HOMOSEXUAL LOVE EXPRESSIONS ADDRESSED TO A HERMAPHRODITE IN SHAKESPEARE’S SONNETS

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ABSTRACT: This research aims to find the homosexual love expressions in Shakespeare’s sonnets and describe the nature of expressions which can be considered as homosexual love. There are two steps of analysis; close reading by which after determining certain sonnets which are suspected containing homosexual love expressions the researcher reads those particular sonnets closely with regard to the context of the sonnets as a whole, interpretation in which the researcher interprets the sonnets with the support of arguments from other researchers. In brief, from the analysis of the sonnets the researcher comprehended if; (1) the speaker urged a young man to marry and inherit his beauty to his descendant as a manifestation of his affection toward the speaker. The researcher then found out that (2) the speaker of the sonnets expressed his love and devotion to the young man by preserving his beauty in the speaker’s verses. Additionally, (3) the speaker perceived the young man as an adorable man whose features are perfected by both man’s and woman’s ideal features. It is discovered that (4) the fair youth’s male status is not considered by the speaker as an impediment to his love. In the sonnets (5) there is love triangle scandal; it involves the speaker, the fair youth, and the dark lady.

Keywords: homosexual love, expressions, Shakespeare’s sonnets

From its beginning, sonnet was a poem form which was used in court circles, originally it was addressed to a lady of the court, in admiration and adoration of her. There is a number of characteristic subjects, or topics which are associated with it especially love. In the sixteenth century the sonnet form was brought by Thomas Wyatt and Henry Howard (Earl of Surrey) to England, and later reached its culmination in Queen Elizabeth’s court. Shakespeare himself took part in sonneteering tradition by composing 154 sonnets. Experts discovered that there are two divisions in the sonnets. The divisions themselves are based on the addressees of the sonnets. The first addressee of the sonnets is identified as the ‘fair youth’, the first 126 sonnets are believed to be addressed to him. The second addressee is identified as the ‘dark lady’, it is believed that sonnet 127 until sonnet 152 are addressed to her. Knowing that Shakespeare partially addressed his sonnets to a male figure makes many experts perplexed.

The researcher found it quite problematic to know that Shakespeare actually had written a sonnet sequence adoring a man, as we knew if in Elizabethan era sonnet form was used by courtiers in the court. Although Shakespeare’s love
expressions toward the fair youth could be neoplatonic one, as in fifteenth-century Florence, Marsilio Ficino disseminated the notion that in every God’s creations lie His love. Everything which humans naturally find beautiful, with an intelectual understanding of their qualities, are shadow radiance of God (Spiller, 2005: 71).

The issue of homosexuality in Shakespeare’s sonnets becomes important because there is a long critical and editorial tradition of homophobia in relation to the sonnets as a response of readers (especially in previous generation) who could not bring themselves to believe that the greatest poet in the English language might have had sexual relation with a man (Callaghan, 2007: 20). Even critics who have been made uncomfortable by the resonant of homoeroticism have resorted to neoplatonism as a way of anaesthetizing intimations of same sex sexual. In that way what sounds like erotic love is meant to sound like friendship (Bush in Trevor, 2007: 226).

Thus, in this research the researcher argues if Shakespeare’s sonnets contain homosexual love expressions which are addressed to a man whose figure is described as an hermaphrodite.

The Love in the Sonnets

In Shakespeare’s Sonnets the expressions of love which are addressed for a man is not regarded by some critics as a reason to justify Shakespeare’s sonnets as expressions of homosexual love. Instead Shakespeare’s sonnets are considered as expressions of true love molded from the notion of Platonic love because the critics believed that Shakespeare’s sonnets is about an idealized love addressed toward perfection attributed in a male figure who are beautiful, fair and grand. It is a high form of love which is unconsummated and not depended on the lover’s presence, so it is more spiritual and intellectual love rather than corporeal love.

