

The Theme of Ecological Renewal from a Pragma-Stylistic Perspective

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Abstract:

This paper identifies the theme of ecological renewal in two selected poems: *Wild Geese* by the American poet Mary Oliver and *Sanctuary* by the Australian poet Judith Wright, who are known for their profound connection with the natural world. The pragma-stylistic analysis was carried out to display how pragmatic devices, such as implicature, presupposition, and deixis, and stylistic strategies, such as lexis, syntax, and foregrounding, contribute to the theme of ecological renewal. The study draws on the frameworks of Grice (1975) and Levinson (1983) for the pragmatic analysis, and Leech and Short (2007) for the stylistic analysis. The use of pragma-stylistic devices varies depending on how each poet presents the theme of ecological renewal. The current study utilises a mixed-methods approach in order to capture how deeply the pragma-stylistic devices contribute to highlighting the theme of ecological renewal through qualitative insights and measure instances through quantitative data. This study argues that both of Mary Oliver's *Wild Geese* and Judith Wright's *Sanctuary* achieve the theme of ecological renewal through pragma-stylistic strategies. The study, by combining qualitative interpretation and quantitative measurement of pragma-stylistic devices, reveals that both poets emphasise the resilience of nature and the responsibility of humans to recognise and become a part of the process of ecological restoration. The results show that Oliver strongly depends on implicature, deixis, and repetition to invite readers to become closely related with nature, whereas Wright employs irony, presuppositions, and metaphors to uncover the tension between environmental damage and resilience. These findings suggest that although there is a difference in the two poets' styles, they contribute to a shared ecological vision highlighting renewal as something definite and necessary.

Keywords: Nature, Renewal, implicature, Environment, Resilience.

Introduction

Pragma-stylistics is an interdisciplinary approach that combines the two fields of pragmatics and stylistics to analyse how language functions within literary texts. Regarding the pragmatic part, it studies how meaning is conveyed beyond the literal through devices, such as implicature, presupposition, and deixis. It focuses on the relationship between context, the conveyed idea, and the participants in a conversation. Stylistics concentrates on how linguistic strategies employed in areas, such as lexis, syntax, and foregrounding, create particular effects and foregrounds meanings.

Poetry effectively expresses the interaction between language, ecology, and human experience, where pragmatic and stylistic choices shape how nature is seen and valued. This paper examines Mary Oliver's *Wild Geese* and Judith Wright's *Sanctuary* through a pragma-stylistic perspective, highlighting how both poets employ pragmatic and stylistic strategies to articulate the theme of ecological renewal.

Although the two poets, Oliver and Wright, write in different cultural and geographical contexts, they share an interest in presenting nature as an active partner in human existence rather than as a backdrop, demanding attention, humanity, and responsibility.

Pragma-stylistics represents an appropriate framework for such an examination, where it combines the study of language in context (pragmatics) and analysis of the stylistic features (lexis, syntax, and foregrounding). This framework uncovers the hidden meanings encoded within the poems. Oliver in *Wild Geese* uses implicature, presupposition, and deixis, besides a simple though effective syntax, to transform readers from isolation to a feeling of belonging to the natural world. Similarly, Wright in *sanctuary* combines metaphor, cumulative syntax, and foregrounding with pragmatic strategies to emphasise the fragile but continuous interconnectedness between humans and ecological systems.

The analysis displays how pragma-stylistic elements in the selected poems highlight the process of ecological renewal. Their poems indicate that renewal is not just a poetic theme, but also a living philosophy conveyed through language, inspiring readers to be more responsible towards the environment where they live. Therefore, the study situates *Wild Geese* and *Sanctuary* as examples of how pragmatic meaning, besides stylistic choice, reinforces ecological awareness.

1. Pragma-Stylistics

Pragmatics is the study of language in context. It focuses on the implied meaning and what is not said, but yet communicated. It primarily concentrates on the relationship between the speaker (or writer) and the audience, as well as the place, time, and situation of the utterance. Stylistics, on the other hand, studies the style of an individual or a group of people in a specific place or at a particular period of time. Its main focus is the language used to express the individual's ideas. These two linguistic fields combine to form a wider field known as pragma-

stylistics, which is concerned with studying the relationship between pragmatic features, such as context, and stylistic features, such as the word choice by a person.

