

1. WRITE A CRITICAL NOTE ON SIDNEY'S LOVING IN TRUTH.

LOVING IN TRUTH is Petrarchan in spirit and form. The sonnet is distinguished by its innovation and originality. It is about unsuccessful love as Petrarch writes about disappointed love for his beloved Laura, Sidney writes about the sorrow and disappointment in love about Penelope Devereux. His love poem is different from that of Spencer who writes about successful love for Elizabeth Boyle.

Sidney maintains Petrarchan octave – sestet division marked by caesura signifying the change in the thought movement. Moreover Sidney shifts Petrarchan theme in the poem by enriching it to the Renaissance debate on Art v/s Nature in the literary creation. Another convention of sonnet writing has been deviated by Sidney: Petrarchan sonnets are written in iambic Pentameter but LOVING IN TRUTH by Sidney is written in iambic hexameter. The variation in the rhyme scheme is also innovative, – abab, abab, cdcd, ee. Thus Sidney stands midway between Wyatt and Shakespeare. In spite of Petrarchan spirit, Sidney does not merely record the graph of cumulative progress of two souls engaged in love, he also puts up invaluable theoretical concerns and shares them with the readers. Sidney's impersonification as Astrophel is indicative of his negative capability and artistic detachment which is required for great art. LOVING IN TRUTH is not only a love poem but also a theme of writing a love poem. Many sonneteers in Elizabethan age foolishly imitated Petrarch and failed to write a genuine love poem. They did neither followed the classical rules of imitation nor they could express the genuine expression of heart. In Sidney's poem the imaginary lover Astrophel is unable to express his own feelings in the proper way. He suffers like a pregnant woman who is trying to give birth to her child by nourishing the child in the womb. Astrophel imitates the earlier poets and at last feels that – "words come halting forth wanting invention's stay".

The muse does not inspire him but hinders him for violating the Renaissance theory of poetic composition: 'fool look in the heart and write'. One of the typical problems of Sidney's age balancing classic rhetoric and humanist sentiment, art and eloquence.

In this opening sonnet of "Astrophel and Stella" Sidney beautifully balances it.