

WHITENESS IN SHAKESPERE'S SONNETS

pISSN: 2957-9015

eISSN: 2957-9007



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Abstract

Now a day the racial theorem is being used to study Shakespeare's works. The problem of whiteness is explored in his sonnets. He cherishes whiteness more than blackness. Elizabethan policies included the idea that being white was a sign of supremacy, and the sonnets served as a cover for contemporary racial views. Racism and racial injustice are inextricably linked to whiteness. Though invisible, it is a universal phenomenon. Whiteness allows people with fair skin to economically and culturally oppress people of color. According to Hall, an important aspect of early modern writings that contributes to the creation of the white subject is the "Africanist" presence. Whiteness is a potent, covertly hegemonic discourse that oppresses people of color. Whiteness and blackness are in binary antagonism. This African-American presence ultimately fosters a sense of white superiority. This conflicting mindset rekindles the debate over whiteness. The research demonstrates how Shakespeare's portrayals of a young man and a dark lady privilege whiteness and shape white identity. The young guy has been presented in charming terms, whereas Dark Lady has been regarded negatively in terms of culture, morality, and sexuality. The black lady is condemned for acting immorally. She is not considered one of the chaste women. Shakespeare creates a triple-turned-whore character for her. The young, fair, and intelligent person is glorified, and his generational continuation is taken into consideration. The study helps to dismantle the stereotype that exempts Shakespeare from racism.

Keywords: *Whiteness, white privilege, bright friend, dark lady, binary, dehumanizing, exclusionary*

1. INTRODUCTION

Whiteness is a racial issue that draws a dividing line between colored and non-colored peoples. It is a hegemonic identity. Whiteness denotes physical beauty; having white complexion. Whiteness is synonymous to fairness and is in contradiction to blackness. White complexion is a symbol of superiority that helps Whites to degrade black color. White racists present this category as a naturally occurring phenomenon but, in fact, it is socially constructed discourse. White color becomes a brand that is maintained systematically to get privilege. By treating white as no color, whiteness serves as a disguise for their privileged white status. Additionally, the term "black" is a generic one that can refer to any color other than white, such as grey, tawny, or brown. The major problem with whiteness is that it uses a color binary to categorize people as better or inferior. De Tocqueville writes that "first in enlightenment, power, and happiness, is the white man" (De Tocqueville, 1969, p. 321). The white man, or the European, is superior in both strength and intelligence. A man of greatness from Europe is superior to a Black person, an Ethiopian, or an Indian. White people are seen to be outstanding humans, whilst African people are oppressed and denied access to all the advantages of being a person. It is an institutionalized as well as systematized process of upholding white domination. It is a style of thinking, a habit, an attitude, and a way of being. Whiteness legitimizes white supremacy. Literary whiteness involves a constant language framework (Hall, 2018). It is buried behind prevalent racist notions, and since it is a hidden occurrence, a bigger fight is needed to bring it to light. The social practice of whiteness is known as white privilege. In addition to dominating nonwhites, whites also exploit them morally, culturally, historically, and commercially. Black people are treated as less than human and even as animals because of white supremacy and white privilege.

The goal of whiteness studies is to reveal whiteness as a social construct. An anti-white strategy to destroy the hierarchies created and evoked by whiteness is called "Whiteness Studies." Critical race theories and whiteness studies are interrelated. Whiteness studies look at the moral implications of whiteness and how it is formed. Its primary goal is to logically demonstrate the existence of whiteness in order to expose it as a socially manufactured idea. It disproves the notion that it is a phenomenon that naturally occurs. African thinkers and Africana philosophy were crucial in educating the world about the harsh prejudice against people based on their skin tones. In these studies, Du Bois is a pioneer. His "Darkwater" was significant in establishing the foundation of a crucial area of race theory. Allen, who authored "The Invention of White Race" in 1976, is the

other name. "White Women, Race Matters, and the Social Construction of Whiteness" was written by Frankenberg and published in 1993. Morrison, who also had a significant impact on the field, released her book "Playing in the Dark" in 1992.