According to Hickey (1993), pragma-stylistics combines stylistics with a pragmatic component. This area of study focuses on the features that a speaker selects from a variety of acceptable forms within the same language. While these forms would be semantically or truth-conditional equivalent, they can serve different purposes and achieve diverse outcomes differently. Pragmatic stylisticians focus on how the choices of these features affect intended outcomes, such as expressive, affective, and attitudinal, in addition to communicative attributes, like effectiveness and clarity. The actual context or situation also plays an important role; factors such as physical distance, the relationship between the speaker and listener, and what is already known versus what is new strongly affect these choices.

In summary, utterances with nearly identical meanings can differ in terms of linguistic

form and situational appropriateness. These variations can be explained using either stylistic or pragmatic approaches. Davies (2007, p. 106, as cited in Al-Hindawi and Al-Adili, 2018) states that pragma-stylistics employs pragmatic theories to understand literary texts. This subfield aims to demonstrate how pragmatics can enrich the study of literature, providing more thorough explanations for various unexplained phenomena compared to stylistics or pragmatics alone. Thus, pragma-stylistics analyses and interprets literary texts through the lens of linguistic pragmatics (Davies, 2007). The data selected for this study are analysed based on the time of writing, the place, and the author of the poems to realise how the poets write in different styles and settings around the same theme. Pragmatics studies all linguistic and extralinguistic factors that allow a language's rules and potential to combine with particular contextual elements. This combination creates a text capable of influencing the hearer's internal state of mind or knowledge. It distinguishes

between the abstract theoretical meaning and semantic significance of a sentence or text and its application or effectiveness in a particular situation, and the speakers' intentions. Pragmatic stylistic analysis concentrates on any language in use, ranging from a phrase or clause to an entire discourse or text, written or spoken. Even though stylisticians often preferred written texts, pragmatics tends to prioritise spoken language (Hickey, 1993).

2. Ecological Poetry

Ecopoetry is the recent development within a long-standing tradition of nature-focused poetry. It emphasises the ecological awareness of nature and its processes while celebrating the biological truth that we are part of nature. Through language, ecopoetry enhances our experience of nature's presence in life (Elder, 1996). The term 'ecopoetry' has gradually gained popularity as a response to the growing urgency of ecological concerns. As Jorie Graham notes, many human beings in the Western world are 'not feeling it'. Ecological poetry expresses a sense of ecological crisis.

Ecological poetry is required because we have lost the ability to feel our place in the world, not because it will preserve the planet. Our understanding of what it means 'to be human in a world where birdsong is disappearing' has notably diminished (Strang, 2014, p.15,).

Walton (2018) defines ecopoetry as poetry that directly addresses or can be interpreted as discussing the current environmental situation. Although some authors use the term 'ecopoetry' without qualification, the theory behind it is known as ecopoetics, and the authors themselves are called ecopoets. The emergence of these concepts started in the late nineties, and ever since, writers and academics engaged in continuous debates to refine their meanings. Ecologically focused poetry has emerged as a new canon, motivated by the creation of magazines focused on the new ecopoetry and the production of ecopoetry anthologies. As ecocritics have worked to identify and trace alternative environmental traditions within both Western and non-Western literary canons, scholarly efforts have

advanced the formation of this retrospective canon-formation.

As early as 1980, Robert Bly suggested that poets historically embraced an ecological worldview. This artistic, cultural, and spiritual perspective is based on the interrelatedness between humans and the more-than-human world. The more self-aware nature poetry of the Romantic poets of late eighteenth-century Europe and early nineteenth-century American writers reflects the decline in this broader worldview. Their writings convey a sense of distress and detachment from nature, as well as anxiety regarding the irrevocable political, scientific, and economic developments reshaping possibilities of human existence (Elder, 2015).

However, many writers argue that nature writing played an important role in the Romanticism Movement, where it made up a big part of their poetry. During this era, nature was the main focus in literature, serving as the main subject for many authors. With their different style in contrast to the Romantics, eco-poets and contemporary writers

highlighted ecological challenges, establishing a new literary movement known as Ecocriticism, or the Beat Generation. They conveyed their beliefs through innovative poetic images and symbols (Merzah and Idrees, 2021).