However there are also critics who resist Shakespeare’s Sonnet as Platonic love. As one of them is Douglas Trevor, in his essay Shakespeare’s Love Objects he considers Shakespeare’s sonnets are defiantly anti Platonic. He discovers that Shakespeare did not Privilege, or even consistently separate the soul from the body. Shakespeare in the sonnets did not demean earthly the love objects as
The Terminology of Homosexuality

In understanding the concept of Homosexuality in the following the researcher will have a review on the terminology of homosexuality according to Michel Foucault in his book ‘The History of Sexuality: Volume 1 Introduction’. The term sodomy in the ancient civil and canonical codes was a category of forbidden acts; their perpetrator was nothing more than the juridical subject of them. Not until nineteenth century homosexuality became the psychological, psychiatric, and medical category. Ever since homosexuality, based on Carl Westphal famous article ‘Contrary Sexual Sensation’ (1870), was characterized less by a type of sexual relation than by a certain quality of sexual sensibility and a certain way of inverting the masculine and the feminine in oneself. To sum up homosexuality appeared as one of the forms of sexuality when it was transposed from the practice of sodomy onto a kind of interior androgyne, a hermaphroditism of the soul. The sodomite had been a temporary aberration; the homosexual was now a species. (Foucault, 1978: 43)

Through postmodern glasses gay and lesbian identities might be seen as culturally constructed rather than innate, they inevitably constrained as well as enabled. The central defining characteristic was ‘object choice’, preference for sexual relationships with someone of the same gender as oneself (Spargo, 1999: 33). Foucault viewed sexuality as cultural product which cannot be regarded as a simple extension of a biological process.

The Depictions of Hermaphrodites in Early Modern

Since the researcher invented that in sonnet 20 the figure of the ‘fair youth’ is described as an androgynous figure or a hermaphrodite therefore the researcher feels the need for elaborating the depiction of hermaphrodite in early modern. The word of hermaphrodite was, of course, derived from the name Hermaphroditus (Gilbert, 2002: 10). Hermaphroditus is the son of Hermes and Aphrodite, and named after both of them (March, 1998: 388). The figure of Hermaphroditus was
taken from Ovid’s book 4 of ‘Metamorphoses’. Physically, hermaphrodite in ancient art have female breasts and proportions but male genitals (March, 1998: 388).

Apparently, throughout the sixteenth and seventeenth centuries hermaphrodites were discussed and depicted in artistic, legal, medical, philosophical, mythological, scientific and erotic contexts (Gilbert, 2002: 1). In early modern England the hermaphrodite was, in some contexts, an elevated ideal, the perfect union of opposites, while in the abstract it presented a philosophical and spiritual fantasy of harmonious plenitude (Gilbert, 2002: 9). However, the term hermaphrodite is not only an elevated ideal but it can be used to describe more diffused forms of social or gender deviancy. The hermaphrodite was variously figured as a god, a monster, a marvel, a monarch, a man, a woman, a transvestite or a sodomite. The hermaphrodite was a sign that was used connotatively as well as denotatively. And, as an idea and an image, it was always subject to a variety of representations (Gilbert, 1998: 9).

METHOD

This research chiefly discusses about homosexual love contained in Shakespeare Sonnets. Thus descriptive –qualitative research design is applied for conducting the research and since this research is a kind of literary criticism hermeneutics is the approach which is used. The descriptive-qualitative research design is used because the data need to be deduced and analyzed to obtain profound interpretation of the texts and also because the data are not in the form of numerical data. By using descriptive-qualitative research design, the researcher aims to describe the nature of expressions which can be considered as homosexual love in Shakespeare’s Sonnets.

The data of this research are acquired from compiled edition of Shakespeare’s Sonnets of which transcription have been modernised. This modern version of Shakespeare’s Sonnets are the ones which are read by readers nowadays. Since this research uses descriptive qualitative method, the researcher is the main instrument in collecting the data. The data are obtained only through two steps. Firstly, the researcher reads the sequences of Shakespeare sonnets to
find particular particular sonnets which suspiciously contain homosexual love expressions. The second, the researcher considers the data in many researches which are criticized containing homoerotic content.