Another important historical work is historian Roediger's "The Wages of Whiteness." Other important names are Dyer, Yancy, Owen, and McIntosh. All of these academics helped to make the invisible and socially created white privilege visible. In addition to challenging injustice committed in the name of white identity, whiteness studies also condemn it. It turns into a voice for black people who have been exploited, disenfranchised, and dehumanized in opposition to whiteness' dominant position. Applebaum defines whiteness studies as "field of scholarship whose aim is to reveal the invisible structures that produce and reproduce white supremacy and privilege" (Applebaum, 2016, p. 175).

Shakespeare was born in early modern Renaissance, in London. He is considered a universal genius. It is presented that he had no relation to cruelty of colonialism in the history of world. But postcolonial/racial analysis of his works exposes him as a racist. He established new ideas of white superiority in addition to endorsing preexisting ones. Shakespeare composed 154 sonnets that can be categorized as: Sonnets of procreation (1-17), sonnets addressed to young beautiful man (18-126) and sonnets addressed to dark lady (127-154) who is Shakespeare's mistress. Her beauty is not attractive. She does not possess perfection to that a beloved is generally associated. The sonnets create white privilege and portray people of color as the "other." The speaker is deeply concerned about preserving the treasure of white beauty, whether through the skill of the poet or by convincing the young man to wed a woman and have children.

It is overstated how beautiful he is. The poet strives to immortalize him and his attractiveness by idealizing him. The young guy is the subject among many sonnets, while the black woman is characterized as lustful, unreliable, and thus constructed as an "other." His appearance is similar to that of any African woman who is entirely black—from top to bottom, including her clothes. Additionally, the poet's perspective on these two characters varies. It is possible to see a forgiving attitude toward the bright young person and a damning attitude against the woman. In the sonnets in the youth sequence, the poet is polite, but in the sonnets in the dark lady sequence, he is stern and obnoxious.

The origin of whiteness is slavery. According to Birt, racism historically gave rise to whiteness and continues to define it now. Its societal roots were in slavery,

and racism and white supremacy were forged there (2004). In McClendon's "On the Nature of Whiteness and the Ontology of Race," the same idea regarding the origins of racism is presented. He describes that "the idea of race and the practice of racism are historical / social categories that emerge with the advent of capitalist slave trade and slavery" (McClendon, 2004, p. 214). He proves his assertion that all slaves were black, notwithstanding the notion that all black people were enslaved. In order for slavery to become the sole preserve of Africans and their descendants, the concept of whiteness and the practice of white supremacy were essential and important. Black skin consequently became a symbol of enslavement.

2. METHODOLOGY

There are two kinds of research: qualitative research and quantitative research. The present article is a result of qualitative research that has used the following theorem of Whiteness Studies.

The term "white" is used to describe both peoples with light skin and those who have historically benefited from white skin privilege. Whiteness is a culturally constructed and fabricated hierarchical discourse that maintains that every white thing is by default pure, superior, and innocent whereas every colored or black object is impure and subhuman. It is not merely tied to skin tone; it is a racial identity. This hegemonic social discourse is at once "everything and nothing" (Dyer, 1997, p. 1). It is a social prestige, a social disorder, and a method of treatment. It is a general sensibility, perspective, and mentality. Whiteness not only elevates whites to a superior status but also places them in a position of moral, cultural, social, and economic superiority over non-whites. Therefore, it gives them permission to rob people of color. It is a line that separates the world into two parts, one of which is white and the other of which is colored. Du Bois, while answering the question "but what on earth is whiteness that one should so desire it? I am given to understand that whiteness is the ownership of the earth forever and ever" (Du Bois, 1920, p. 30).

The word "whiteness" traditionally refers to white dominance. It carries the connotation of systematicity. White supremacy indicates that whiteness is a system that, in addition to giving White people preference, is also managed by White people for their own interests. According to Lindner (2018), the term "white" does not simply refer to people with light or fair skin; it also includes people who have traditionally benefited from having a fair complexion. According to sociology professor Leek (2014), whiteness is a collection of behaviors that serve to preserve privilege.

