her eyes, lips, cheeks, teeth, breasts, etc. The comparisons of Elizabethan love poetry for praising a woman’s beauty are, he implies, unrealistic and silly. He is not going to exaggerate the beauty of the woman he loves in this way (“Sonnet 130”).

Nevertheless “Sonnet 130 is a parody of the traditional love sonnet established as a separate genre by Petrarch.” (“Critiques of Sonnets: Sonnet 130 and The Theme of Pain example”). With writing this sonnet Shakespeare wants to indicate that his lover is real and does not need any ‘false compare’ to imply her attraction, he wants to say that her real face and personality is much more important and beautiful than the compare that you are doing for your lover. Also with his odd comparison unlike the other poets, he shows the unattractive sides of his lover and yet he thinks that she is still so much more beautiful and rare.

“My mistress' eyes are nothing like the sun” (line 1).

It is believed that the speaker is mocking the employment of a typical Petrarchan conceit, in which women’s eyes were compared to the sun, stars, and other heavenly bodies; such expressions lose their subtlety of meaning with overuse and become clichés. But in refusing to describe his mistress in the expected way, the speaker has also identified her as an individual. Her glance is not light or bright, but deeper and perhaps more profound (encyclopedia.com). As cited by Al Shawa (2017) the poet used the word 'mistress' as an indication to his beloved woman. Yet in the same line he used in the word a negative simile 'nothing like' to say she does not have sun-like eyes. However, “The speaker describes the eyes of the woman he loves, noting that they are not like the sun” (“Sonnet 130: My mistress’ eyes are nothing like the sun”). The line indicates that there are, series of inversions. Shakespeare knows the convention that the woman you love has eyes “brighter or more lovely than the sun”, and he simply denies it in the first line (“Sonnet 130”). The poet uses a very different inversion than that of the previous poets who described their lovers’ eyes as two sun, two sparkling stars , shiny eyes with beautiful gaze, or comparing their eyes to a gazelle’s eyes or even comparing the blue eyes to the sea, but Shakespeare made a completely different comparison of his lover’s eyes which he indicates that ‘her eyes are nothing like the sun’ which by only saying ‘nothing like the sun’ he made a whole inversion of all the beautiful comparisons that the previous poets did, in which he meant that they are not sparkly, neither beautiful nor have a gaze, his lover's eyes might be dark. Perhaps her eyes have a dark color, or somehow not shining with a wit. However, by saying that her eyes are nothing like the sun might still mean that despite that her eyes are still the most gorgeous and beautiful but in their own qualities.

“Coral is far more red than her lips’ red;” (line 2).

In the second line of the sonnet “he compares the color of her lips to that of coral, a reddish-pink, concluding that her lips are much less red” (“Sonnet 130: My mistress’ eyes are nothing like the sun”). The writer claims that her lips have a lifeless color, and that coral is far redder than her lips, in which during Shakespeare’s time even today naturally red lips are more admirable, even the coral color of lipstick is more desired among people. However, Shakespeare’s mistress did not have such beautiful red lips as coral.

“If snow be white, why then her breasts are dun;” (line 3).

As the poet proclaims his mistress’s features do not measure up to the typical standards of attractiveness; indeed, his description of her skin as a dull grayish brown sound like an insult. Pure whiteness represented virginity. Alternately, this woman’s coloring might not just represent her dirtiness, but also her earthiness, and perhaps her natural sexuality (note the play on the word “dun”). There is also the possibility that the mistress is of a darker-skinned race (“Sonnet 130”). Unlike the other poets’ lovers who proclaim that their lovers’ breasts are as white snow, Shakespeare did the exact opposite in describing his lover’s breast as a grayish dun color, which is not as the same quality that was and still is admirable by others.

“If hairs be wires, black wires grow on her head.” (line 4).

In the above line, he describes his lover’s hair as wires have grown on it which might mean that hair her was messy and curly, and perhaps her hair was short too according to the description of “wires” which might mean messy. Here again Shakespeare in contrary to the other poets’ beloved ladies who described their lady’s hair as a beautiful fair or blonde long hairs.

“I have seen roses damasked, red and white, / But no such roses see I in her cheeks;” (line 5-6).