After the data are collected then the researcher proceeds to analyze the data. In analyzing the data the researcher formulate two steps which is further explained. The first step is close reading, after determining certain sonnets which are suspected containing homosexual love expressions the researcher read those particular sonnets closely with regard to the context of the sonnets as a whole. Close reading aimed to comprehend the sonnet well. The second step is interpretation, after having a good understanding of the sonnets the researcher interprets the sonnets with the support of arguments from other researchers. From the text interpretation the researcher finally can justify whether or not the sonnets contain homosexual expressions

**FINDINGS AND DISCUSSION**

What could be the most startling things which the readers in general found in the sonnets are the form of addresses in sonnet 108 line 5 and sonnet 126 line 1. They are ‘sweet boy’ in ‘Nothing sweet boy, but yet like prayers devine’ (sonnet 108, line 5) and ‘lovely boy’ in ‘O thou my lovely boy who in thy power’ (sonnet 126 line 1), thence most of readers would suspiciously question about Shakespeare’s sexuality. Not only that, the experts believe that Shakespeare’s sonnets contain language of sexuality. As what Edmondson and Wells noted, one of the features of Shakespeare’s collection that most distinguishes it from others of the period was its frankness about sex. Several of the poems include unmistakably reference to sexual organs and activity; in others the sex is, if anything, all more apparent by being lightly veiled under a thin cover of wordplay (2004: 72).

Like what have been discussed in the research method, the researcher only picks particular sonnets to be discussed in this research. Those certain sonnets are chosen based on the contents in which homosexual love expressions might be expressed substantially. Eventually 5 sonnets have been selected; they are sonnet 10, 18, 20, 42, and 144. Those sonnets became the key sonnet because according
to the researcher their expressiveness in the matter of homosexual love is quite apparent, other than that some of them have been mentioned by experts if they suspiciously express homosexual love.

In the following the researcher presents the research findings. In sonnet 10 line 13 which says 'Make thee another self for the love of me', at a glance we can tell for sure if the verse is a statement of love to someone. How that verse means when we put it in the context of sonnet 10. To whom that statement is addressed and whether or not sonnet 10 contains expression of homosexual love, all the answers are elaborated in discussions.

Sonnet 18 is the next sonnet which allegedly contains homosexual love expressions. What most of the readers know is that sonnet 18 is a love poem, but they bluntly assume if the love in the sonnet 18 is heterosexual or a man to a woman, especially when it is read individually regardless the context of the sonnets as a whole. So, the researcher in the discussion subchapter would argue that sonnet 18 is to adore a man. We can see in line 6 of sonnet 18, the sun is personified by addressing it 'his' in 'his gold complexion'.

The next sonnet is no other than the notorious sonnet 20. The very noticeable part of sonnet 20 is the epithet ‘master mistress of my passion’ from line 2, the epithet which seems to describe the fair youth as an androgynous figure. This presumption is supported by the content of sonnet 20 as a unity.

More than that the researcher found that Shakespeare sonnets also tell a scandalous three party relationship and the scandal is well narrated in sonnet 42 and 144. The three party relationship involves the speaker, the fair youth and the dark lady; it shows that the speaker loves both the fair youth and the dark lady. Eventually sonnet 42 and 144 commonly tell if the speaker loves the fair youth more than the dark lady. In sonnet 42 the researcher is interested in line 3 which says 'That she hath thee is of my wailing chief', an expression that seems to lament the speaker’s loss of the fair youth. That expression will be discussed and used to support the argument that the speaker cares more about the fair youth than the dark lady. While in sonnet 144 the three party relationship is summed up in the first line, it is read ‘Two loves I have of comfort and despair’. The speaker’s love which brings comfort is ‘The better angel is a man right fair:’ (line 3,
sonnet 144) or namely ‘the fair youth’; and the speaker’s love which brings despair is ‘The worser spirit a woman coloured ill’ (line 4, sonnet 144) or namely the ‘dark lady’. The theme of sonnet 144 is arguably about misogynistic sexuality, and those issues will be well discussed in discussion subchapter.

The researcher has selected certain sonnets and then analyzed them to determine which part of Shakespeare’s sonnets that may evoke homosexual expressions. The sonnets which may contain homosexual love expressions are sonnets 10, 18, and 42. Thus in the following the sonnets will be analyzed one by one in order to find any aspect which evokes homosexual expressions.