Black American scholars, fully aware of their (black's) marginalized position, were the first to disclose the hierarchies of whiteness. They laid foundation of Whiteness Studies. The main purposes of the discipline are to expose white supremacy and dismantle its functional hegemony. Walker denounced the hypocrisy of white Christian people of America. He contends that the killing of "other" is the core of whiteness (Walker, 1829). Du Bois' narrative condemns the world war imposed upon the world by Whites to get material benefits. He regards the struggle, made by colored nations to expose and stop the cruelties of whiteness, as incomparable to the heinous crime of wars launched by the whites. He concludes that violence is the core of whiteness. Morrison observes that colored people experience prejudice in white society. "Among Europeans and the Europeanized, the shared process of exclusion—of assigning designation and value—has led to the popular and academic notion that racism is a 'natural,' if irritating, phenomenon" (Morrison, 1992, p. 7). Moreover, "the act of enforcing racelessness in literary discourse is itself a racial act" (Morrison, 1992, p. 46). A society that practices racialism and excludes people of color cannot be regarded neutral.

Whiteness is invisible as it is an unmarked identity. Whites generally do not discuss their superiority. Rather they claim that they are anti-racists or at least not racists. It helps them to hide their hegemony. "As opposed to the racialization assigned to people of color, whiteness can be defined by its hyper-visibility, which counter intuitively leads to invisibility" (Lindner, 2018, p. 44). Whites reject their privileging status by stating that whatever they achieve is an individual matter rather than societal/collective one. According to McIntosh (1989) they are taught how to reject the blame of white supremacy. White people would never recognize their status as being white since their acceptance might undermine their supposed superiority, much like how in a patriarchal system the dominant male may show some sympathy to women to boost their standing but he will never compromise on his own dominance. They are specifically instructed not to mention white privilege.

Hall in the critical essay "These bastard Signs of Fair" Literary Whiteness in Shakespeare's sonnets (2003) argues that in early modern writings that were utilized to produce white figures, one can detect an Africanist presence. Different labels like "the unusual," "the outsider," "the stranger," and "the other" are used to establish center's supremacy in order to divert attention from it. A broad concentration on non-Europeans (colored people), such as Africans, Indians, and other non-Europeans, does not suggest that whiteness is a potentially racialized identity. Whiteness is a hidden ideology that is not readily apparent because it is a dominating ideology. Whiteness is expressed through hyperbolic comparison and

is contrasted with allusions to African blackness. The early modern English/renaissance economics of whiteness includes this Africanist presence as an essential component. "Color" is a highly pressured category in European colonialism. The idea of being white is strengthened through reference to African blackness.

The etymology of the word "privilege" is intricate. It derives from the Latin words "prius," which means "one's own," and "lex," which means "law," and implies to exclude oneself from the laws that apply to others. It is worse to be non-white (colored/black) than to commit a crime. Being black makes you a murderer. If you are brown, you are going to be a thief. You will be a chasteness violator if you are of Negro ancestry. Not crime is condemned, but rather blackness. White people's insanity led them to take their own perfection too seriously and for granted, in contrast to other historically dominant cultures. White people have the advantage of having fair complexion, which allows them to advance in society. Privilege is not merely a favorable status that is attained or bestowed by birth. It is a racial system that consistently favors some groups over others. "White privilege and racism are interconnected" (Colin & Lund, 2010, p. 1). This hierarchical structure gives whites dominance and subordinates people of color.

White people are consistently given unjustified benefits, favouritism, and domination in western society. The exaggerated value placed on abstract whiteness through associations with blood, family, and property interests gives white people permission to take advantage of non-white (colored) peoples. The same thing that is bad for Black people is hugely advantageous for White people. Whites in general, and established whites in particular, were able to acquire assets and take advantage of their secure financial position to pass money down from generation to generation. White people profit directly from being white, although indirect benefits happen more frequently. They receive it from their parents, the government, and the state. By dominating others, they take advantage of the social standing that comes with being white. The economic and cultural advancement of whites (Europeans) has been facilitated by the exploitation of non-white people (such as Africans, Asians, and Jamaicans). In turn, this led to the underdevelopment of the exploited

Being a racial identity, whiteness is structured and constructing. In order to perpetuate the system of white supremacy, whiteness can operate in a variety of ways. First, a particular racialized worldview defined by whiteness shapes how white subjects see themselves and the outside world. In addition to simply defining the site of difference, it also specifies a racialized social location of structural advantage that encompasses economic, political, social, and cultural

benefits. Its normalization is its third characteristic. It becomes a common, accepted, and natural phenomenon. Fourth, white people cannot see whiteness. Fifth, whiteness (or whiteness, according to Marilyn Frye) is a firmly ingrained way of being in the world rather than simply being of a light color. Sixth, it is a phenomenon with socio-historical roots that is expanding in scope.

