



EnJourMe (English Journal of Merdeka) :

Culture, Language, and Teaching of English

Journal homepage: <http://jurnal.unmer.ac.id/index.php/enjourme/index>

Translating women's silence: A pragmatic analysis of Warsan Shire's For Women Who Are Difficult to Love poem

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ARTICLE INFO

Received 15 June 2026
Accepted 23 July 2026
Available online 31 July 2026

Keywords:

Mona Baker, pragmatic translation, translation shifts, Warsan Shire

DOI:

[10.26905/enjourme.viii.17285](https://doi.org/10.26905/enjourme.viii.17285)

ABSTRACT

Poetic translation often involves preserving not only linguistic meaning but also the implicit emotional and cultural nuances embedded in the source text. This study investigates how pragmatic meaning constructs emotional silence and feminine identity in Warsan Shire's poem For Women Who Are Difficult to Love and how these meanings shift in an Indonesian translation prepared by the researcher for analytical purposes. Employing a qualitative descriptive design, the study applies Baker's (2018) framework of pragmatic meaning, focusing on implicature, presupposition, and contextual cues. The data comprise the complete poem retrieved from Shire's official website and its line-by-line Indonesian translation. From 35 lines of the source text, 22 instances of pragmatic meaning were identified, consisting of 11 implicatures, 6 presuppositions, and 5 contextual cues. The analysis reveals that the original poem constructs silence through indirect emotional cues and metaphorical restraint, whereas the Indonesian translation introduces several pragmatic shifts: some implicatures become explicit, certain presuppositions are intensified, and several metaphors assume more concrete forms. These shifts subtly reshape the speaker's identity, making her appear more emotionally exposed and self-aware in the target text. The findings demonstrate that translating poetic silence requires negotiating not only linguistic meaning but also emotional nuance and cultural resonance, thereby contributing to research on pragmatic translation and literary discourse.

How to cite this article (APA Style): Imani, A., Leksananda, F., Widyasari, W. (2026). *Translating women's silence: A pragmatic analysis of Warsan Shire's For Women Who Are Difficult to Love poem*. EnJourMe (English Journal of Merdeka): Culture, Language, and Teaching of English, 11(1) pp.114-129
doi: <https://doi.org/10.26905/enjourme.viii.17285>

INTRODUCTION

Women's voices are often shaped by cultural expectations that subtly determine which emotions are considered acceptable and which are dismissed as excessive. Rather than being silenced through overt restrictions, women's expressions are frequently moderated through indirect social mechanisms that encourage emotional restraint and self-regulation (Jaoudi, 2022; Mahmood et. al., 2026). These mechanisms are further reinforced by socio-linguistic norms that privilege domestic compliance, emotional moderation, and socially acceptable forms of femininity (Castro & Ergun, 2023). As a result, silence should not always be understood as the absence of speech but also as a communicative practice through which emotions are negotiated, suppressed, or indirectly expressed. Literary texts, particularly poetry, provide a valuable medium for examining this phenomenon because poetic language relies heavily on implication, metaphor, and contextual cues to convey meanings that extend beyond the literal text (Baker, 2018). Such characteristics make poetry especially suitable for investigating how women's identities are constructed through what is spoken, implied, and intentionally left unsaid.

These dynamics are prominently reflected in Warsan Shire's *For Women Who Are Difficult to Love*. The poem portrays a woman whose emotional intensity is repeatedly interpreted as a personal flaw, compelling her to negotiate her identity through subtle forms of self-silencing. Rather than presenting silence as a complete absence of voice, Shire represents it through hesitation, metaphorical compression, and emotional withdrawal. Scholars have argued that her poetry captures experiences of emotional displacement and the complex negotiations women undertake while navigating interpersonal relationships and broader cultural expectations (Obi & Onyejizu, 2021). Such representations resonate with broader discussions of women's muted experiences in translation and literary representation, where silence often functions as a manifestation of power relations rather than merely a lack of verbal expression (Federici & Santaemilia, 2024; Von Flotow & Kamal, 2021). Consequently, Shire's poetry offers a rich context for exploring how implicit meaning contributes to the construction of feminine identity.