The first sonnet the researcher discusses in this opportunity is sonnet 10. The expression which gives us the clue of homosexual love is on line 11 ‘Make thee another self for love of me’.

O change thy thought, that I may change my mind,  
Shall hate be fairer lodged than gentle love?  
Be as thy presence is gracious and kind,  
Or to thy self at least kind-hearted prove,  
Make thee another self for love of me,  
That beauty still may live in thine or thee.  
(Sonnet 10, line 9-14)

We can surely consider line 11 as a statement of love, but in what way line 11 is an expression which evokes homosexual love is elaborated afterward. To understand the speaker’s motive in stating that line we need to know the critics’ argument. Many critics asserted if the first 17 sonnets are about procreation (Leishman, 1963: 22; Alonso, 1996: 277; Edmondson-Wells, 2004: 33; Schoenfeldt, 2007: 3). Procreation is a theme in which the speaker urges the fair youth to marry that he can perpetuate his beauty (Alonso, 1996: 277). The researcher also believes on the argument that the first 126 sonnets are dedicated to a young man like what has been discussed on the outset, even though some of them does not contain pronoun or form of address which confirms the addressee as a male person. Like in the sonnet 10 the speaker only address the addressees as thy and thee. Given that context we can understand ‘make thee another self...’ as an instruction for the fair youth to make a copy of himself or offspring, but in what way this kind of act will be determined significant for the sake of love by the
speaker then we must go further. Callaghan (2007: 20) is also confused by the first seventeen sonnets in the context the story of the sonnets, according to him the issue of sexual identity is complicated by the fact that the first seventeen sonnets urge the young man to reproduce, an injunction incompatible with the desire for sexual exclusivity one might expect from an infatuated lover.

The reason why the speaker urges the fair youth to marry in order to have a descendant is because it is the speaker wish to immortalize the beauty which lies in fair youth. For the problem with beauty, here and throughout the quarto, is that beauty simply cannot sustain itself. Its inherent fragility is that it is subject to change, time and death (Callaghan, 2007: 36). However the fair youth seems to prefer remain single. Callaghan (2007: 41) asserted that there was certainly the sense in his single state the youth restricts rather than expands his potential, which was of course the theme of Ovid’s Narcissus. Thus, the fair youth rejects to marry (in Shakespeare’s sense) because the fair youth loves his own self more than anything. Callaghan analyzed sonnet 1 and he claimed the speaker accused the young man of narcissism in line 5 and of waste and masturbatory self indulgence in line 6. Therefore sonnet 3 until sonnet 7, according to Edmondson-Wells (2004: 66), declare that mortal beauty should increase rather than being narcissistically self-absorbed. The mirror which is mentioned in sonnet 3 serves at once as reminder to procreate and as warning against the single, lonely life. We can feel how desperate the speaker witnessing the beauty of the fair youth fading. It would be the speaker’s misery to have the fair youth died without any successor who inherits his beauty, hence the fair youth should marry to show that he loves the speaker, because that is the only way to make the speaker free from anxiety. Harold Bloom (2008: 30) assumed that procreation themed sonnets represent an attempt by the speaker to make the Young Man not only more concerned for himself but also less reliant on and defined by those traits that The Sonnets will sometimes accuse the Young Man of having—namely, thoughtlessness and heartlessness, if not outright cruelty.

Next, the researcher continues the discussion by presenting the analysis of sonnet 18. We can say that sonnet 18 is the most popular as love poem among other sonnets. In particular, Sonnet 18, ‘Shall I compare thee to a summer’s
day?, is often taken to refer to a woman (Edmondson-Wells, 2004: 28-29). Many readers appreciated sonnet 18 as heterosexual love poem, a man to a woman. In fact there is no specific pronoun and form of address. But Edmondson- and Wells believed that sonnets which did not provide specific pronoun and form of address may seem definite about the gender of their addressees relied on the context, or subject matter, rather than pronouns (2004: 31). Thence the researcher would argue if sonnet 18 is an expression of love intended for a man based on the theme. In the sonnet 18 the addressee’s beauty or characteristic of the sonnet is compared to summertime and the things related to it. In the 6th line the sun is personified by addressing it ‘his’ in ‘his gold complexion’, and also in the sonnet 7 line 2 which says ‘his burning head’.

Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimmed,  
And every fair from fair sometime declines,  
By chance, or nature’s changing course untrimmed  
(sonnet 18, line 5-8)

Lo in the orient when the gracious light  
Lifts up his burning head, each under eye  
Doth homage to his new-appearing sight,  
Serving with looks his sacred majesty,  
(sonnet 7, line 1-4)

In the sonnets as a whole Shakespeare tried to associate brightness and fairness with masculinity, as opposed to sonnet 130 line 1 which says ‘My mistress’ eyes are nothing like the sun’. Thus what is described in sonnet 18 is masculine beauty.

My mistress’ eyes are nothing 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:  
(sonnet 130, line 1-4)

Next, the researcher hereby discuses sonnet 42 in which the speaker deals the scandal of love triangle.

Thus sonnets 40–42 dramatize a social scandal that many take to be the Young Man’s cheating on the speaker with a woman known to them both, who just may be the Dark Lady of the last series of sonnets (Bloom, 2008:19).
In sonnet 42 the speaker feels jealous for the fair youth because he has an affair with the dark lady. Sonnet 35 seems to confirm the wantonness committed by the fair youth which is mentioned as ‘trespass’ (line 6) and ‘sensual fault’ (line 9).

All men make faults, and even I in this,
Authorizing thy trespass with compare,
My self corrupting salving thy amiss,
Excusing thy sins more than thy sins are:
For to thy sensual fault I bring in sense,
Thy adverse party is thy advocate,
And ‘gainst my self a lawful plea commence:
Such civil war is in my love and hate,

(sonnet 35, line 5-12)

The offence which is meant is the fair youth betraying the speaker, with the ‘woman colored ill’ (Callaghan, 2007: 60). We can figure the complex triangle love in the first 4 lines of sonnet 42, in which the love of the speaker for the ‘fair youth’ and the ‘dark lady’ is uneven.

That thou hast her it is not all my grief,
And yet it may be said I loved her dearly,
That she hath thee is of my wailing chief,
A loss in love that touches me more nearly.

(sonnet 42, line 1-4)

The reason why the speaker states ‘That she hath thee is of my wailing chief’ in line 3 is because that plight can cause the speaker feeling loss for the friend. However how the speaker makes a resolution out of this misfortune is unconceiveable. Even though the speaker laments the ‘fair youth’s’ unfaithfulness, eventually he excuses the fair youth because the ‘fair youth’ knows if the speaker loves the woman as well. According to Bloom (2008: 21) the ending is more clever than satisfying; the speaker declares his friend and him are one so as the result (despite the affair) is in the line 14 ‘she loves but me’.

If I lose thee, my loss is my love’s gain,
And losing her, my friend hath found that loss,
Both find each other, and I lose both twain,
And both for my sake lay on me this cross,
But here’s the joy, my friend and I are one,
Sweet flattery, then she loves but me alone.

(sonnet 42, line 9-14)
The unity of the speaker and the fair youth turns down all of the anguish. In other words what the speaker laments is unreasonable in the sense that the speaker is the fair youth. The most important thing apart from this scandal is that we can discover the tendency of the speaker toward the fair youth.

As the researcher has explained in the beginning, the sonnets are addressed to the fair youth and the dark lady. The fact that the speaker loves both a male person and a female person makes the researcher ponder what the significance of the love object’s genders toward the speaker is. By knowing the significance of the love object’s genders toward the speaker of the sonnets the researcher endeavors to know what the speaker’s feeling toward the fair youth and the dark lady is. In solving this particular research problem the researcher analyzes sonnets 20 and 144, because in both sonnets the speaker concerns the genders of the ‘fair youth’ and the ‘dark lady’.

The first sonnet the researcher analyzes is sonnet 20, by analyzing sonnet 20 the researcher can figure what the significance of fair youth’s gender is. Sonnet 20 is most frequently discussed in relation to the poet’s sexuality, as we notice in the sonnet how the speaker describes the fair youth’s features which form an androgynous figure. The epithet ‘master mistress of my passion’ likely suggest his being as a male which is partially endowed with women’s stereotypical nature.