Some roses have a combination ‘damasked’ of white and red color which is a beautiful quality that the poets used to describe both the fair white skin and the blushed cheeks of their lovers. In contrast to their description, Shakespeare assumes that he cannot see any roses like cheeks as he mentioned before in the previous lines that his mistress has dark skin which might be the reason for lacking blushed or red combined with white cheeks. Nevertheless, “But no such roses see I in her cheeks;” here he might also mean by this that her skin was not soft either.

“And in some perfumes is there more delight / Than in the breath that from my mistress reeks.” (line 7-8).

He notes that his mistress’s breath that she exhales stinks of bad breath that some perfumes are much more delight than her bad breath. This line shows that his mistress’s breath was not sweet-smelling and that he prefers the smell of perfumes than the smell of her breath.

“I love to hear her speak, yet well I know / That music hath a far more pleasing sound;”
(line 9-10).

He loves to listen to her talk but yet he knows that or sure that the sound of music is more pleasing than her voice, which here it seems that his lady has a rough, unpleasing, and disturbing voice. However, despite the annoying voice of his mistress he still loves to hear her speak yet he is completely aware of the reality that listening to music is more comforting. Shakespeare surprisingly admires her voice and flatters it, unlike the previous lines in which no flattering were presented. Nevertheless, this kind of compliment is still common in our present days and used by many poets.

“I grant I never saw a goddess go; / My mistress, when she walks, treads on the ground.”
(line 11-12).

He admits that he has never saw a real goddess walking on the ground and unlike their mistress, his lady is very normal when she walks “she has earthy quality” (Sonnet 130). Without using any exaggeration he notes that his mistress is nothing like a goddess and walks normally.

“And yet, by heaven, I think my love as rare / As any she belied with false compare.”
(line 13-14).

The poet made a shift of his speech and divested all the compares as indicating that she is still rare and he loves her. The speaker swears by heaven that she is rare despite all of her imperfections that he mentioned she is still unique in her own way not in the false compares that others do to complain about their lovers. This explains that these two lovers will still love each other and remain, lovers, even after 12 lines of describing imperfections and shortcomings. Shakespeare claims that she is exceptional for him even without the traditional and unrealistic descriptions of beauty. What makes this sonnet rare and interesting is the way Shakespeare described his lover with all the unpleasing flatters, but yet at the end he admits that he loves her and thinks that she is rare without any exaggerating, false comparison. Shakespeare’s capability of getting the readers interest is unquestionable and this can be assured by reading this sonnet and looking at how he mastered to break the traditional rules of praising the other person, especially praising men for women, and by this he wants the reader to be more realistic and to not love according to the false comparisons that have been done before. He also showed how a person can fall in love even with the imperfections of his lover and love unconditionally.

To clear the full and exact meaning of some vocabularies within the poem we are going to explain what the poet meant by using those vocabularies.

Mistress (line1); in modern days the word for a woman who has an unlawful relationship with a man is called a mistress, in other words when a man cheats on his wife the woman who he cheats with her is called a mistress. However, Shakespeare used the word ‘mistress’ to refer to a woman that he loves, more specifically he means his ‘sweetheart’ which is a completely different word and relationship that is used for the modern-day meaning.

Coral (line2); the word ‘coral’ can carry two meanings, one is that it is a reddish creature that lives in the sea, the second is the precious coral stone that is a red stone with a high price used by

the royals and high-class people. It seems that Shakespeare used the word as for the second meaning, to imply that her lips were not red like a coral stone.

Damasked (line 5); the word can have different meanings, one is a fabric with sketches on it and it is soft. Another meaning is the combination of red and white color of roses or the damasked rose, which is a rose with a beautiful pinkish color. It mostly used for the combination of red and pink colors. Shakespeare used it as the meaning of the combination of red and pink of rose petals to tell that his mistress's cheeks are neither damasked with red and pink nor are soft as the rose petals.

Belied (line 14); means to give false ideas or to describe someone disguisedly to convince them, to lie about or to spread false rumors about someone's character.