To examine these layers of meaning, this study adopts Baker's (2018) framework of pragmatic meaning, focusing on implicature, presupposition, and contextual cues. Pragmatics is concerned with meanings that emerge through shared assumptions, indirect communication, and contextual interpretation rather than explicit linguistic forms. This perspective is particularly relevant to poetry because emotional

experiences are frequently conveyed through suggestion, ambiguity, and implication instead of direct statements. Within translation, however, these pragmatic meanings are especially vulnerable to change. Previous studies have demonstrated that pragmatic features often shift during translation, altering interpersonal tone, implied meanings, and gender-related interpretations even when lexical equivalence is maintained (Khair et al., 2019; Afruz et al., 2024; Yang, 2024). Such findings reinforce the view that literary translation is not a neutral transfer of semantic content but an interpretative process involving linguistic, ideological, and aesthetic negotiation (Lefevere, 2021). From a feminist translation perspective, even subtle modifications in metaphor, intensity, or implicit meaning may reshape how femininity, agency, and emotional subjectivity are represented in the target text (Khotimah, 2025; Nakhli, 2025).

Previous research has extensively examined Warsan Shire's poetry from feminist, postcolonial, and identity-oriented perspectives, emphasizing themes of displacement, womanhood, trauma, and emotional resilience (Obi & Onyejizu, 2021). Likewise, studies in literary translation have investigated pragmatic shifts across various literary genres, demonstrating how translators inevitably reconstruct implied meanings according to linguistic and cultural contexts (Khair et al., 2019; Yang, 2024). Other scholars have also highlighted the ideological dimensions of feminist translation and the challenges of preserving women's voices across languages (Federici & Santaemilia, 2024; Von Flotow & Kamal, 2021). Nevertheless, these strands of scholarship have largely developed independently. Limited attention has been devoted to examining how pragmatic meaning specifically contributes to the representation of emotional silence and feminine identity in Shire's poetry and how these meanings are transformed in its Indonesian translation. Consequently, the interaction between pragmatics, literary translation, and feminist representation remains insufficiently explored.

Addressing this gap, the present study integrates pragmatic analysis with feminist literary translation to examine how implicit meanings construct emotional silence and feminine identity across languages. By analysing implicature, presupposition, and contextual cues in both the source and target texts, this study extends existing discussions beyond lexical equivalence to demonstrate how subtle pragmatic shifts influence the representation of women's emotional experiences. In doing so, the study contributes to pragmatic translation studies by illustrating the role of implicit meaning in literary translation while also enriching feminist translation scholarship through a closer examination of how women's identities are negotiated, preserved, or reshaped during the translation process.

Accordingly, this study investigates how pragmatic meaning contributes to the representation of emotional silence and feminine identity in Warsan Shire's *For Women Who Are Difficult to Love* and how these meanings shift in its Indonesian translation. Specifically, it aims to identify pragmatic features, including implicature, presupposition, and contextual cues, in the source text; examine how these features are rendered in the Indonesian translation; and analyse how pragmatic shifts reshape the representation of emotional silence and feminine identity in the target text.

METHOD

This study employed a qualitative descriptive design to examine how pragmatic meaning is constructed, interpreted, and transformed in literary translation. A qualitative approach is appropriate because the study focuses on implicit meanings that cannot be adequately captured through quantitative measurement. Rather than evaluating translation accuracy, the analysis seeks to understand how pragmatic meaning particularly implicature, presupposition, and contextual cues is negotiated across languages and how these negotiations influence the representation of emotional silence and feminine identity.

The data consisted of Warsan Shire's poem *For Women Who Are Difficult to Love*, retrieved from the poet's official website, and an Indonesian translation produced by the researcher specifically for this study. The poem was purposively selected because of its rich use of figurative language, indirect expression, and emotionally layered discourse, all of which provide a suitable context for pragmatic analysis. The researcher's translation was intentionally used to ensure transparency throughout the translation process and to maintain complete documentation of each translation decision. Unlike published translations, which rarely disclose the translator's rationale, a self-produced translation enabled the researcher to trace how pragmatic meanings were interpreted and transferred from the source text to the target text. This approach also facilitated a systematic comparison between the original and translated versions while allowing the analytical process to remain fully auditable.

