

Reading through the style in John Keats's "On the Grasshopper and Cricket"

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Abstract. This article intends to delve into the style in John Keats's "On the Grasshopper and Cricket", probing its versification, diction, as well as imagery and figures of speech. This Keats's sonnet will be studied using Gabriele Griffin's view on a textual analysis, and this study adopts S.H Burton's concept of style in relation to ADP Briggs's that of English sonnets. The analysis results mainly in the poetic prosody of the sonnet, and it can be concluded that although the sonnet is deemed less renowned, it distinctively designates the poet's stylistic development. After all, it is recommended that further research produce, among others, musical annotation to bridge sonic gaps.

Keywords: diction; English sonnets; figures of speech; imagery; versification

Abstrak. Artikel ini bertujuan untuk mengkaji gaya bahasa dalam puisi John Keats yang berjudul "On the Grasshopper and Cricket", dengan menelaah struktur bait, pilihan kata, serta imaji dan gaya bahasa yang digunakan. Soneta karya Keats ini akan diteliti dengan mengacu pada pandangan Gabriele Griffin mengenai analisis tekstual, dan kajian ini mengadopsi konsep gaya Bahasa S.H. Burton yang sejalan dengan pandangan A.D.P. Briggs mengenai soneta Inggris. Hasil analisis terutama berfokus pada prosodi puisi soneta tersebut; dan dapat disimpulkan bahwa meskipun soneta ini dianggap kurang terkenal, soneta ini secara khas menunjukkan perkembangan gaya Bahasa sang penyair. Pada akhirnya, disarankan agar penelitian lebih lanjut menghasilkan, antara lain, anotasi musikal untuk menjembatani kesenjangan unsur bunyi.

Kata kunci: bahasa kiasan; pencitraan; pilihan kata; soneta Inggris; struktur bait;

INTRODUCTION

John Keats's "On the Grasshopper and Cricket" is frequently regarded as a favorite within his works; Keats is celebrated more for his other poems, among others "Endymion" and "Lamia". A closer examination on mythology and history, however, reveals that Keats's poem is worth studying. The study on meteorology and myth in Keats's sonnet affirms its worth (Comet, 2024, p.1). This study affirms the sonnet's worth. The sonnet is celebrated as the poetry of earth, a concept introduced by the myth of Tithonus. The mythical figure was granted eternal life, but not eternal youth; in the end, he transformed himself into either a grasshopper or a cricket. This mythical allusion introduces an ambivalent aspect to the sonnet's seemingly direct celebration of nature's perpetual style. Nature is alluded to here for transformation: an immortal figure of myth changed himself physically into an overlooked creature, an insect. The transformation designates poetically not only tropes, but also forms and words in the sonnet. In addition, the sonnet was written in 1816, the year without a summer, marked by the Mount Tambora eruption and consequent ecological disruption. The sonnet frames its picture of nature's nurture within an engaging environmental and cultural setting. This historical

allusion introduces a certain aspect to the sonnet's positive, straightforward remembrance of nature's unending style. Nature is alluded to here as destructive: a volcanic eruption partially altered the earth's landscapes and climates. The destruction also poetically designates the forms, words, and tropes in the sonnet. The transformation and destruction have provided contexts for Keats's poetic style. These two contexts underscore Keats's early exploration of themes that would come to define his skilled poesy, including relations among forms, words, and tropes.

Recent studies on Keats's sonnets offer valuable insights, but they leave gaps regarding poetic style in "On the Grasshopper and Cricket". A formalist analysis provides a close reading of sonnet imagery and thematic cycles, such as life and death (Baumgartner, 1959, pp. 11-14); while another analyst explores sonnet form and the thematic role of winter as a crisis, emphasizing the relationship between form and function, including volta placement and sestet length (Fitzgerald, 1987, 59-83). Besides that, a Romantic reviewer contributes a study of sonnet form debates and the complexity of Keats's rhyme schemes (Lodge, 2012, pp. 533-554); and another reviewer offers syntactic and tense-based analyses which inform tonal effects (Williams, 1969, p. 12). However, none of these studies delivers a line-by-line form analysis of "On the Grasshopper and Cricket." Moreover, there is a lack of research addressing the sonnet's choice of words. Imagery remains notably underdeveloped, and the framing of the sonnet's stylistic features, are also insufficiently explored. Thus, a study on the form, choice of words, as well as imagery and figures of speech designating the poetic style in the sonnet might not hitherto be present yet.