Being white is a deliberate manner of being in the world. The thing is conscious. It is a worldview, a set of guiding principles, and a manner of life that fits the definition of bad faith. Birt (2004) defines “whiteness” in terms of bad faith. A self-deception or a falsehood to oneself is called bad faith. Even though some individuals believe that bad faith is a personal and entirely internal concern, it is impossible to believe that whiteness, given how many people practice it, is entirely internal. Whiteness's self-deception denies the freedom of others. Whiteness is the dominating race's bad faith. It is privileged people lying to themselves. It is an unauthentic notion in the social order.

One race or nation is viewed as superior and the other as inferior based only on skin color. Creating a lower-class black identity automatically produces a higher-class white identity. In this hegemonic order, white superiority rules over others. They exhibit prejudice, contempt for inferiority, and discrimination.

Whiteness becomes discriminatory if it is limited to only skin tone or articulated in phenotypic terms. It keeps out of the circle of whiteness everything and everyone that is not white. Non-Whites are pushed to the periphery by it. It alienates black people and marginalizes blackness. Tawny and brown people, like black people, are devalued. It only centers white persons and those with light skin colors. In order to victimize and exploit them, their resources, even their labor force, it dehumanizes people of dark skin tones (any colored race other than white).

Identity and property are intertwined concepts. Whiteness was first created as a racial identity before becoming a kind of property. Property refers to both the things that people own and the rights that people have over those things. In metaphysical terms as opposed to physical ones, property may be a right rather than always being a thing. Whiteness is still regarded as property even if it is thought of as a nonphysical entity. Being white is more than just a legally recognized property interest. It is a way of expressing one's self. It is a sense of self in psychological, personal, and intrinsic domains. However, it is property in the extrinsic, legal, and public domains. A person's legal position as a free person or a slave depends on their level of whiteness. To maintain the prestige of being white, severe standards have been created by white people. One who is white is white and therefore free, while one who has some color is black and at the very least becomes a slave to whites. Additionally, whiteness satisfies all of a

property's functional requirements. The law accords owners of whiteness the same status and advantages as it does to owners of other types of property. Whiteness fits any definition of property, including the power to exclude others, use and enjoyment of the property, and alienability of the property. The fact that whiteness is a bad sort of property is likewise a fact.

Normativity is the occurrence in human society where some behaviors or outcomes are classified as good, desirable, or permissible and others as evil, unwanted, or impermissible. Whiteness hides behind normativity. From a sociological perspective, being white is the standard for social acceptance. The norms of acceptable conduct and decorum are established by white people. Any departure from these norms is considered abnormal.

3. DISCUSSION

The sonnets written by Shakespeare's lyrical pen are examined in this section to show how the poet created a distinction between his lovely friend and the dark lady. These sonnets contain a racial element that demands exploration. Shakespeare has created an idealized portrayal of the brilliant friend and morally diminished the Dark Lady. While playing different characters, a very diverse attitude had been taken. The contrast between the characters is further emphasized by the unequal number of sonnets assigned to the young bright buddy (who is detailed in full length in 126 sonnets) and the Dark Lady (to whom only 26 sonnets are given). Further consideration must be given to Shakespeare's employment of a different tone in each sonnet sequence (the sonnets of the young man and those of the dark lady).