The units of analysis comprised individual lines, phrases, and expressions that contained pragmatic meaning relevant to the representation of emotional silence and feminine identity. Pragmatic features were identified using [Baker's \(2018\)](#) framework, focusing on three categories: implicature, presupposition, and contextual cues. An utterance was coded as implicature when its intended meaning depended on inference beyond the literal wording. Presupposition was identified when an expression assumed

information to be shared or taken for granted between the speaker and reader. Contextual cues referred to linguistic or figurative elements including metaphorical expressions, imagery, lexical choices, and relational references that guided the interpretation of implied emotional meanings within their textual context.

The analysis followed a four-stage coding procedure. First, the poem was read repeatedly to achieve familiarity with its linguistic and emotional patterns. During this stage, all potential instances of pragmatic meaning were highlighted through open coding. Second, each highlighted segment was classified into one of [Baker's \(2018\)](#) pragmatic categories based on its dominant communicative function. Coding decisions were guided by operational definitions established before analysis to ensure consistency across the dataset. Third, every coded segment in the source text was compared with its corresponding Indonesian translation to identify whether the pragmatic meaning was maintained, made more explicit, softened, intensified, or otherwise transformed. Finally, the identified shifts were interpreted in relation to the construction of emotional silence and feminine identity by examining how translation choices influenced the speaker's emotional positioning and implied social identity.

To enhance the trustworthiness of the analysis, several validation strategies were employed. An audit trail documenting translation choices, coding decisions, and analytical notes was maintained throughout the research process to ensure transparency. After the initial coding was completed, a peer with expertise in translation studies and pragmatics reviewed the categorization of pragmatic features and the interpretation of translation shifts. Feedback from the peer review was used to refine category assignments in cases where pragmatic interpretations were potentially ambiguous. In addition, the researcher continuously compared interpretations with the contextual meaning of the entire poem rather than relying solely on isolated lexical items, thereby strengthening interpretive consistency through contextual triangulation. These procedures enhanced the credibility and dependability of the findings while acknowledging the inherently interpretive nature of qualitative literary translation research.

RESULTS

Analysis of Warsan Shire's *For Women Who Are Difficult to Love* identified 22 instances of pragmatic meaning across the poem's 35 lines. Following [Baker's \(2018\)](#) framework, these instances were categorized into three pragmatic features: implicature, presupposition, and contextual cues. Implicature occurred most frequently, followed by presupposition and contextual cues, indicating that the poem primarily conveys

emotional meaning through indirect communication rather than explicit statements. Table 1 shows that implicature represents half of all identified pragmatic features, suggesting that indirectness is the dominant pragmatic strategy in the poem.

Table 1: Distribution of pragmatic features

Pragmatic Feature	Code	Frequency
Implicature	I ₁ –I ₁₁	11
Presupposition	P ₁ –P ₆	6
Contextual cues	C ₁ –C ₅	5

Among the 22 instances, implicature is the most dominant category, accounting for 11 occurrences, followed by presupposition with 6 occurrences and contextual cues with 5 occurrences. This distribution indicates that the poem predominantly conveys emotional meaning through indirect communication rather than explicit statements. The relatively high frequency of implicature suggests that much of the speaker's emotional experience is expressed implicitly, whereas presuppositions and contextual cues function to establish underlying assumptions and reinforce the poem's emotional atmosphere. These findings provide an overview of the pragmatic strategies employed in the source text and form the basis for examining how these features are transferred and transformed in the Indonesian translation.

Pragmatic features in the poem

Analysis of the source text identified 22 instances of pragmatic meaning distributed across three categories: implicature, presupposition, and contextual cues, following Baker's (2018) framework. The identified features demonstrate that the poem predominantly conveys emotional meaning through indirect communication rather than explicit statements. While each category performs a different pragmatic function, together they contribute to the construction of emotional restraint, relational tension, and the speaker's identity.