3. Research Methodology

Drawing on the frameworks of Grice (1975), Levinson (1983), and Leech and Short (2007), this paper conducts a pragma-stylistic analysis of the poems Mary Oliver's *Wild Geese* and Judith Wright's *Sanctuary*. Pragma-stylistics, combining insights from both pragmatics and stylistics, investigates how linguistic choices in poetry express thematic concerns and hidden meanings (Leech & Short, 2007). Riazi (2016) notes that the unit of analysis is an important factor in any research study, which works as the focus and basis for interpretation. In the current study, the unit of analysis is the line because poetic meaning is revealed at the intersection of syntax, semantics, and context.

Grice's (1975) theory of conversational implicature serves as the framework for identifying the hidden

meanings and violations of maxims, whereas Levinson's (1983) directs the process of identifying presupposition and deixis. Regarding stylistics, Leech and Short (2007) suggest that lexical choices, syntactic patterns, and foregrounding are essential components of literary style interpretation. In this context, the stylistic features, such as deviation, parallelism, repetition, and personification, are analysed and coded according to their thematic role in ecological renewal.

A mixed-methods approach is employed for the data analysis. The qualitative analysis shows how pragmatic and stylistic devices shape ecological themes, whereas the quantitative analysis measures the frequency of repeating these devices within the two poems. This mixed-methods design provides an objective assessment of stylistic preferences alongside the depth of interpretation (Creswell and Plano Clark, 2018). To put it differently, the same pragmatic device, such as deixis, can work differently depending on the context; its frequent use shows patterns of thematic focus, and it can be employed either to put

the reader within the natural context or express human detachment.

3.1 Data Collection

This section presents the selected data to analyse the theme of renewal in ecological poetry. The study examines two selected poems: *Wild Geese* by Mary Oliver and *Sanctuary* by Judith Wright. The choice of the poems depends on the extent to which they present the theme of ecological renewal, which includes the interconnectedness between nature, ecosystems, resilience, and the cyclical process of regeneration.

3.2 Methods of Analysis

Three approved approaches to research are available: quantitative, qualitative, and mixed methods. Mixed methods research considers the limits of relying solely on one method and encourages researchers to employ different approaches for data collection and analysis within a single study. Nevertheless, a number of contentious topics and discussions, such as the 'best' paradigm controversy and the paradigm-method fit debate, prevented mixed methods research from being widely

adopted (Migiroy and Magangi, 2011, P.3757).

According to Ivankova and Creswell, more advanced methods are required to understand the complexity of the current world. Identifying 'what works' often requires combining different research methods in one study. This method needs flexibility to conduct the most effective research on a given topic (P. 136, 2009). Mixed-methods approach is the one that is going to be used in the current study in order to understand the research problem in the most effective manner.

4. Data Analysis

In this section, the selected poems of Mary Oliver and Judith Wright will be analysed pragmatically and stylistically depending on the frameworks of Grice (1975) and Levinson (1983) for the pragmatic analysis and Leech and Short (2007) for the stylistic analysis.

4.1 Mary Oliver

Mary Oliver is an American poet whose work is characterised with its deep connection to the natural world where she highlights natural issues within her poems encouraging readers to protect

the nature and pay more attention to the environment.

Wild Geese

You do not have to be good.

You do not have to walk on your knees

for a hundred miles through the desert, repenting.

You only have to let the soft animal of your body

love what it loves.

Tell me about despair, yours, and I will tell you mine.

Meanwhile the world goes on.

Meanwhile the sun and the clear pebbles of the rain

are moving across the landscapes,

over the prairies and the deep trees,

the mountains and the rivers.

Meanwhile the wild geese, high in the clean blue air,

are heading home again.

Whoever you are, no matter how lonely,

the world offers itself to your imagination,

calls to you like the wild geese, harsh and exciting—

over and over announcing your place

in the family of things.