Shakespeare depicts his friend as being extremely sparkling and bright. He is a close friend of the poet. He is nature's "fairest creature" (Shakespeare, 2009, p. 2) ever created. He is endowed with "bright eyes." Shakespeare refers to him as the "rose of beauty" who never withers. He has been portrayed in this metaphor as a lovely, tender, and alluring creation of God. The face of a friend is compared to "beauty's field". The word "April" and expressions like "fresh repair" and "thy golden period" attest to his youth, vigor, and capacity for duty performance. The poet compares the friend to the sun in a metaphor. During the course of a day, the sun goes through three stages: rising, reaching its peak, and setting (decline). Shakespeare compares his friend to the sun at its brightest during "in thy noon," when it is illuminating and enlightening the land. He has been compared to "summer," which is a season in London that is very appealing and endearing and features bright sunshine and moderate temperatures of 21 degrees Celsius on average. Sonnet 18 more highly idealizes and glorifies his beauty. Shakespeare

ponders if it would be appropriate to compare him to a lovely summer day. "Shall I compare thee to a summer's day? / Thou art more lovely and more temperate" (Shakespeare, 2009, p. 10). A summer day may be overly warm or cloudy, or both. Storms could occur on a summer day. The length of a summer day is quite limited.

Shakespeare's desire to protect his friend's beauty for future generations is clear from the first seventeen sonnets. Beauty becomes a matter of lineage. People prefer to watch him closely because he is so stunning and alluring. Shakespeare refers to him fairly in the final couplet of sonnet 6 in a very straightforward and direct manner. He states that; "Thou art much too fair" (Shakespeare, 2009, p. 4). The poet declares that the heart is skilled in its own craft and that the eyes have their own skills. The poet's eyes are able to observe his external beauty, including his facial beauty. The eye's function is to observe physical attractiveness. Only the poet's heart can perceive the beauty and sensitivity of his heart. His inner beauty and his character's attractiveness can only be grasped by the heart. His whiteness has a double effect; he is appealing on the inside and out. Shakespeare contends that the friend is entirely fair and intelligent whether observed with the eyes. Shakespeare uses all of his exaggeration to laud and adore his friend. He seemed concerned that the future generation won't accept his friend's truthful definition of beauty as accurate. He therefore hesitated to boast over his friend's beauty.

"If I could write the beauty of your eyes,
And in fresh numbers number all your graces,
The age to come would say this poet lies,
Such heavenly touches never touched earthly faces."
(Shakespeare, 2009, p. 10)

Shakespeare had justified his glorification and grace in his depiction of his friend extremely skillfully. To give the impression that the poet was writing a true account, he asserts that he is only describing "half" of his "parts". He motivates his friend to wed and have a beautiful son who may testify the truth his description.

Shakespeare idealizes the brightness of his male friend and paints him as a dazzling being. Shakespeare creates an identity through his brilliance, which becomes white when Shakespeare denigrates a woman with a dark complexion known as the Dark Lady. Bright is a pun on the word "white." White and bright almost conjure up the same image in the imagination. Shakespeare compares the friend's beauty to a woman's beauty in order to create a highly positive image of the friend. The friend is as attractive as a woman could possibly be. He also has a woman's kind heart inside of him. But this vivid image becomes even whiter, when the poet says that:

“A woman’s gentle heart but not acquainted
With shifting change as is false women’s fashion,
An eye more bright than theirs, less false in rolling.”
(Shakespeare, 2009, p. 11)

His character has been stabilized. He does not have a propensity of indulgence that is typical of false women. This indulgence is one of the major characteristics of the Dark Lady.

Shakespeare creates a youthful figure that is exalted and boastful. He poses as someone with bad luck in order to lend favor to his friend's story. And he offers his friend as a prized possession of his. What fate had taken from him, his friend can make up for. When he suddenly starts to think about him while he is passive and depressed, his situation improves and he can now brag like any other fortunate person. The poet finds solace in his companion and his friendship. He dislikes changing his position with kings because the friend's thoughts are so precious.

“For thy sweet love remembered such wealth brings,
That then I scorn to change my state with kings.”
(Shakespeare, 2009, p. 16)

Shakespeare presents his young friend as temptingly gorgeous that beholders’ eyes follow him. He is such a manifestation of beauty that those who see him are drawn to him. “For still temptation follows where thou art” (Shakespeare, 2009, p. 22).