The first coding process identified 11 instances of implicature in the source text. Each instance was assigned a unique code (I₁–I₁₁) to facilitate systematic analysis and subsequent comparison with the Indonesian translation. Table 3 presents the identified implicatures along with the corresponding source text excerpts and their inferred meanings.

Table 3: The Identified Implicatures In The Source Text

Code	Source Text	Pragmatic Interpretation
I1	<i>you are a horse running alone</i>	Independence is implicitly portrayed as socially unacceptable.
I2	<i>he tries to tame you</i>	The speaker is expected to conform or be controlled.
I3	<i>says you are blinding him</i>	The speaker's emotional intensity is portrayed as overwhelming to others.
I4	<i>he could never leave you</i>	Emotional attachment is implied to be difficult to escape.
I5	<i>want anything but you</i> <i>obsession implied</i>	Exclusive emotional desire is implied despite relational conflict.
I6	<i>you dizzy him, you are unbearable</i>	Emotional intensity is indirectly evaluated as excessive.
I7	<i>but you are always too intense</i>	The speaker's emotions are implicitly judged as excessive.
I8	<i>you try to be softer</i>	Self-adjustment is implied rather than explicitly demanded.
I9	<i>less volatile, less awake</i>	Emotional restraint is implicitly presented as socially desirable.
I10	<i>even asleep you can feel him walking</i> <i>away in his dreams</i>	Emotional abandonment is conveyed indirectly through dream imagery.
I11	<i>let him leave</i>	Acceptance of separation is implied as an act of emotional release.

The analysis identified 11 instances of implicature, indicating that indirect communication is the dominant pragmatic strategy in the poem. As illustrated in Table 3, the speaker's emotions are rarely expressed through explicit statements. Instead, emotional conflict, relational imbalance, and self-restraint emerge through implied meanings that require readers to infer the underlying emotional experience. These representative examples illustrate how implicature contributes to the construction of emotional silence throughout the poem.

While implicature conveys meaning through inference, the poem also relies on presupposition to establish assumptions that underpin the speaker's experiences and relationships. Unlike implicatures, which invite readers to derive implied meanings, presuppositions embed information that is treated as already known or accepted within the discourse. Examining these presupposed meanings provides further insight into how the poem constructs the speaker's identity and emotional reality.

The analysis identified six instances of presupposition (P₁–P₆) in the source text. Each instance was assigned a unique code to facilitate systematic analysis and comparison with the translated text. Table 4 presents the identified presuppositions together with the corresponding source text excerpts and the underlying assumptions embedded in each expression.

Table 4: *The identified presupposition in the source text*

Code	Source Text	Pragmatic Interpretation
P ₁	<i>no man can live up to the one in your head</i>	The speaker is assumed to hold unrealistic expectations of love.
P ₂	<i>and you tried to change didn't you?</i>	The speaker is assumed to have attempted changing herself before.
P ₃	<i>closed your mouth more</i>	The speaker has previously been expected to suppress her voice.
P ₄	<i>you try to be softer, prettier</i>	The speaker has previously been considered insufficient.
P ₅	<i>you cannot make homes out of human beings</i>	The speaker has depended emotionally on another person.
P ₆	<i>someone should have already told you that</i>	Emotional guidance or protection was absent.

A total of six presuppositions were identified in the source text. Unlike implicatures, which rely on inferred meanings, presuppositions establish background assumptions that shape readers' interpretation of the speaker's experiences. The examples presented in Table 3 reveal recurring assumptions concerning self-worth, emotional dependence, and the absence of support. These assumptions provide an implicit foundation for understanding the speaker's emotional struggles without explicitly stating them.

In addition to implicatures and presuppositions, the poem also employs contextual cues to communicate meaning. These cues do not encode meaning directly but provide situational, metaphorical, and sensory information that guides readers in interpreting the emotional and interpersonal dimensions of the poem. The coding process identified five instances of contextual cues (C₁–C₅) in the source text. Each cue was assigned a unique code to facilitate systematic analysis and subsequent comparison with the Indonesian translation. Table 5 presents the contextual cues identified in the source text together with their communicative functions.