The focus on the style in Keats's sonnet might not be so easy to fix that the following three studies on Keats's sonnets lack attention to the versification, diction, as well as imagery and figures of speech in the sonnet. The first study focuses on Keats's major odes and related critical issues, such as chronology, indolence, mood, reality, and acceptance, but it does not mention, quote, or analyse "On the Grasshopper and Cricket" (Myers, 2013, pp. 99-113). As a result, the writer concludes that there is no basis in the study for describing the style in the sonnet. The second study does not actually discuss "On the Grasshopper and Cricket", or its style; instead, it focuses on broader Keats criticism, such as the trash/museum metaphor, cultural capital, and later critical responses (Rovee, 2008, pp. 993-1022). The writer believes that it refuses to analyse the sonnet's versification, diction, imagery, or figures of speech. The last study does not actually discuss Keats's "On the Grasshopper and Cricket" in terms of versification, diction, imagery, or figures of speech, and it does not quote or analyse the sonnet; instead, the references to Keats are about his broader influence and reception in later poets' work (Miller, 2018, pp. 108-121). So, the writer concludes that no text-based analysis of the specific sonnet can be made from the last study.

This study aims to fill the gaps by conducting a practical analysis of "On the Grasshopper and Cricket," examining how the line formation, designated words, as well as imagery and speech figures, designate the style in the sonnet. It will investigate the formation of the lines to elucidate the sonnet's versification; explore the choice of words to determine its diction; and explicate the imagery and figures of speech in the sonnet to disclose its tropes. Additionally, the study will relate the tasks in the analysis so as to construe the style in the sonnet. By doing so, it seeks to ease the reading of Keats's sonnet and contribute new perspectives to sonnet studies. Readers of the sonnet might not find it as easily readable as they wish, so this study attempts to describe how the lines in the sonnet are formed; how the words in it are selected for their denotation and/ or connotation; and how the words have literal and/ or literary meanings to be interpreted as imagery as well as such figures of speech as a metaphor, personification, paradox, and irony. The writer affirms that a metaphor substitutes a word or group of words for an idea in another word or group of words; besides that, personification attributes a human capacity to an inanimate object. Likewise, the writer upholds the

concept that both paradox and irony work on contradiction. Whereas in a paradox, what is deemed to be false turns out to be true; in an irony, conversely, what is deemed to be true turns out to be false.

The significance of this study lies in its potential to enrich literary studies on Keats by unveiling the nuanced style embedded in this often-overlooked sonnet. Numerous studies have been done, mostly on extrinsic aspects of the sonnet. Myth and history have, among others, served as the extrinsic aspects in the aforementioned studies. Unlike those studies, this study will disclose its intrinsic aspects, namely the sonnet's style, consisting of the versification, diction, as well as imagery and figures of speech. In other words, this study will by itself become amplification for the existing studies of Keats's sonnet. It will also advance methods in sonnet analysis through refined versification, diction, and tropes; and inform pedagogical strategies by clarifying the sonnet's stylistic approaches. The sonnet will be analysed textually, so its line formation, choice of words, and figurative language will be clarified through interpretation. Thus, the analysis of each element of the sonnet's style will be the writer's task, involving interpretation of how the element is written in the sonnet.

This study integrates the line formation for versification, the chosen words for diction, and the imagery and figures of speech for tropes. The versification, diction, and tropes become the scope of this study, on which the writer's task will focus. This multi-task approach will enable a practical study of the style in the sonnet. In this study, the writer's task can be taken as a literary practice, so readership of the sonnet will be engaged of how the line formation, the chosen words, and the imagery and figures of speech are interpreted. Accordingly, the task not only adopts a literary theory, but it also applies a literary practice.