The four elements of earth, water, air, and fire were thought to make up the human body during the Early Modern era. The air and fire were seen as lighter elements whereas the earth and water were heavier and grosser. A person was thought to be more refined if he had a higher proportion of lighter elements, while someone with a lower proportion of lighter elements and a higher proportion of heavy materials was thought to be less refined. Shakespeare suggests that he is formed of heavier components and is therefore slow-moving in sonnet 44 by using the terms "Sea and land" and "Earth and water." While he claims that his friend is made up of lighter parts in sonnet 45. The poet constructs a refined picture of his friend according to the prevailing notions.

“The other two air, and purging fire,
Are both with thee.....”
(Shakespeare, 2009, p. 24)

Shakespeare is perplexed by his friend's composition. Typically, a person only has one face or one distinguishing characteristic, but the friend has "millions of strange shadows." In Greek mythology, Adonis was a gorgeous man. The goddess of love fell in love with him because he was so stunning. Adonis is not more

handsome than the poet's friend. If Adonis were to be described in words, he would be the friend's imitation.

Shakespeare's sonnets from 127 to 152 describe a woman known as The Dark Lady. The sonnets are referred to as Dark sonnets and are part of the Dark Lady Sequence. These poems create a woman's black visage. Her character is equally as black as her skin tone. The Dark Lady's description sets her apart from the sonnets about lovely youth. While the Dark Lady is obviously sexual, the Bright Youth is an embodiment of purity, and his picture is founded on the reality (as the poet asserts). She has been portrayed as a passionate woman with unquenchable sexual desires. Christian culture employs a symbolic language. White, light, and bright colors stand for virtue, chastity, and even Christianity itself, while black symbolizes vice, immorality, and sexuality. Shakespeare frequently employs black to contrast bright. The sonnets as a whole have the appearance of a morality play where the reader studies the good and bad characters. The sonnets illustrate two extremes. The black, immoral, lustful, and seductive lady had been distinguished from a very charming, appealing, and bright character.

The physical appearance of the Lady that Shakespeare draws is dark/black that contrasts with beauty of young friend. Her complexion is black. Her eyes are "raven black". Her curly hairs are compared to wires that grow on her head. Her cheeks lack redness of roses that is a prominent quality of poet's friend who possesses rose's odour in his character. Her lips are also not red. Even the complexion of her whole body is muddy; "why then her breasts are dun." Her eyes "have put on black" (Shakespeare, 2009, p. 67) and the word "mourn" is used in the sense of a black dress. Her complete portrait becomes black from head to toe. The condition of her figure gets worse when the poet devalues her character. To destroy her purity/chastity her inner self is regarded black; "in nothing art thou black save in thy deeds" (Shakespeare, 2009, p. 67).

He puts her in an unflattering light. For instance, her black hair is referred to as "black wires." In order to disparage his mistress, he uses examples of objects that are universally recognized as being beautiful and contrasts her to them. Despite all of these flaws, he still asserts his love for her, perhaps to satisfy a sexual desire he has for her or to establish his loyalty and position above that of her.

The poet depicts how common people view the black lady, therefore the phrase "fairest" is mocking her appearance. "Yet in good faith some say that thee behold, / Thy face hath not the power to make love groan." (Shakespeare, 2009, p. 67) The face of the beloved is not attractive. It has no such features that can attract the attention of the beholder. In the poet's mind, something was buried.

Additionally, he has been masking her improper behavior. He considered a black, hideous face to be beautiful. Now the poet can communicate his innermost ideas. He clearly states that her voice, taste, and smell are also unattractive, in addition to her black and terrible appearance, which can make someone sigh.

Nor tender feeling to base touches prone,
Nor taste, nor smell, desire to be invited
To any sensual feast with the alone.”

(Shakespeare, 2009, p. 72)

Shakespeare promises a conditional compliment for the black woman while she describes the erratic character of her own heart. The poet will praise the disinterested mistress if she shows sympathy or engages in sexual activity with him. He can disregard the fact that she has a dark skin. The poet's perspective is different; although it was forgiving toward the bright young person, it became constrained against the dark woman.

“To mourn for me since mourning doth thee grace,
And suit thy pity like in every part.
Then will I swear beauty herself is black.”