Content of "Sonnet 130"

Shakespeare's "Sonnet 130" is based on the description of a lady whose qualities are not as beautiful or as attractive as other mistresses and lovers of others were. Especially, those poets who were well known for describing their lover as the most beautiful creature on earth. However, the sonnet 130 is completely different compared to those poems that are full of compliment, and comparison to nature or supernatural words. This sonnet is especially a message for those Petrarchan poets who took the same path after Petrarch's model of the sonnet; an Italian poet and scholar, considered as the father of sonnet form. His sonnets are about his lover lady Laura, who Petrarch described her as beautiful from both inside and the outside as he mentions in his sonnet 90 all her beauty including her golden locks of hair, bright eyes, delicate breast, unique way of walking, angelic voice when speaking and describing her as a divined being. All her qualities are perfect and far from the lady of Shakespeare's. It seems that Shakespeare completely opposed Petrarch or any Petrarchan poet with his sonnet by mentioning all the unflattering descriptions. Perhaps Shakespeare's main point here in his sonnet 130 is to appeal the reality of no one is perfect, and perhaps he wanted to convey the message of true love without any perfections and wanted to say that you can love a person despite all their imperfections and that you can love the inner side of the personality, not just the outside. He might also mean by writing this sonnet to change the path of the traditional way of writing a sonnet and make a new path for them and he successfully managed to do so.

Sonnet 130 carries several themes including; love and beauty, appearance versus reality. The theme of love in this sonnet is different from any normal sonnet in which the poet's love is rare and vacant of any false compare. We can see how the writer loves his mistress by indicating that her voice is not so good to listen to yet he loves to listen to her when she talks "I love to hear her speak, yet well I know / That music hath a far more pleasing sound;". Some might say that the theme of beauty presented in the sonnet is odd or there is no beauty in it at all since the poet mentions a series of beautiful things and compares his lover to them by claiming that she is less beautiful than them. Yet, the speaker concludes that, even if his mistress does not have those qualities, even if she cannot be compared to the beautiful typical imagery of love poems, his love is still real and precious, and still she is beautiful in his eyes.

At last, in the final lines of the sonnet, the poet rejects all the comparisons that he made between his lover and nature, who did not conduct the qualities of beauty and the beautiful comparisons. The sonnet appeals to all the reality of a person who is the poet's lover. It seems that the poet once to point out that he is not deceived by the outside appearance of his lover even

though she is not beautiful. Yet, he loved her reality, unlike some poet even normal people who would fall in love with the appearance that might have covered the reality either by makeup or devious actions. It seems that even the lady did not want to deceive her lover with the fake appearance and she might have made the poet love her with her true self, her reality, her attitude, and her actions. All these characteristics of the misters made the poet love her for her inner beauty, not her external appearance. This probability leads us to the conclusion that their love was real and apart of any fakeness.

Creativity & Imagination

Shakespeare's creativity and the use of imagination in the sonnet 130 are completely different and perfectly mastered. He typically managed to mention or show all the incomplete and imperfect sides of his lover, but yet he also managed to convince readers about the fact that a person can also fall for the deficient sides of his lover, such as the darker eye color that is not shaped as a gazelle nor shining bright as stars or the sun, a non-flowery colored soft lips, a dun and not a snowy breast or skin, even a sharp unpleasing voice. The use of imagination in sonnet 130 is quite the opposite of other Petrarchan sonnets. Throughout the poem, he overturns the traditional forms that poets have used to compare their lovers to nature and create a beautiful imagination for both the reader and the lover. They used metaphors and similes to compare between nature and human's beauty, as comparing the eyes to the sun is shining brightly, the red lips to a coral or blood, skin to snow in whiteness, blonde hair to the sunlight, cheeks to roses, breath to the breeze of air, voice to never tiring music. They used all these tools along with supernatural compares too; these tools create a very beautiful image in the reader's mind.

However, unlike them, Shakespeare refused to use those repeatable tools and believes that they are all "false compare". Nevertheless, the imagination in sonnet 130 is not so pleasing to the reader by mentioning that her eyes are not bright, nor her lips are red, dun breast, black messy hair, non-blushed cheeks, stinking breath, and unpleasing voice. Yet Shakespeare could not escape from complete nonuse of comparison, wherein both lines 11-12, he compares his mistress to a goddess which is a supernatural being. Both imagination and the climax in both lines are unexpected because the turning point happens when the poet compares his lover to a goddess and creates a beautiful image for her despite all the unpleasant comparisons he made in the previous lines. Regardless of comparing her to a Goddess yet, he prefers to reject the idea of that comparison and mentions that she "treads on the ground". It seems that Shakespeare did that again to remind the reader or even himself that his lover is from the real world and rejects the use of imagination.