METHOD

Elucidating the style in Keats's sonnet, the writer in this study adopts S.H Burton's criticism of poetry in addition to A.D.P Briggs's view on English sonnets. The writer chose to adopt Burton's criticism in this study because it is practical, so he is assured that it can be put into the literary practice. The writer expects that every reader of the sonnet can repeat after he elucidates the style by herself/himself. Based on Burton's criticism, there are three elements of style, namely versification, diction, as well as imagery and figures of speech; in addition, based on Briggs's record, there are two major kinds of sonnet: Italian and English sonnets. Concerning Brigg's record, this study is expected to classify whether Keats's sonnet, along with its style, belongs to Italian, English, or neither of the two sonnet kinds. In its elucidation, the writer applies Gabriele Griffin's method of textual analysis, where interpretation becomes central to the method of study. In this study, the writer did a prosodic as the textual analysis of the text since this study is carried out through elucidation of a sonnet's text. The writer's interpretation of the elements of style in Keats's sonnet, in this sense, holds the key to his elucidation of the versification, diction, as well as imagery and figures of speech in the sonnet's text.

Versification focuses on how a verse is built, with its key concept on lineation, covering verse pattern identification through line scanning. It examines the sonnet's formal musical structure: how metre, rhythm, line breaks, and stanza patterns shape meaning and feeling. Versification is designated with scansion of lines to establish the prevailing metre; record of metrical substitutions; relation of lineation and enjambment to pacing and surprise; display of how stanza form and rhyme scheme support the sonnet's argument or mood (Burton, 1950, pp. 34-76). In practice, the writer scanned each line of the sonnet for rhythm and metre pattern as well as rhyme scheme, designating the versification. The rhythm pattern is made of a recursive group of feet in one line of the sonnet, where one poetic

foot comprises a combination of one accented and one unaccented syllable. Scanning the line, the writer interpreted the alteration of the accented and unaccented syllables in it to figure out the rhythm pattern.

Diction focuses on how words are chosen. Its concept includes idioms, and involves close word analysis through rewriting exercises. It is the critic's study of the poet's word choices, and how those choices create tone, register, and precise meaning. Diction is designated with isolation of key words and track on their semantic range and associations; distinction of literal from figurative senses and display of how diction narrows or widens meaning; relation of diction to tone and to the sonnet's intended audience or persona; evaluation of whether a word's sound reinforces its sense (Burton, 1950, pp.77-96). Working on the diction, the writer chose idiomatic expressions written in the sonnet to be associated with their meanings. Then, the writer distinguished literal from figurative senses in a word, and evaluated whether how the word sounds amplifies its meaning.

Imagery and figures of speech focus on how language creates images and meaning. Their scope includes metaphor, simile, symbol, personification, synecdoche, irony, and paradox, and involves trope identification through figure-by-figure analysis. They are the imagistic and rhetorical devices by which the sonnet makes thought visible and felt. Imagery and figures of speech are designated with identification of each figure and explain its literal and figurative layers; inquiry of how an image organises the sonnet's argument or emotional movement; distinction of ornamental figures from those which are structural, *i.e.*, essential to meaning; and consideration of tone produced by figures, *e.g.*, a sustained metaphor can create intimacy or estrangement (Burton, 1950, pp. 97-119). In this study, the writer identified figures by which words in the sonnet provoke human beings' five senses. Using his interpretation, the writer will describe how words in the sonnet resemble imaginative figures in the mind of a reader of the sonnet.

Furthermore, the sonnet itself is a fourteen-line lyric poem, highly structured with rhyme schemes. There are two most common sonnet forms, namely the Italian and English sonnets. The Italian, or Petrarchan, sonnet is structured of an octave, rhyming in *abba abba*, and a sestet, rhyming in *cde cde* or *cde cde*, with a tone shift between the octave and sestet. The English, or Shakespearean, sonnet is structured of three quatrains, rhyming in *abab cdcd efef*, resolved or overturned in the final couplet rhyming in *gg*. The sonnet was initially love-focused, but it later expanded to concern religion, politics, nature, science, and everyday life (Briggs, 1999, pp. v-xii). Considering the structure together with the rhyme scheme of Keats's "On the Grasshopper and Cricket", the writer sought to see whether Keats's sonnet can be classified as an Italian or English sonnet; or, the sonnet could not be classified as either of the two kinds of sonnet, which would signify particularity of style in the sonnet. The particularity should by any means reserve the sonnet's worth.