(Shakespeare, 2009, p. 67)

Shakespeare has skillfully painted her in a lustful portrayal. In the Elizabethan era, the word "Will" was used to refer to lusty appetites. She is also known as "covetous," which refers to her insatiable passion. Shakespeare creates such a lustful and seductive image of her that her behavior takes on the characteristics of a "usurer" whose sexual desires are never satisfied

The youth/friend is described by an adjective with a positive connotation, whereas the dark lady is described by an adjective with a negative connotation. The poet wishes to deliver his higher-status companion from the grasp of the unsavory, immoral, and lowly-status woman. The poet has characterized the dark lady as a loose character woman. She has been presented as a whore; “Be anchored in the bay where all men ride” (Shakespeare, 2009, p. 69). The poet conjures a hypocritical character of the dark lady who conceals her illegal love affairs “to put fair truth upon so foul a face” (Shakespeare, 2009, p. 70).

Shakespeare describes the youth and the dark lady's apathy using the double standard. In the case of youth, he speaks in a soft and forgiving manner. While in the instance of the dark woman, he castigates her and uses a harsh tone. It is clear that the poet has a forgiving attitude toward his friend. The friend has entered an illicit relationship with the mysterious woman. Shakespeare, however, does not mock him. He accepts it courteously and doesn't pay attention to his friend's offence. Shakespeare's tone, however, changes to one of extreme hatred for the dark woman.

Shakespeare recommends that they should cut ties with one another because he is so concerned about the friend's reputation. It is a fact that their "undivided loves are one," the "twaining" process is merely for show. The poet offers himself as a sacrifice. Publicly, they have split up. The black woman is of little significance to the poet because he only wants to use her as a sexual object. His mistress is in the friend's possession. Although it doesn't bother the poet, it is intolerable for him to see his friend being held captive by a dark, lustful, and ugly woman.

4. CONCLUSION

One indicator of racial identity has been whiteness. Shakespeare creates a white identity for the young male friend in his sonnets. He ethically denigrates the black lady while idealizing the fair friend. In contrast to the low and immoral dark lady, he creates a lofty identity for white male friend. The presence of the dark lady as well as her negative description and positively good portrayal of bright friend make the sonnets racial. A lusty depiction of a black African Dark Lady has been created, while an excessive description of a brilliant friend's hesitation to marry and touch even his wife has been used to produce an image of that friend's purity. Shakespeare creates a clear distinction between virtue and evil using the colors white and black. He draws a distinction between the morally corrupt nature of African blackness and stunning beauty.

He has degraded blackness by depicting the immoral Dark Lady while idealizing, immortalizing, and eternalizing whiteness in the shape of his sparkling buddy. His attitude fluctuates between being concerned on the one hand and becoming uncaring on the other. He forges a sincere, devoted, and tender bond with his white friend. His mistress and friend have both betrayed him by getting involved in an adulterous relationship. Shakespeare pardons and overlooks the wrongdoing of the brilliant buddy but despises the Dark Lady. Shakespeare has in one way or another, by hooked or crooked, privileged whiteness. In order to make his friend everlasting in his poems, he inflated his friend's beauty and fairness. He will be remembered as long as there are humans on the planet. He builds the superiority and whiteness of his friend using elaborate conceits and analogies. He devalues blackness where he exalts the gleaming image of whiteness.

The friend's favorable traits are extolled to the highest degree. Shakespeare overemphasized the dark and bad aspects of passion in the Dark Lady, while exaggerating the friend's positive traits. The Dark Lady indicates the presence of an African character. The Dark Lady has only been described in the worst possible terms. Her actions mirror her skin in being dark. She is shown as a blatantly sexual woman. She is unable to satiate her sexual appetite. She is not

dependable or trustworthy. She is unfaithful. She regularly tells lies. She's been portrayed as a seductress. Shakespeare creates for her the stereotype of a prostitute. She has turned triple whore. She is excluded on three different levels: first, as a woman, she is pushed out of the centre of masculinity; second, as an African American woman, she is pushed out of the centre of white beauty; and third, as a lusty and sexual woman, she is separated from chaste women.

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