The Literary Devices Used in "Sonnet 130"

Literary devices are also known as poetic devices refer to the ideal structures used by writers in their works to convey their messages directly to the readers. The literary devices used in Shakespeare's Sonnet, were of different types as follows:

Imagery: "means to use figurative language to represent objects, actions, and ideas in such a way that it appeals to our physical senses". (Literarydevices.net).

The use of imagery utilizes the five senses of humans to create a beautiful image in the mind of the reader. However, Shakespeare has activated the sense of sight, smell and sound when he compares his mistress's eyes to the sun, her lips to a red coral, her breast to white snow, and her

hair to wires and her cheeks to roses, these are all the use of the sense of sight in imagery. Nevertheless, he also uses the imagery of describing his mistress when she walks. Then he uses the sense of smell when he mentions his mistress's breath that reeks. When he describes her voice and compares it to the music he creates imagery in which the sense of hearing is used.

Hyperbole: is a figure of speech that involves exaggeration of ideas for the sake of emphasis and not to be taken literally. Shakespeare exaggerated in mentioning and describing his lover's characteristics and physical shapes, rather than mentioning the beautiful aspects of her he mentioned her unattractive figures, like her eyes which are not shining like the sun, her unattractive lips, breast, hair, cheeks, along with her bad breath and displeasing sound. His way of using hyperbole made Shakespeare's sonnet different from other poets, in which he breaks all the rules by using the exaggeration in a different way in which he mentions his lover's unattractiveness.

Alliteration: is the repetition of consonant sound in the beginning of two or more words in the same line of poetry.

My mistress' eyes are nothing like the sun; (my, mistress') (line 1).
If snow be white, why then her breasts are dun; (Be, breast, white, why) (line 3).
If hair be wires, black wires grow on her head; (Hair, her, head, be, black) (line 4).
I have seen roses damasked, red and white (Roses, red) (line 5).
But no such roses see I in her cheeks; (Such, see) (line 6).
Than in the breath that from my mistress reeks. (Than, the, that, my, mistress) (line 8).
I love to hear her speak, yet well I know (Hear, her) (line 9).
I grant I never saw a goddess go; (Grant, goddess, go) (line 11).
My mistress, when she walks, treads on the ground. (My, mistress, when, walks) (line 12).

Simile: is a figure of speech, showing similarities between two different things. They use "like" or "as" to show the direct comparison between the things being compared to each other.

"My mistress' eyes are nothing like the sun;" (line 1)

The poet used "nothing like the sun" for comparing his mistress' eyes directly to the sun, but not in a positive way instead he mentions that her eyes are not bright like the sun.

Metaphor: is a hidden comparison between two unrelated things, but share some common characteristics, mostly used to compare humans to other things.

"If hairs be wires, black wires grow on her head." (line 4).

He compares her hair to black wires, rather than flatter her by comparing her hair to something more beautiful and attractive; the poet chose to use unflattering comparison.

"But no such roses see I in her cheeks;" (line 6).

He compares her cheeks to roses but not that he sees her cheeks like roses, instead, he says that if cheeks be roses in color, he does not see any roses on her cheeks, which means they are not pinkish or reddish.

Cacophony: is the use of harsh and inharmonious sounds.

“I love to hear her speak, yet well I know / That music hath a far more pleasing sound;”
(line 9-10).

Shakespeare describes her harsh and inharmonious sound that his mistress has, which is the use of cacophony to indicate that her voice was not good.

Repetition: a literary device used to make the idea clearer by repeating the same words or phrases more than once, especially in verse or prose. The repetition of the word ‘red’ in line 2, because the red color is related with love.

“Coral is far more red than her lips' red;” (line 2).

It is used to highlight the matter that the comparisons that have been done are completely futile and different. Red is applied to the redness of the lips and roses of women’s cheek.

The repetition of ‘far more’ in both lines 2 and 11:

“Coral is far more red than her lips' red; / That music hath a far more pleasing sound;”
(line 2-10).

The repetition of the phrase is to indicate intensity.

The repetition of the word ‘wires’ in line 4:

“If hairs be wires, black wires grow on her head.” (line 4).

Black is used for both ‘hair’ and ‘wires’. The repetition might also indicate how different the mistress was and how she was different for not having beautiful straight golden locks of hair.

The repetition of the pronoun ‘I’ in the lines 5, 6, 9 and 11:

I have seen roses damasked, red and white, (line 5).
But no such roses see I in her cheeks; (line 6).
I love to hear her speak, yet well I know (line 9).
I grant I never saw a goddess go; (line 11).