A prosodic analysis, moreover, is the close study of texts, either literary or cultural, to uncover meaning, structure, and effect. The prosodic analysis emphasizes how language, form, and context shape interpretation. The analysis focuses on the text itself rather than external factors, such as author biography and historical background. It examines linguistic features, such as diction, imagery, and rhythm; in addition, it approaches methodologically, among others, to a detailed analysis of passages to reveal layers of meaning. Accordingly, this type of analysis is applicable in literary criticism of poetry, fiction, and drama (Griffin, 2005, pp. 151-168). In this study, the writer applied a prosodic analysis of Keats's sonnet, as it is relevant to the criticism of poetry which he adopted. He elucidated the sonnet's text literarily to disclose its meanings, and his elucidation highlighted how the versification, diction, as well as imagery and figures of speech, shaped his interpretation of the style in the sonnet.

It can be deduced from the paragraphs above that interpretation will be involved in the elucidation of the style in Keats's "On the Grasshopper and Cricket", denoting that the analysis will involve interpretation of versification, diction, as well as imagery and figures of speech in the sonnet. In this study, the writer applied the same procedure to his elucidation; that is, involving interpretation to read through the style in Keats's sonnet. The paragraph below will briefly describe tasks that the writer took to elucidate the style in the sonnet.

First of all, the writer identified the lineation of the sonnet to designate its versification, incorporating the sonnet's rhythm and metre pattern as well as rhyme scheme. Then, the writer analysed how words are chosen to be idiomatic in the sonnet to designate its diction, selecting words with literal meanings from those with literary meanings. Later, the writer classified the figures of speech in the sonnet as simile, metaphor, personification, irony, and paradox to identify each type, explaining how each figure organises an argument. Next, the writer examined the sonnet in detail, analysing its specific features. Finally, the writer related the three aforementioned tasks so as to read through the style in the sonnet. Following each of the writer's tasks in this study, the reader of the sonnet should be able to read through its style. The writer, however, would not claim that his elucidation was the sole textual analysis of the elements of style in the sonnet; he realised that research gates for further studies on the sonnet would remain wide open for researchers in the future.

RESULTS AND DISCUSSION

Some studies on Keats's "On the Grasshopper and Cricket" result in source materials which do not discuss at all, and therefore cannot support any analysis of the sonnet's versification, diction, imagery, or figures of speech. One text only covers Keats's reactions to criticism of *Endymion*, reviews in *Blackwood's* and the *Quarterly*, and related biographical and critical context (Briggs, 1945, p. 1106), so any stylistic analysis of the sonnet would be unsupported by the given source; whereas another text focuses on Keats's letters, his admiration for Shakespearean intensity, compressed imagery, empathy, impersonality, and melancholy in poems, such as "La Belle Dame Sans Merci," "Ode to a Nightingale," "Ode on a Grecian Urn," and "Bright Star" (Pack, 1984, p. 175); the writer concludes that, because the sonnet is absent from the text, no valid analysis of its versification, diction, imagery, or figures of speech can be made from the provided source alone. There is a text which does not discuss Keats's "On the Grasshopper and Cricket" at all, and therefore it provides no basis for analysing its versification, diction, imagery, or figures of speech; instead, it focuses on "When I Have Fears" and its relation to Shakespeare's Sonnets 30 and 73, noting themes like dramatic situation, the movement from feeling to thought, and the mind's role in overcoming despondency and returning to writing (Dulek, 1980, pp. 203-208); in addition, there is another text which does not address "On the Grasshopper and Cricket", but it focuses on Keats's major odes, their order, dating, and critical interpretation, along with references to other April–May 1819 poems, such as "La Belle Dame", "To Sleep", "Bright Star", and a Dante's sonnet (Gleckner, 1965, 577-585); the writer concludes that the text given cannot describe the versification, diction, imagery, or figurative language of Keats's "On the Grasshopper and Cricket".