Table 5: *The Identified Contextual Cues In The Source Text*

Code	Source Text	Pragmatic Interpretation
C ₁	<i>an impossible highway</i>	Represents relational uncertainty.
C ₂	<i>a burning house</i>	Suggests emotional danger and instability.
C ₃	<i>his teeth ache with the memory of taste</i>	Conveys longing through sensory imagery.
C ₄	<i>his body just a long shadow seeking yours</i>	Suggests emotional longing through metaphorical imagery.
C ₅	<i>you are terrifying and strange and beautiful</i>	Frames the speaker through conflicting emotional evaluations.

The analysis identified five contextual cues that contribute to the poem's emotional atmosphere. Rather than conveying meaning directly, these expressions establish symbolic settings and sensory images that support readers' interpretation of the speaker's emotional state. As shown in Table 5, metaphorical and descriptive language consistently reinforces themes of vulnerability, tension, and identity while complementing the implicatures and presuppositions identified in the preceding sections.

In summary, identified pragmatic features reveal a consistent pattern in how meaning is constructed throughout the source text. The predominance of implicatures indicates that emotional experiences are communicated primarily through indirect expressions, requiring readers to infer the speaker's intended meanings from metaphorical language and contextual information. At the same time, the presuppositions establish underlying assumptions about the speaker's past experiences, interpersonal relationships, and emotional vulnerability, providing an implicit framework for interpreting the narrative. The contextual cues further complement these pragmatic features by creating symbolic and sensory settings that reinforce the poem's emotional atmosphere. Taken together, these findings demonstrate that the poem conveys its central themes not through explicit descriptions but through a combination of implied meanings, shared assumptions, and contextual representations, forming a coherent pragmatic pattern across the analyzed text.

DISCUSSION

The results demonstrate that pragmatic meaning in *For Women Who Are Difficult to Love* is constructed through the interaction of implicatures, presuppositions, and contextual cues, which are largely preserved despite several pragmatic shifts in the Indonesian translation. While the preceding section presented the distribution and characteristics of these pragmatic features, the following discussion interprets their significance by relating the findings to pragmatic theory, literary translation, and

feminist translation studies. Particular attention is given to how indirect communication contributes to the construction of emotional silence and how this meaning is negotiated across languages.

Indirectness as a pragmatic strategy in constructing emotional silence

The findings reveal that implicature is the most prominent pragmatic feature in the source text, indicating that indirectness serves as the principal mechanism through which emotional meaning is communicated in *For Women Who Are Difficult to Love*. Rather than expressing fear, rejection, grief, or vulnerability explicitly, the poem consistently invites readers to infer these emotional experiences through metaphorical language, symbolic imagery, and contextual relationships. This pattern suggests that emotional silence in Shire's poetry should not be interpreted as the absence of expression but as a deliberate communicative strategy that relies on readers' inferential engagement. In this respect, silence functions as a meaningful rhetorical device through which emotions remain partially unspoken while retaining considerable interpretive power.

This finding supports [Baker's \(2018\)](#) notion of pragmatic equivalence, which emphasizes that successful interpretation depends not only on lexical meaning but also on recovering the speaker's intended meaning from contextual cues and shared assumptions. Similarly, [Francesch \(2024\)](#) argues that implicatures often become sites of pragmatic ambiguity in translation because they depend on culturally situated inferential processes rather than explicitly encoded meanings. The predominance of implicatures in the present study reinforces this argument by demonstrating that the poem's emotional force derives primarily from what is implied instead of what is directly articulated. Consequently, readers actively participate in constructing the speaker's emotional experiences, making inference an essential component of meaning rather than a supplementary interpretive process. This observation is consistent with Dahlgren's literary-pragmatic analysis of poetry translation, which argues that poetic meaning depends on inferential "lines of inference" that readers construct from linguistic, semantic, and contextual cues. When these inferential triggers are weakened in translation, the poem's communicative effect may also diminish.