The repetition of the possessive pronoun ‘my’ four times in the sonnet and the pronoun indicates the ownership of the mistress to the speaker. However, the repetition of the pronoun ‘I’ indicates that all the events are related to his life.

My mistress' eyes are nothing like the sun; line (line 1).
Than in the breath that from my mistress reeks. (line 8).
My mistress, when she walks, treads on the ground. (line 12).
And yet, by heaven, I think my love as rare. (line 13).

Juxtaposition: is a literary device technique in which two things are placed next to each other for the sake of developing comparison or contrast, whether it is a thing, a place, an idea or a character. Shakespeare mentions a goddess, in which makes a contrast between his mistress and the mystical being.

“I grant I never saw a goddess go; / My mistress, when she walks, treads on the ground”
(line 11-12).

The portrayal of women in Shakespeare’s “Sonnet 130”

The lady in the sonnet is literally and metaphorically ‘dark’ and her descriptions can be implied on many women of the age that is one of the reasons we cannot be sure whether or not the poet meant one lady or all women in general. The sonnet 130 can be interpreted in two ways especially by women, in which in women’s perspective some consider it as a positive and some as a negative. The positive interpretation of the sonnet is that despite all the unpleasant descriptions in the second quatrain the poet shifts the tone by indicating and swearing by heavens that she is still beautiful in his eyes and he loves her with all her flaws. However, not every woman can accept that after several humiliating comments on her appearance then telling her that she is yet beautiful and he loves her, after the corruption descriptions of her image is not acceptable for some women. This can be considered as a negative representation image of presenting women. Yet, some will think that it is alright as long as he indicated that he loves her, and it is love that all it takes for two persons to accept each other. Nevertheless, this can be considered as a positive representation image of women.

The representation of the ‘Dark Lady’ is the complete opposite of the Petrarchan ideal image of women, which were all false compares. Shakespeare’s dark lady is a notable exception, which focuses on human imperfections of a woman’s body, but yet it is a satire of the Petrarchan poets to break the idealized and unrealistic image of women. The sonnet 130 takes women out of the Petrarchan shadows of unrealistic comparisons and the ideal image that they created for them, which were all ideal identifications nearly not even realistic. With these false exaggerations it created an unrealistic ideal image for women in a way that those who do not have these qualities are neither beautiful nor worthy of love. In addition, Shakespeare represented the exact opposite of Petrarchan’s qualities of beauty for women. He indicates that all of those comparisons are all trivial, and women should not worry about their outside appearance and they should also care about their inside, to improve their mind and pure their souls, he might have wanted to indicate that the inside beauty is more important than the outside; a sweet soul and a tongue that conveys the beauty of mind are the most important than that of the outside appearance. He also marks his words about inner beauty by mentioning the word “goddess” which he might have wanted to view a positive image of women, to mock the idealized female image, to discharge the unrealistic standards, and also to indicate that love is more important than appearance.

The poem indicates that society at that time even in our present days holds unrealistic expectations of women by imposing some rules for them whether the rules are about their beauty or attitude. Its purpose is to show that all women have flaws and no one is perfect, just like men they deserve to be judged fairly without exceptions and rules. The poem also wants to mark that women are beautiful the way they are without being obliged to fit the perfect molds. The choice of the style of the sonnet represents realistic imagery, not that of Godly comparisons. As women what we can learn from this sonnet is that we need to stop attempting to fill the perfect frame that

the society made for us, instead we can focus on our inside. As for men, the poet wants to tell them that no human is completely perfect and they should avoid the idealized beauty, instead, they should look for the inner beauty, to fall in love with both their lover's flaws and their inside beauty, not the outside unrealistic beauty that everyone can see. Yet we cannot be sure if there is positivity in the poem of a tone of misogyny in general, that is why we are going to talk about women's reflection and feminism in the sonnet.

Women's Reflection and Feminism in Shakespeare's "Sonnet 130"

To dig more deeply into "Sonnet 130" and show how it reflects women and the feminist perspective of the poem, we are going to introduce the word feminism and its history briefly and those writers who have a glorious history of it, especially the women writers. The term feminism used for those advocates of the rights of women seeks cultural, political, economic, and gender equality. When the word "people" is mentioned, it means that even men sometimes ask for gender equality, either in the past and in the present days. The history of feminism is not clear, because its history is to some degree, destroyed. It comes in waves and till our present-day feminism has three waves.