1. Pragmatic Analysis

The main focus of this analysis is implicature,

presupposition, and deixis, in accordance with the pragmatic frameworks of Grice (1975) and Levinson (1983). The observed instances are illustrated in Table (1) below to demonstrate the findings in an organised manner and facilitate comparisons and analysis.

Implicature is presented in the poems through lines, such as *You do not have to be good / you do not have to walk on your knees*. This example implies that humans have to fully engage with the environment rather than being merely observers to achieve balance with nature. Such implicature encourages the reader to view ecological renewal as a process founded on belonging and acceptance rather than on guilt and self-denial. In the lines, *you only have to let the soft animal of your body / love what it loves*, and *Meanwhile the world goes on*, presupposition is observed to show that natural life is unavoidable and the natural order is constant. These presuppositions support the notion that renewal is an inevitable process that individuals cannot avoid. Deixis is also illustrated by the repeated use of the pronouns

you and *your* as well as the spatial deixis, such as *high in the clean blue air* and *across the landscape*. The personal and spatial deixis support the poem's invitation for involvement in the natural cycles by making readers active participants in the text and encouraging them to be part of the world. The use of temporal deixis highlights the ongoing process of ecological renewal through phrases like *Meanwhile*, which situates the poem in the present moment and highlights the continuity of time.

2. Stylistic Analysis

This section employs Leech and Short's (2007) stylistic model to examine lexis, syntax, and foregrounding strategies. Similar to the pragmatic analysis, instances are detailed in the following table to systematically identify linguistic patterns.

Regarding stylistics, the lexis of the poem show concrete ecological imagery, including *soft animal*, *pebble*, *rain*, and *wild geese*. The use of these words is to maintain the metaphorical significance of the poem while grounding it in the real life. The syntax of the

poem is exemplified in lines, such as *tell me about despair* and *Meanwhile the world goes on*, which combine human feelings with the enduring nature to produce a harmony of renewal and mediation. Foregrounding in the poem includes parallelism and repetition as noted in *Meanwhile*, and the inclusive address *whoever you are, no matter how lonely*, in addition to the symbolic and rhythmic emphasis in the lines, *the family of things* and *soft animal of your body*.

The main argument of the study is supported by the analysis of the poem *Wild Geese*, which demonstrates linguistic strategies used to achieve ecological renewal through pragmatic and stylistic devices. Combining pragmatic devices with stylistic choices in *Wild Geese* presents ecological renewal as an enduring and continuous process in which human peace and natural vitality are closely intertwined. The use of such a strategy highlights the concept of belonging to nature as a universal phenomenon.

Judith Wright

Judith Wright, an Australian poet who is known for her deep involvement with nature and most of her poems address environmental issues.

Sanctuary

The road beneath the giant original trees

sweeps on and cannot wait.

Varnished by dew,

its darkness mimics mirrors and is bright

behind the panic eyes the driver sees

caught in headlights. Behind the wheels the night

takes over: only the road ahead is true.

It knows where it is going; we go too.

Sanctuary, the sign said Sanctuary -

trees, not houses; flat skins pinned to the road

of possum and native cat; and here the old tree stood

for how many thousand years? that old gnome-tree

some axe-new boy cut down.

Sanctuary, it said:

but only the road has meaning here. It leads

into the world's cities like a long fuse laid.

Fuse, nerve strand of a net, tense

bearer of messages, snap-tight violin-string,

dangerous knife-edge laid across the dark,

what has that sign to do with you? The immense

tower of antique forest and cliff, the rock

where years accumulate like leaves, the tree

where transient birds and mindless insect sing?

The word the board holds up is Sanctuary

and the road knows that the notice-boards make sense,

but has not time to pray.

Only, up there,

morning sets doves upon the power line.

Swung on that fatal voltage like a sign

and meaning love, perhaps they are a prayer.

1. Pragmatic Analysis

Pragmatic devices, implicature, presupposition, and deixis are also observed in this poem to show how they contribute to demonstrating the theme of ecological renewal. This analysis depends on the frameworks of Grice (1975) and Levinson (1983). The

examples are illustrated in Table (3).

