The overall theme of sonnet 40 is Drayton’s everlasting pain that is caused by his love for some unknown body. Among other literary devices he uses a variety of rhetorical schemes to emphasize his anguish and draw deeper emotion and understanding from the reader. In the first quatrain of the sonnet Drayton uses parallelism, ellipsis, and anaphora to link together the metaphors that his body and emotions are like the blacksmithing tools. However he does this in an interesting way by only using anaphora and ellipsis for the first three lines, and on the fourth line excluding the word ‘My’ in relation to ‘Love’ and in it’s place add ‘is’, there ending the rhythm created by the ellipsis, to signify that he does not govern his own emotions when it comes to love and to emphasize it’s importance to the sonnet, considering the rest of the sonnet details his suffering and toil due to his inability to stop loving this unknown person. Then by using parallelism in the first four lines he is able to associate the fourth line to the first three despite the absence of anaphora and ellipsis. Drayton also uses hyperbaton continuously through the poem to interrupt the reader’s flow and cause them to spend more time understanding each phrase. Through his use of hyperbaton he is able to elongate the time spent reading about his struggles and suffering through love. For example, Drayton says ‘Toyling with paine, my labour never ceaseth’, this gives the reader the same feelings of toiling and endlessness. Drayton also uses hyperbaton to always introduce his emotions or senses first before comparing them to blacksmithing tools. In this way he is able to keep consistency and rhythm throughout the sonnet and keep the clear relationship in the readers between his emotions and the blacksmithing tools. In the couplet each line is dedicated to a different Greek myth of torment, both myths having to do with circular motions, either ‘roll[ing] the stone’ or ‘turn[ing] the wheel’. By the speakers use of chiasmus in this couplet Drayton reinforces the cyclical nature of his torment.

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| , / , / , / , / , /  MY heart the Anvil where my thoughts doe beat;  , / , / , / (, ) , / , / |
| My words the Hammers fashioning my Desire;  , / , / , / , / , / |
| My breast the Forge including all the heat,  / , , / , / , / , / |
| Love is the Fuel which maintains the fire.  , / , / , / , / , / (,) |
| My sighs the Bellows which the flame increaseth,  / , , / , / , / , / (,) |
| Filling mine ears with noise and nightly groaning.  / , , / , / , / , / (,) |
| Toiling with pain, my labour never ceaseth;  , / , / , , / / , / (,) |
| In grievous Passions, my woes still bemoaning.  , / , / , / , / , / (,) |
| My eyes with tears against the fire striving,  , / , / , / , / , / (,) |
| Whose scorching glede, my heart to cinders turneth: |
| , / , / , / , / , / (,) |
| But with those drops, the flame again reviving  , / , / , / , / , / (,) |
| Still more and more it, to my torment burneth.  , / , / , / , / , / |
| With SISYPHUS thus doe I roll the stone,  , / , / , / , / , / |
| And turn the wheel with damned IXION. |

Works Cited:

“Sonnet 40” Michael Drayton 1563-1631