Previous studies of literary translation have generally examined implicatures as challenges to pragmatic equivalence or cross-cultural interpretation. For example, [Francesch \(2024\)](#) focuses on the preservation of pragmatic ambiguity during translation, whereas [Sharma \(2026\)](#) highlights the importance of maintaining communicative effect in literary texts. The present study extends these discussions by

demonstrating that implicature is not merely a translation problem but also the dominant stylistic resource through which emotional silence and feminine subjectivity are constructed in contemporary feminist poetry. This perspective broadens the application of pragmatic analysis from evaluating translation quality to explaining how poetic meaning itself is generated.

Interplay of presupposition and contextual cues in meaning construction

Although implicatures dominate the pragmatic structure of the poem, they do not function independently. The findings demonstrate that presuppositions and contextual cues provide complementary interpretive resources that enable readers to reconstruct the speaker's emotional experiences. Presuppositions establish implicit assumptions concerning emotional dependence, rejection, self-worth, and relational expectations, while contextual cues create symbolic and sensory environments that make these assumptions emotionally intelligible. Rather than functioning as separate pragmatic devices, these features operate together to produce a coherent network of implied meanings throughout the poem.

This interaction reflects the broader understanding of pragmatics as a process in which meaning emerges from the relationship between linguistic expressions, contextual knowledge, and inferential reasoning. [Marty and Romoli \(2021\)](#) emphasize that the interpretation of presuppositions and implicatures depends on contextual relevance and equivalence, suggesting that pragmatic inferences cannot be fully understood independently of their communicative context. The present findings similarly indicate that presuppositions establish the interpretive background against which implicatures become meaningful, while contextual cues assist readers in reconstructing the speaker's emotional experiences.

Likewise, [Eragamreddy \(2024\)](#) emphasizes that presuppositions derive their communicative effectiveness from shared cultural and situational knowledge rather than from linguistic form alone. The present findings support these perspectives by showing that presuppositions establish the emotional background against which implicatures become interpretable, while contextual cues enrich those assumptions through metaphorical and sensory representations. Similar observations are reported by [Abualadas \(2022\)](#), who demonstrates that nonlinguistic presuppositions embedded in literary texts are particularly vulnerable during translation because they rely on shared sociocultural knowledge rather than explicit linguistic forms. This supports the present finding that contextual assumptions play a central role in preserving emotional meaning across languages.

An important contribution of this study lies in demonstrating the integrated operation of these three pragmatic features within a single literary work. Whereas previous research has often examined implicature, presupposition, or contextual meaning independently, the present analysis illustrates how these resources collectively construct emotional silence. This integrated perspective provides a more comprehensive account of pragmatic meaning in poetry, highlighting that readers' interpretations emerge from the interaction of multiple inferential mechanisms rather than from individual linguistic features considered in isolation.

Negotiating pragmatic meaning in literary translation

The comparison between the source text and the Indonesian translation demonstrates that preserving pragmatic meaning requires considerably more than lexical or semantic equivalence. Although the translation generally maintains the poem's emotional trajectory, several implicatures become more explicit, while certain contextual cues are rendered through more concrete imagery. These shifts indicate that the translator continuously negotiates between preserving the source text's inferential subtlety and ensuring that target readers can reconstruct comparable emotional meanings within a different linguistic and cultural context.

This finding is consistent with [Baker's \(2018\)](#) argument that pragmatic equivalence depends on reproducing communicative intention rather than merely transferring lexical content. It also resonates with recent discussions emphasizing that translators frequently employ explicitation, pragmatic compensation, or contextual adaptation when implicit meanings cannot be transferred directly ([Francesch, 2024](#)). Rather than representing translation loss, these adjustments may function as adaptive strategies that preserve the intended emotional effect while accommodating differences in readers' cultural knowledge and interpretive expectations. A recent comparative study by [Albtoosh and Moindjie \(2025\)](#) similarly found that translators frequently employ amplification, modulation, and explicitation to preserve conversational implicatures and communicative force in literary translation. Their findings reinforce the present argument that pragmatic shifts should be understood as adaptive translation strategies rather than indicators of reduced translation quality.