Implicature occurs in the opening lines, *The road beneath the giant original trees / sweeps on and cannot wait*, implying that human development, symbolised by the road, is constant and indifferent to the life it cuts through. This portrayal suggests that renewal in nature is constantly affected by human haste. However, the presence of the *giant original trees* provides resilience and continuity. In other words, no matter how human beings treat nature recklessly, it will always survive and renew itself. Likewise, the line *for how many thousand years? that old gnome-tree/ some axe-new boy cut down* implies the constant conflict between the enduring cycles of nature and the destructive haste of human actions. This emphasises ecological renewal by presenting individual lives and acts of destruction within the environment, while the larger ecological rhythms survive and endure beyond human intervention. Another instance of implicature is found in the line *It knows where it is going;*

we go too. Here, the road is personified as purposeful, while humans simply follow. This view implies that human development is unconscious, following industrial expansion. In terms of renewal, this implied meaning suggests that unless humans consciously follow the directions of nature, they risk severing connections with natural renewal cycles. When Wright says in the second stanza; *Sanctuary, the sign said Sanctuary/trees, not houses*, it presumes that a sanctuary is supposed to be a safe place to protect natural life from human interference. However, the contradiction between this expectation and reality, exemplified by *flat skins pinned to the road/of possum and native cat*, indicates that this sanctuary has already been damaged by human intrusion, with roads causing habitat fragmentation and wildlife suffering as a result.

This contradiction highlights a broken relationship between language and reality; the sign implies protection, while the environment displays constant exploitation. This presupposition highlights the

urgent need to move beyond surface-level labels and toward actual restorative actions. Renewal, in this context, cannot solely mean leaving traces of destruction behind, but requires a reordering of human priorities so that sanctuaries truly offer refuge and regeneration. As Wright suggests, ecological renewal is employed to address human ethical responsibility, not only the cycles of nature, by exposing the hypocrisy of naming without protection. Thus, renewal occurs as an active reclamation rather than a passive continuation, where sanctuaries regain their significance through genuine preservation and restoring harmony between human activity and natural continuity. Maledo and Ogboru (2023) propose that ecological poetry underscores ambiguity between human exploitation and environmental resilience, indicating that renewal is possible only when language and actions align, which means that ecological restoration happens when people acknowledge their impact and make sure that their actions and their communication about nature encourage the natural

cycle of recovery rather than hinder it.

Deictic phrases like the spatial deixis *here* in the line *here the old tree stood* situates the reader at the place of ecological loss, foregrounding the absence of the felled *gnome-tree* being there for *thousand years*. Using the adverb *here* is not only for a geographical purpose, but also for a moral reason to confront the reader with the immediacy of destruction. By setting the scene in a specific location, Wright emphasises how renewal must begin from recognising the tangible spaces where ecological damage has taken place. Thus, renewal is linked to place; unless the destruction of a particular place is recognised, genuine ecological restoration cannot happen. Temporal deixis is detected in the lines *for how many thousand years?* and *Only, up there / morning sets doves upon the power line*. The phrase *for how many thousand years* refers to a backwards point in time, referring to the forest's longevity and accumulated cycles, contrasting with the briefness of human involvement symbolised by the

road. Using the word *morning* creates a new beginning, where doves become a tentative symbol of renewal. Therefore, temporal deixis emphasises the continuity of natural time in contrast to temporary human activities, reaffirming the resilience and potential for ecological renewal across generations. Personal deixis occurs in the line *what has that sign to do with you?*, in which the pronoun *you* addresses explicitly the driver in the poem and implicitly the reader. This portrayal demonstrates a conflict, making the reader a participant in the ecological violation, responsible for questioning the promises that occur in the sign that says *sanctuary*. The deictic use of the pronoun *you* transfers ecological renewal from an abstract idea to a shared, personal responsibility, urging both drivers and readers to recognise their role either in continuing to cause destruction or fostering regeneration.

2. Stylistic Analysis

Lexis, syntax, and presupposition are the three main stylistic elements used in analysing Wright's poem *Sanctuary*. This analysis aims

to demonstrate how these devices contribute to the overall meaning and effect, adopting the framework of Leech and Short (2007). Table (4) below contains the examples extracted from the poem for the purpose of analysis and clarification.