Through western history, women's rights were skipped and their value was not appreciated. Since the history of feminism was not clear, for most recorded history, in late 14-15th century France, Christen de Pisan, who was the first feminist philosopher who asked for the education of women. Thus after that Laura Cereta, a 15th-century Venetian woman who published a collection of personal letters from different females' complaints of; the refusal of education, violence, and the futility of women's clothing. The volume was published in 1488 under the name of "Epistolae familiars" which means Collected Letters of a Renaissance Feminist. The history of writing among women flourished in 1970 and 1980s in Britain, thus we are going to show a list of the most famous feminist writers of all time. The first feminist writer who is also known as the grandmother of British feminism was 'Mary Wollstonecraft'. She was acknowledged as the first feminist philosopher and author. She was known for her most famous work 'Vindication of the Rights of Woman' in 1792, which is a philosophical text encouraging and supporting the education of women. She was the mother of Marry Shelly the first novelist who published her works under her real name, who became famous in the late 18th century.

Then in the early 19th century another feminist writer appears named Jane Austen, whose works are the most famous and delightful in the past and our present days. Her famous novels (Pride and Prejudice, Sense and Sensibility, Mansfield Park, Emma, Northanger Abbey, and Persuasion) in which you can explore the dependence of women in marriage and in her works she focused on the improvement of the female characters depending on themselves. After these amazing feminist writers come to another legendary name who is George Eliot a Victorian writer in England. Eliot is a penname for Born Mary Evans, her choice of using a pen name was not something that she had done in fear of exposing her name, but she wanted to get out of the stereotypical way. Her most famous novel Middlemarch its story revolves around common issues, but most importantly it includes a heroine that throughout the character she wants to change women's role. Later, these great writers come to the legendary Virginia Woolf, a British writer of the 20th century. Her works like 'Ms. Dalloway, A Room of One's Own, and Orlando's characters were based on the independent women as men and focused on the personal growth of

the characters, especially the female characters. Her work 'A Room of One's Own' especially demands equal consideration and respect for female writers. These were the most famous feminist writers of feminism and now we are going to talk about the waves of feminism briefly. Before the first wave of feminism history as mentioned before was not clear that is why we can call it post-feminism or feminism of ancient history. The first wave: during the nineteenth century and early twentieth century there was an extended period of feminist activity in both the United Kingdom and America. It mainly focused on the equality of working, marriage funds, and ownership of married women and their children, equality in working and the funds, and focusing on the needs of women. However, at the end of the nineteenth century, it focused on women's power, especially gaining political power in which the first step was asking for allowance for women to vote. Second wave: the second wave started in the early 1960s to late 1980s. The second wave is somewhat a continuation of the first phase. In addition, the second wave was mainly concerned with issues such as equality and ending of discrimination including suffragettes. Third-wave: it started in the early 1990s as a response to the previous failures and the obstruction that were faced in the second wave. They often focused more on micro-politics and challenged the second wave feminist that appeared to be taking more care about the issues of upper-class women. There was also the issue of discriminating between the white and black women in which the third waver feminist tried to solve that problem and to eliminate it within society and especially the women themselves. Fourth wave: as claimed by many this wave began about 2012 as a response for sexual harassment, violence, rape, and body shaming. The purpose was to use social media to highlight these issues. It seems that it especially began after a young woman was gang-raped at the end of 2012.

We should also analyze how Shakespeare reflected women and feminism in his poem, which can be analyzed in both a positive way and a negative way in which we are going to explain both. The sonnets he wrote were based on the modern belief that masculinity and femininity are divided by the line which is based on sexual desires between both men and women, in which straight men desire women and effeminate men desire other men. This perspective has led to arguments about his sonnets, in which we cannot find certain evidence, not even one that can assure us if whether Shakespeare presented his personal feelings or not. However, even when reading his poems, we cannot be certain if Shakespeare was a homoerotic or not.