Furthermore, the findings suggest that pragmatic shifts in poetry should be understood as interpretive negotiations rather than deviations from the source text. Poetry relies heavily on ambiguity, symbolism, and emotional resonance, making strict formal equivalence both difficult and, in many cases, undesirable. As noted in recent work on poetry translation, maintaining communicative effect often requires balancing fidelity to the source text with readability and emotional accessibility in the target

language. The present study contributes empirical evidence supporting this view by demonstrating how pragmatic meaning can be preserved through adaptive translation choices without substantially altering the poem's emotional identity.

Implications for pragmatic and literary translation studies

The present study contributes to literary translation scholarship by demonstrating that emotional meaning in contemporary feminist poetry is constructed through the interaction of multiple pragmatic resources rather than through isolated linguistic features. By examining implicatures, presuppositions, and contextual cues simultaneously, this study offers a more integrated account of pragmatic equivalence than approaches that focus on a single pragmatic phenomenon. The findings therefore extend Baker's pragmatic framework into the analysis of contemporary poetic discourse, illustrating how inferential meaning operates as a central mechanism in both literary interpretation and translation.

From a translation perspective, the study highlights the importance of preserving pragmatic effects alongside lexical and semantic content. Translators of poetry must negotiate not only words but also the implicit assumptions, contextual relationships, and emotional resonances embedded within the text. This observation also aligns with [Liang \(2023\)](#), who argue that evaluating poetry translation requires attention to pragmatic equivalence, including relevance, implicature, and readers' inferential processes rather than lexical correspondence alone.

Beyond its contribution to translation studies, the findings also enrich discussions of feminist literary discourse by demonstrating that women's silence may operate as a communicative resource rather than as an indicator of passivity or absence. In Shire's poem, silence is pragmatically constructed through indirectness, shared assumptions, and contextual symbolism, enabling emotional experiences to remain partially implicit while retaining significant expressive force. Understanding this interaction provides a more nuanced account of how contemporary poetry communicates identity, vulnerability, and resistance, while also offering practical insights for translators seeking to preserve these complex pragmatic effects across languages.

CONCLUSION

This study examined how pragmatic meaning is constructed and transferred in Warsan Shire's *For Women Who Are Difficult to Love* through the analysis of implicatures, presuppositions, and contextual cues in the source text and their Indonesian translation. The findings demonstrate that implicature is the dominant pragmatic feature, indicating that the poem primarily communicates emotional experiences through indirect expressions rather than explicit statements. Presuppositions and contextual cues complement this indirectness by establishing implicit assumptions and symbolic contexts that enable readers to interpret the speaker's emotional struggles. Together, these pragmatic resources form an interconnected system through which emotional silence, vulnerability, and feminine identity are conveyed across the poem.

The analysis further reveals that the Indonesian translation largely preserves the poem's pragmatic meaning despite several observable shifts in linguistic realization. While some implicatures become more explicit and certain contextual cues are rendered through more concrete imagery, these modifications generally function as adaptive translation strategies rather than indicators of translation loss. The findings therefore support the view that literary translation extends beyond lexical or semantic equivalence and involves continuous negotiation of inferential meaning, contextual assumptions, and emotional resonance. By examining implicatures, presuppositions, and contextual cues as interacting pragmatic resources rather than isolated phenomena, this study extends the application of Baker's pragmatic framework to contemporary feminist poetry and contributes to a more integrated understanding of pragmatic equivalence in literary translation.

Despite these contributions, the study is limited to a single poem and one Indonesian translation, which restricts the generalizability of the findings to broader literary and cultural contexts. Future research could investigate larger corpora of contemporary poetry, compare multiple translations of the same work, or examine how pragmatic meaning is negotiated across different languages, genres, and sociocultural settings. Such studies would further enhance understanding of the relationship between pragmatic inference, literary expression, and translation, while providing broader insights into how emotional meaning is preserved across linguistic and cultural boundaries.

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