The style in Keats's "On the Grasshopper and Cricket" is elucidated through the sonnet's versification, diction, as well as imagery and figures of speech. The versification incorporates the rhythm and metre pattern as well as the rhyme scheme, conducted through lineation by scanning the sonnet's lines. The writer's scansion of the lines will appear below, and the following text of the sonnet is faithfully adopted from *John Keats The Major Works* (Cook, 1990, p. 53):

x / x / x x / (x /)		
The poetry of earth is never dead:	a	
x / x / x / x / x /		
When all the birds are faint with the hot sun,	b	
x / x / x / x / x /		
And hide in cooling trees, a voice will run	b	
x / x / x / x / x /		
From hedge to hedge about the new-mown mead;	a	
x / x / x / x / x /		
That is the Grasshopper's—he takes the lead	c	
x / x / x / x / x /		
In summer luxury,—he has never done	d	
x / x / x / x / x /		
With his delights; for when red out with fun	d	
x / x / x / x / x /		
He rests at ease beneath some pleasant weed.	c	
x / x / x / x / x /		
The poetry of earth is ceasing never:	e	
x / x / x / x / x /		
On a lone winter evening, when the frost	f	10
x / x / x / x / x /		
Has wrought a silence, from the stove there shrills	g	
x / x / x / x / x /		
The Cricket's song, in warmth increasing ever,	e	
x / x / x / x / x /		
And seems to one in drowsiness half lost,	f	
x / x / x / x / x /		
The Grasshopper's among some grassy hills.	g	

The versification of John Keats's "On the Grasshopper and Cricket", the writer observes, is marked by a rather consistent use of iambic pentameter throughout the sonnet, where each line follows a rhythm of five metrical feet, with each foot consisting of an unstressed syllable followed by a stressed syllable. Perhaps the only inconsistency in metrical foot lies on line 9 as it is deemed a feminine, hypermetrical line, instead of a perfect iambic pentameter. Somehow, almost all of this metrical pattern aligns with the traditional sonnet form, lending a steady, flowing cadence that supports the sonnet's thematic exploration of nature's perseverance. The writer also notices that the rhyme scheme

of the sonnet, *abba cddc efgefg*, deviates from the conventional patterns typically associated with either the Italian (Petrarchan) or English (Shakespearean) sonnet forms. Instead, it presents a hybrid or irregular pattern which reflects Keats's innovative approach to sonnet construction. Structurally, the sonnet divides into an octave and a sestet, with the grasshopper occupying the octave and the cricket the sestet, which mirrors the division characteristic of the Italian sonnet. This structural resemblance reinforces thematic contrasts within the sonnet, where the octave introduces the lively summer picture of the grasshopper, and the sestet shifts to the enduring winter song of the cricket. Thus, Keats's versification designates a style which is metrically traditional yet formally inventive, blending established sonnet elements with unique partitioning of rhythm, metre, and rhyme to amplify the sonnet's expressive style.