A woman’s face with nature’s own hand painted,
Hast thou the master mistress of my passion,
A woman’s gentle heart but not acquainted
With shifting change as is false women’s fashion,

(sonnet 20, line 1-4)

Paul Edmondson and Stenley Wells’s reading suggests that the first line may simply means that the friend looks more like a woman who needs no adornment from cosmetics than like a man, but presumably also implies that this makes him more attractive to the poet than if he were more masculine in appearance (2004: 71). The effeminacy which presents in this sonnet is not just to evoke attractiveness of the fair youth in appearance but to excel the fair youth as synthesized ideal derived from male and female perfection. As what Callaghan suggested that in sonnet 20 the connection between beauty and femininity
becomes explicit as poet makes intriguing case that the young man is a physically and morally superior of woman (2007: 43).

Out of the fair youth’s superiority his biological being as male is of course undeniable to the speaker, that he was first created for woman’s pleasure as nature has added the ostensibly extraneous ‘thing’, the feminine young man’s penis (Callaghan, 2007: 43). Callaghan emphasized that the poet plays on the fundamental distinction between something, that is to say male genitalia, and nothing for female genitalia (2007: 75). Line 12 of the sonnet which say ‘By adding one thing to my purpose nothing’ might be perceived as evidence that the speaker is indifferent to the youth’s ‘thing’ and as its implication it can overturn the prosecution of homoerotic desire in the sonnet. Nevertheless, the youth’s ‘thing’ is insignificant to the speaker plausibly because it is not an impediment to the speaker’s desire, but only to the possibility of a sexual relationship with the young man (Callaghan, 2007: 76).

According to Callaghan the representation of the ‘fair youth’ as androgynous figure resembles the ambivalent identity of the figure of Hermaphroditus, which is one of characters in Ovid’s ‘Metamorphoses’ (2007: 44). Physically, hermaphrodites in ancient art have female breasts and proportions but male genitals (March, 1998: 388). So, in this sense the descriptions of Hermaphroditus matches description of the ‘fair youth’ in sonnet 20 who has a woman’s face and also a penis as what has been previously discussed.

Callaghan stated that the beauty of the androgyne or the hermaphrodite was an aesthetic ideal to which literary representations of beauty might aspire. Such fused gender identities were understood, from an aesthetic point of view, to be manifestations of beauty that transcended gender distinction by incorporating the best features of both sexes (2007: 35). Therefore the representation of the fair youth as a hermaphrodite is to render the ideal beauty which surpasses the barrier of genders.

The following the researcher discusses sonnet 144, in sonnet 144 the speaker narrates the love triangle scandal in which he is involved. Sonnet 144 is about conflict among the speaker and the two loves he has (of comfort and despair). The love triangle is depicted as the medieval psychomachia in which the
good and evil angels battle for the man’s soul (Callaghan, 2007: 149). The representation of two figures (the ‘man right fair’ and the ‘woman coloured ill’) in sonnet 144 as medieval psychomachia good and evil angel may evoke misogynistic theme.

Two loves I have of comfort and despair,
Which like two spirits do suggest me still,
The better angel is a man right fair:
The worser spirit a woman coloured ill.
To win me soon to hell my female evil,
Tempteth my better angel from my side,
And would corrupt my saint to be a devil:
Wooing his purity with her foul pride.

(sonnet 144, line 1-8)

As we notice in the sonnet the battle between the speaker and the ‘man right fair’ against ‘the woman coloured ill’ shows how ‘the woman coloured ill’ is devilishly harmful. She tempts the speaker and the ‘man right fair’ then leads them to hell. Callaghan asserted that the verbal and thematic focal point of sonnet 144 is ‘hell’ (2007: 68), the word ‘hell’ which allegedly connotes the woman’s vagina (Edmondson-Wells 2008: 78 and Callaghan 2004: 68).