There might be a possibility that Shakespeare's lust for the dark lady was a representation of his desires, better said bodily desires, they are either directed for the so-named 'Dark Lady' or for the 'fair youth' that he had mentioned in his previous sonnets. His misogyny might be in that he thought that the love of women can be sinful and lust will only derive one into danger, unlike the love for the same sex that he thought that it can be safe and sound. He might have described her as a 'dark lady' to represent her as evil or saint. He might have also hated women in general and put all the hatefulness in one woman. He describes the lady as a 'saint' whereas he describes the 'fair youth' as an 'angel' he somehow did that to tell that the woman can be a corruption of the relationship between him and his 'fair youth' and that she is just like a saint who will come in between them to lure the 'fair youth' and separate them. In addition, even in Christian's misogyny, there were mentions that the love for women was lustful and ratified whereas it is allowed for the spiritual love between men. All these points of view can be put in the negative reflection of feminism in the sonnets.

Nonetheless, the Sonnet 130 deserves more attention and analytical studies than it has given until now because it faces the Petrarchan ideal rules that were put for women. It tells us that a woman should not necessarily be compared to these ideal beauties. In the first quatrain, the

poet uses some words that have been used in Petrarchan sonnets too, such as sun, red coral, cheeks as roses, etc. He used these Petrarchan words but not as a comparison of beauty, but as a way of claiming that she does not have these qualities. Yet at the end of the sonnet, he claims that the comparisons are all inadequate and that she does not need those to be told that she is beautiful. The sonnet can awaken women's consciousness about how Petrarchan ideas were not correct and that it made women think of themselves as objects of heterosexual love and desire. It all made any woman who does not bear one or any of these ideal qualities to think of herself as someone who is incomplete, ugly, and disgusting. At last, these theories can put "Sonnet 130" into a positive phase. In addition, the entire sonnet can hold a lot of questions. The reader may ask if the poet is honest or not. Is he telling the truth? When he claims that he still loves her, some might think that he might not be honest and some might not. If we thought of it as a misogynistic poem, his misogyny might not be addressed to only one woman; rather he might have addressed it for all women, who he thinks that they should be treated like this. He might have thought that all women are deceitful and all are described with false compare. This might be a reason to admit the fact that the poet preferred men than women since they do not hide their faces with makeup and their personality with unrealistic actions and words. We can say that this is true since he compared the 'fair youth' to beautiful gems, eyes to the sea and described him in the finest ways, but yet some might think the opposite.

We might also say that the poet is using the lady in the sonnet to make fun of the other Petrarchan poets. She has been used as an object for verbal fighting. Despite all of these there is a possibility that the poet did show his ability in turning the situations.

CONCLUSIONS

Sonnet 130 is closer to parody than having a serious tone; it is seen as an anti-metaphorical sonnet. The poet breaks his mistress into negative body parts and gives negative praise to her. It rejects the conventional exaggeration of love poetry. All the academic papers demonstrate that Shakespeare meant to show something through his sonnet different from the other sonnets, which is that love poems do not need to describe the beauty of the other person and contain exaggerations. He showed that it can be more realistic and out of exaggeration in comparison. Shakespeare wants to say that a poet can still fall in love with his lover even without caring about her beauty. Moreover, he intends to say that romantic or love sonnets can also be written even without false exaggerations and sparkly untruthful words with the same gist of the topic. The sonnet can be analyzed thoroughly in different ways; one is that the lady might be from an African reign from Shakespeare's descriptions of the lady; the dark-colored eyes, black curly hair, and dark skin. These all show that she might specifically be from an African nationality and that she might be a mixed-race with an African father and an English mother or vice versa. It also shows that his lover was not from a noble family, she might have been a commoner or an immigrant or even an African slave who worked as a maid or some noble family since slavery began in Europe during the fifteenth-century. Shakespeare's descriptions of the lady in the sonnet create a sense of racism within it, he reflects through the poem that only those kinds of people have those kinds of unflattering qualities. Nevertheless, the lady's very existence is arguable that there is a possibility that she may not have existed and that Shakespeare only created her in his imagination to convey his message through her. Another possibility is that the lady might not have been dark she might have been covered in dirt and dust owing to working, also she might have had beautiful hair but she did not take care of it because

of work. Her eyes might have been lively and beautiful, but sadness might have stolen the gaze from them, and because of lack of food and an empty stomach she had a bad breath maybe that is why Shakespeare fell in love with her. Sonnet 130 most probably has been written because of the above possibilities.

Yet, we are not sure either the lady was aware of the poet's love or not or she had the same feelings for him or not. We still cannot be sure about the origin of the dark lady, what we mentioned so far is just an assumption that we discovered throughout reading several sources and especially through reading the sonnet itself and Shakespeare's description of her as a simple human being.

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