Regarding the diction, the writer would like to say that "grasshopper" and "cricket" in the sonnet are peculiar, and he thinks that the words are worth his effort to interpret their presence in the sonnet. The grasshopper and cricket might denote simple forms of living creatures; yet, they might connote complex forms of living entities. The grasshopper "rests at ease beneath some pleasant weed (line 8)", and the cricket "seems to one in drowsiness half lost (line 13)". Nonetheless, the two creatures can find joy during the changing seasons, considering the situations where joy can be rare for human beings to find. In other words, the peculiarity lies in the creatures' significance: they would suggest that very often joy would be searchable through simplicity rather than complexity. The other peculiarity lies in the secrecy of the grasshopper and the cricket. The grasshopper is predominantly present in the sonnet's octave, and it is summer; whereas the cricket is solely present in its sestet, and it is winter. Yet, the grasshopper is also present in the sestet when it is winter, and when subconsciously watched, the winter cricket was said to be the summer grasshopper itself. The grasshopper and cricket might indicate that the sonnet was written in a weird style, rendering a minor tone for the sonnet. Even so, the simplicity and secrecy weigh the significance of the style in the sonnet. For the writer, the style does not lessen Keats's poesy; in fact, he affirms that "(t)he poetry of earth is ceasing never: (line 9)". By using such unusual diction, Keats crafts a style which balances simple with complex meanings, inviting any reader to appreciate the persistence of life's joy. The words "grasshopper" and "cricket" are not merely descriptive, but they serve as stylistic markers which deepen the exemplification of the style in the sonnet.

Furthermore, the writer notes four types of imagery and four other figures of speech designating the style in the sonnet. The first type which the writer could identify is auditory imagery, *e.g.* "... a voice will run" and "The Cricket's song,...", both of which involve the sonnet reader's sense of hearing, signifying that the voice and the song will be audible to the reader. This imagery also emphasises the continuity of natural sounds through summer and winter, which figuratively sings out the presence of life despite seasonal changes. The second type is visual imagery, *e.g.*, "the new-mown mead" and "some grassy hills", where the grasshopper and cricket come out and play, signifying that the sceneries will be visible to the reader. This imagery also enhances the pictorial contrast between the lively summer days and the quiet winter nights. The third type is tactile imagery, *e.g.*, "hot sun" and "warmth"; the two elements radiate heat: one is harsh, the other is mild, signifying that the heat will be felt by the reader. This imagery also deepens the sensory experience in the sonnet, inviting the reader to tastily sense the environment surrounding the two creatures. The last type is kinesthetic imagery, *e.g.* "hide in cooling trees" and "rests at ease beneath some pleasant weed"; that is, the two verbs show that the grasshopper and cricket are in constant motion, signifying that the movement which the creatures make will be perceived by the reader. This imagery also captures the vitality of life, reinforcing the sonnet's remembrance of seasonal cycles.

In addition to the four types of imagery, the four figures of speech, comprising metaphor, personification, paradox, and irony, are also covertly present to designate the style in the sonnet. The writer is firmly of the opinion that the grasshopper and cricket become living metaphors because the two creatures appear to transcend their biological bodies into energy possessing instincts which substitute material with immaterial entities: the grasshopper is lively enough to have joy in summer, and the cricket is strong enough to feel joy during winter. In a metaphorical term, the grasshopper and cricket are the instincts. Then, the grasshopper and cricket appear to personify human beings in a relatable manner: like human beings, the creatures seek joy in the abundance of summer and the harshness of winter. Becoming joy-seeking creatures constitutes their personification for human characterisation, drawing a parallel direction from inhuman to human nature. Later, the grasshopper and cricket's pursuit of joy is paradoxical. The pursuit of joy is normally rational, not instinctive; yet, the creatures' pursuit makes it acceptable for any reader of the sonnet conceiving the literary attribution. When it is said differently, the pursuit becomes a paradox for most predetermined assumptions. Finally, the pursuit can also be an irony of the situation. It is not unusual to frequently find human beings who feel depressed, although the text reads that the grasshopper and cricket find joy easily even in different seasons. It is ironic how human beings, naturally created within their complexity, seem to fail to easily find joy, which the grasshopper and cricket do in all their simplicity. Consequently, joy does not seem to be human supremacy in the situation.