And whether that my angel be turned fiend,
Suspect I may, yet not directly tell,
But being both from me both to each friend,
I guess one angel in another’s hell.
Yet this shall I ne’er know but live in doubt,
Till my bad angel fire my good one out.

(sonnet 144, line 9-14)

So as many critics believed, the corruption brought to the man by the infernal woman is venereal disease (Edmondson-Wells, 2004:78 and Callaghan 2007: 68). As the consequence of that interpretation the ‘hell’, which is in this case the woman’s vagina, is the vehicle which inflames the young man as to infect him with venereal disease.

... ‘Till my bad angel fire my good one out’ (1.14)-that is, till the woman rejects the man, blasting his penis out of her infected hell, and also till the man shows the burning symptoms of disease (Edmondson-Wells 2008: 78)

As one of sonnets in the series of dark lady sonnets, it does not seem like that only sonnet 144 which convey misogynistic contents. Callaghan generalized that the series dark lady sonnets was all about misogyny.
...Sonnets 127–52, addressed to the unknown woman, bespeak the somewhat misogynist loathing of the wounded lover rather than the admiration and praise represented by the sonnets that appear earlier in the volume. (Callaghan, 2007: 20)

The researcher does not consider the interpretation which clarify that ‘hell’ is woman’s vagina and ‘fire’ is venereal disease as the ultimate interpretation. Nevertheless, the researcher considers sonnet 144 as an expression which is significant to love. According to the researcher sonnet 144 shows that the speaker’s love toward the ‘fair youth’ is threatened by the presence of the ‘dark lady’. Additionally, the researcher considers that the speaker of the sonnet is more concerned how the love objects make the speaker feels than their genders. It is reflected by the way the speaker calls them in line 1 which says ‘Two loves I have of comfort and despair’.

CONCLUSIONS AND SUGGESTIONS

Conclusions

From the discussions finally researcher can draw the conclusions. Before drawing the conclusions the researcher would presents brief reviews regarding what has been discussed in discussions, so we can have the bigger picture of this research. From sonnet 10 we have discovered that the speaker urges the fair youth to marry in order to perpetuate his beauty through his descendant. That is the speaker’s way to express his affection and get affection by having the fair youth’s beauty eternal. While in sonnet 18 the speaker praises the fair youth’s beauty and wishes preserve it in his verses. The speaker presents his verses to show his devotion and love toward the fair youth. Later in sonnet 42 it is told that the speaker is cheated by the fair youth with the woman whom the speaker loves as well. However the speaker senses the feeling of loss for the fair youth, since the woman has him. In the previous chapter the researcher also discusses what the significance of the love objects’ (the fair youth’s and the dark lady’s) genders is. The researcher discovered that in sonnet 20 the fair youth was presented as effeminate man to evoke the attractiveness and the perfection of him. Nevertheless, the speaker is indifferent toward the fair youth’s being as a male. Sonnet 144 tells us the triangle love scandal among the speaker, the fair youth and
the dark lady. The scandal is depicted as medieval psychomachia of good and evil angel. The speaker fears that the ‘female evil’ (the woman coloured ill) would corrupt his ‘saint’ (the man right fair). The researcher can tell if the speaker’s love toward the fair youth is threatened.

Finally, the researcher came to an understanding that the speaker desires the fair youth. Thus, it confirms if Shakespeare’s sonnets contain homosexual love expressions which are addressed to a man whose figure is represented as a hermaphrodite.

**Suggestions**

After conducting this study the researcher would like to suggest some advices to people who are concerned toward Shakespeare sonnets and this research. To Shakespeare’s sonnets readers the researcher suggest them to learn criticism on Shakespeare’s sonnets, so they will have better understanding and various point of views in appreciating the sonnets. Then, it is essential for English literature teachers to reconsider Shakespeare’s sonnets by having regard toward the context of the sonnets. Since the issue of homosexual love expressions in Shakespeare’s sonnets might have amended the way of viewing them.

Particularly, to other researchers who have concerns for Shakespeare’s sonnets the researcher encourages them to conduct research on Shakespeare’s sonnets with the emerging issues. The researcher also expects other researchers to improve this particular research and show what it lacks.

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