Wright's Word choices combine natural and mechanical imagery. Phrases, such as *giant original trees*, *possum*, *native cat*, *insect*, *birds*, are compared with *road*, *fuse*, *voltage*, and *knife-edge*. This comparison displays a conflict between ecological cycles and industrial progress. The words show continuity and renewal, reminding readers of how flexible the ecosystem is and its ability to renew itself. In contrast, mechanical terms, indicating violence and interruption, reduce the landscape to a place where exploitation and danger are available. By comparing these two fields of language, Wright emphasises the fragility of renewal in human interruption. At the same time, she reveals that nature still possess the ability to regenerate if it is given the chance behind the road and its destructive consequences. Therefore, the

interaction of the natural vocabulary and mechanical terms delivers both the danger of ecological collapse and the possibility of restoration, calling for recognising the need to protect and allow renewal to embed in the natural world.

On the matter of syntax, Wright employs cumulative and paratactic structures, where ideas flow easily between the lines and are linked by commas without being interrupted by subordination, such as *fuse, nerve strand of a net, tense/bearer of messages, snap-tight violin-string*. It conveys syntactic continuation to stack images one over another, creating a cumulative rhythm that echoes the fragile and tense interconnectedness between ecological and human systems. In this example, images are stacked over line breaks to create a breathless cumulative effect reflecting ecological tension and inspiring the reader to face the instability of this balance. Together, layering metaphors suggests that, despite tension, these connections continue, echoing the resilience of natural processes. This syntactic movement shows that

ecological renewal is not easy but is maintained by interconnected strands of life that persist under pressure.

Foregrounding in the poem is mainly evident in the repeated use of the word *sanctuary*, which appears insistently in the text. Through repetition, the reader's attention is drawn to the idea of a sanctuary as a protected natural space, which emphasises nature's ability to renew and protect the environment. This repetition highlights the irony between the promise shown on the sign that refers to protection and the reality of destruction symbolised by the road and dead animals left behind. This contrast indicates the failure of human-made constructs to protect the natural world, therefore foregrounding the need for a real ecological renewal rather than superficial statements of protection.

Similarly, the metaphorical imagery in *morning sets doves upon the power line / Swung on that fatal voltage like a sign / and meaning love, perhaps they are a prayer* makes the common sight of birds less familiar. The doves in this example symbolise peace and

renewal, which are contrasted with the deadly power line, creating a tension that foregrounds both the weakness of nature and its enduring symbolic power. Wright highlights the need to reconsider human interaction with nature to ensure that genuine renewal takes place, portraying renewal as fragile yet persistent even in hostile environments.

The analysis of *Sanctuary* aligns with the main argument of this study, showing how ecological renewal is achieved through employing pragmatic and stylistic strategies. Through these strategies, Wright, in her word choice, presents ecological renewal as something definite and important, aligning seamlessly with the broader argument of the study.

5. Results and Discussions

The analysis of the two poems depends on the pragma-stylistic devices, including implicature, presupposition, deixis, lexis, syntax, and foregrounding. Tables (5) and (6) display the frequency information of these devices for the poems *Wild Geese* and *Sanctuary* according to the

pragmatic and stylistic aspects respectively.

The results show that both poets widely employ the pragmatic and stylistic devices. However, the emphases slightly differ from one another. Oliver in *Wild Geese* employs foregrounding and inclusive deixis most notably to encourage readers to feel that they are part of *the family of things*. On the other hand, Wright in *Sanctuary* mostly utilises vocabulary to contrast natural, such as *giant original trees* and *birds*, and mechanical, like *road* and *voltage*, highlighting the conflict between ecological resilience and industrial intrusion.

The pragmatic devices in *Wild Geese* emphasise renewal as accepting and belonging. Implicature, such as *You do not have to be good*, reject rigid ethics in favour of natural harmony, whereas presuppositions, like *Meanwhile, the world goes on*, ensure the continuity of the ecological processes despite human struggles. On the other hand, Wright employs implicature in the lines *It knows where it is going; we go too* to

criticise the passivity of people in experiencing the destructive development, while presuppositions observed in *Sanctuary*, *the sign said sanctuary/trees, not houses* reveal dishonesty between language and environmental reality.