The foregoing discussion has demonstrated that the style in John Keats's "On the Grasshopper and Cricket" is a carefully constructed literary work which operates simultaneously across multiple levels of figurative expression. Through its nearly consistent use of iambic pentameter, its inventive rhyme scheme, and its structural division into an octave and a sestet, the sonnet's versification establishes a metrically traditional, yet formally innovative lineation which sustains and amplifies its style. The diction, centred peculiarly on the creatures of the grasshopper and cricket, functions not only as descriptive language, but also as a vehicle for more complex meanings, suggesting that joy of life is authentically discoverable through the plain notions of animal simplicity rather than through the elaborate mechanisms of human complexity. The four types of imagery, namely auditory, visual, tactile, and kinesthetic, further enrich the sonnet's sensory world, drawing the reader intimately into the seasonal environments which the two creatures inhabit and enliven. Subsequently, the four figures of speech, comprising metaphor, personification, paradox, and irony, layer the sonnet with emotional deliverance, transforming what might appear to be a modest nature sonnet into a quietly profound meditation on joy, instinct, and rationality. Taken together, these interlocking stylistic dimensions confirm that Keats's sonnet, despite its apparent simplicity, exemplifies a style that contains subtle complexity.

CONCLUSION

This study has elucidated the style in John Keats's "On the Grasshopper and Cricket" through a systematic textual analysis of its versification, diction, and tropes, the last of which encompasses both imagery and figures of speech. In doing so, it has addressed the gaps identified in previous studies, none of which had offered a line-by-line stylistic analysis of the sonnet that simultaneously attends to all three interrelated dimensions. Drawing on Burton's three elements of poetic style, Briggs's framework of sonnet forms, and Griffin's method of textual analysis, the study has demonstrated that Keats's sonnet, though frequently dismissed as a minor or trivial work within his poetic canon, is in fact a carefully crafted literary work deserving of sustained attention.

The analysis of versification reveals that the sonnet is built upon a consistent use of iambic pentameter, while its rhyme scheme, *abba cddc efgefg*, departs metrically from neither the Italian nor English sonnet conventions, reflecting Keats's formally inventive approach to sonnet construction. The structural division of the sonnet into an octave and a sestet, with the grasshopper presiding over the former and the cricket over the latter, amplifies the sonnet's aerial contrasts between summer and winter, or between liveliness and endurance. The analysis of diction demonstrates that the words "grasshopper" and "cricket" function not only as naturalistic terms but also as stylistic markers of density, suggesting that joy is most basically found through innate simplicity rather than through bodily complexity. The analysis of tropes establishes that the four types of imagery, namely auditory, visual, tactile, and kinaesthetic, collectively draw the reader into the sensory world of the sonnet, while the four figures of speech, comprising metaphor, personification, paradox, and irony, layer the sonnet with emotional resonance, quietly transforming a seemingly modest celebration of nature into a deep meditation on joy, instinct, and rationality.

Taken together, these findings affirm that the style in Keats's sonnet is purposeful. In truth, the sonnet's apparent simplicity is a complex stylistic strategy that invites the readers to look beyond surfaces and to rethink the relationship between form, language, and experience. In this sense, the study contributes not only to studies on Keats specifically but also to the broader field of sonnet studies and literary stylistics more generally by demonstrating how a relatively brief and often-overlooked poem can sustain and reward the kind of multi-layered analysis applied in this study.

After all, this study is not without its limitations, and several avenues remain open for future scholarly inquiry. The present analysis has been conducted primarily within a textual framework, and it has deliberately set aside considerations of authorial biography and broader historical context, such as the significant cultural and environmental circumstances of 1816, the year without a summer, within which the sonnet was composed. Future studies might productively revisit the sonnet through an ecocritical or historical approach, examining how the Mount Tambora eruption and its consequent ecological disruption shape the sonnet's representation of nature and seasonal perseverance. Similarly, the mythological allusion to Tithonus, which introduces an ambivalent undercurrent to the sonnet's apparent celebration of life, remains a rich and insufficiently explored area that future research could develop more fully. Comparative studies that locate "On the Grasshopper and Cricket" alongside Keats's more celebrated odes or alongside sonnets by his Romantic contemporaries would also result in valuable new perspectives. Furthermore, as literary theory continues to evolve, future scholars might apply emerging frameworks, whether cognitive poetic, postcolonial, or reader-response approaches, to uncover additional dimensions of meaning in this discreetly notable sonnet. This study hopes that its findings will serve as a productive foundation upon which such future studies can be meaningfully conducted.

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