Regarding stylistics, the word choice of Oliver conveys simplicity and universality, such as the use of *soft animal* and *wild geese*, creating a rhythmic mediation through paratactic syntax and foregrounding devices exemplified by the repetition of the word *Meanwhile*. Wright's style is more urgent and conflicted; her use of cumulative syntax in *Fuse*, *never strand of a net, tense, / bearer of messages, snap-tight violin-string* creates tension, whereas the repetition of *Sanctuary* foregrounds the irony of protection damaged by destruction.

Overall, the findings of the analysis support the main argument of the study; ecological renewal is achieved in both poems by using different strategies. Oliver highlights renewal as a universal, unavoidable process

based on a sense of belonging, whereas Wright emphasises the fragile persistence of renewal in the face of human exploitation.

6. Conclusion

The study, through a pragma-stylistic analysis, demonstrates that Mary Oliver's *Wild Geese* and Judith Wright's *Sanctuary* reflect the theme of ecological renewal. The poems present different yet complementary viewpoints on the way humans interact with nature through the use of pragmatic devices, such as implicature, presupposition, and deixis, and stylistic strategies, like lexis, syntax, and foregrounding. Oliver shows renewal as an unavoidable cycle of belonging to *the family of things*, emphasising acceptance and inclusivity. Wright, on the other hand, points out tension between natural resilience and human exploitation, viewing renewal as a fragile yet continuous process despite industrial invention.

The findings support a mixed methods approach, where quantitative data presented measurable evidence on the frequency with which some linguistic features appear, while qualitative analysis showed

their deeper ecological importance. The findings indicate that ecological renewal in poetry is linguistically represented through pragmatic and stylistic choices, and not just a descriptive theme. The study highlights the ability of language to confirm the enduring cycles of nature and critique the ecological collapse at the same time through comparing two poets from two different cultures. This strategy offers the readers the chance of ethical reflection and aesthetic appreciation simultaneously.

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Table (1): Pragmatic analysis of the first poem: *Wild Geese*

Pragmatic aspect	Examples
Implicature	You do not have to be good. / You do not have to walk on your knees...,
Presupposition	You only have to let the soft animal of your body / love what it loves / Meanwhile the world goes on
Deixis	You/ your/ across the landscapes, high in the clean blue air/ Meanwhile

Table (2): Stylistic analysis of the first poem: *Wild Geese*

Stylistic aspect	Examples
Lexis	soft animal, pebbles, rain, wild geese
Syntax	Tell me about despair/ Meanwhile the world goes on
Foregrounding	soft animal of your body the family of things Meanwhile Whoever you are, no matter how lonely

Table (3): Pragmatic analysis of the poem: *Sanctuary*

Pragmatic aspect	Examples
Implicature	The road beneath the giant original trees / sweeps on and cannot wait, For how many thousand years? that old gnome-tree / some axe-new boy cut down It knows where it is going; we go too
Presupposition	Sanctuary, the sign said Sanctuary / trees, not houses flat skins pinned to the road / of possum and native cat
Deixis	here the old tree stood for how many thousand years? Only, up there / morning sets doves upon the power line what has that sign to do with you?.

Table (4): Stylistic analysis of the poem *Sanctuary*

Stylistic aspect	Examples
Lexis	giant original trees, possum, native cat, insect, birds, road, fuse, voltage, knife-edge
Syntax	Fuse, nerve strand of a net, tense / bearer of messages, snap-tight violin-string
Foregrounding	sanctuary morning sets doves upon the power line / Swung on that fatal voltage like a sign / and meaning love, perhaps they are a prayer

Table (5) Frequency information of the Pragmatic Devices

Pragmatic Device	Wild Geese	Sanctuary
Implicature	2	3
Presupposition	2	2
Deixis	4	4
Total	8 (47%)	9 (53%)

Table (6) Frequency information of the Stylistic Devices

Stylistic Device	Wild Geese	Sanctuary
Lexis	4	9
Syntax	2	2
Foregrounding	4	3
Total	10 (42%)	14 (58%)