

Comparison of Sylvia Plath and Parveen Shaker with Special Reference to Their Selected Poems in Feminist Perspective

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Abstract

This paper examines some poems of American English poet Sylvia Plath and Pakistani Urdu poet Parveen Shaker: two great female poets of twentieth century in the context of feminism. It explores their social, cultural, and religious diversity and the stunning commonalities between them under the patriarchal forces in their specific context. This study discusses the biographies and compares them to explore the analogies and disparities. The eight poems by each poet from their major poetry collections: “Ariel” by Sylvia Plath and “Khushboo” by Parveen Shaker were selected for analysis. First, the each poem was analyzed individually and then the common and different themes, characteristics, and poetic style were deducted and compared. All the comparative and analytical strategies used in any comparative, analytical, and systematic studies are applied here. The study explores the elements of interests in the form of analogy between the biographies of two poets and the selected poems in Urdu from Parveen Shaker’s ‘Khushboo’ have been translated into English by the researcher of this study. This research is specifically important for literary institutes as it provides a lot of knowledge to the students of literature and literary criticism and is beneficial for those who are analysts and have keen interest in Parveen Shaker and Sylvia Plath’s life and poetry and tend to explore them in future.

Keywords: Sylvia Plath, Parveen Shaker, Twentieth Century Female Poets, Characteristics of modern poetry, Comparison between two poets.

1- Introduction

The American English poet Sylvia Plath (1932-1963) and Pakistani Urdu poet Parveen Shaker (1952-1994), both are renowned poets of Twentieth century. The focus for comparison lies on the themes, characteristics, and poetic style to the references of the selected poems from the major poetic work “Ariel” and from “Khushboo”. Eight poems from “Ariel” (1965) by Sylvia Plath and eight from “Khushboo” (1976) by Parveen Shaker including ghazals and poems in free verse the researcher selects to analyze under the light of which both poets will be compared in the respect of analogies and disparities in their poetic art. Despite the fact both belong to two different countries and cultures, are relative in the matter of gender.

We analyze various aspects of Sylvia Plath and Parveen Shaker’s life and poetry in the context of feminist theory. Both the poets, Sylvia Plath and Parveen Shaker occupy a prominent position in the field of literature. Both have exercised a perpetual influence upon literature. The first half of the century occupies the poetic voice of Sylvia Plath and Parveen Shaker occupies the second half of the century. Most of the critics and scholars evaluate their poetic work and abilities in the perspective of feminism. Parveen Shaker and Sylvia Plath opened their eyes in the age when the feminist movement was on the way to flourish. Both the poets seem to be influenced by this movement. Feminism is in fact a movement, which was launched to protect the rights of women worldwide.

Feminism is the voice against women subjugation
To give rights, to eliminate gender discrimination
Feminism is as the ship, sailed from the harbor
That is to take women to their right destination.

(Researcher)

These tendencies are visible in the writings of both Sylvia Plath and Parveen Shaker. They both reveal the male-dominant culture and describe the victimization in many of their poems.

1.1- Sylvia Plath

Sylvia Plath, known as confessional poet, is the daughter of Otto Plath and Aurelia Shober, the wife of famous modern poet, Ted Hughes and the mother of Frieda and Nicholas, known as a “Suicidal doll” (Duetch G.Fur-2008). She made many efforts on her life and consequently in London on 11 February 1963, she became successful in committing suicide. This attempt proved her last. Cooper (2003) says, “She committed suicide due to depression.”

1.2- Parveen Shaker

Parveen Shaker, the queen of Urdu ghazal, the daughter of Syed Shaker Hussain Zaidi, the wife of Dr. Naseer Ali and the mother of Syed Murad Ali was highly qualified, intelligent and enjoyed the office of Civil Service of the Government of Pakistan. Possessing all intellectual and artistic qualities, she developed her perception, enhanced her position as a poet and expressed all her experiences through the medium of poetry and “exercised her talent on all genres of poetry” (Tarique Kamal-2007). Parveen Shaker was awarded the Pride of Performance in 1990 for her great contribution in literature. She was indeed, “the greatest poet” (Amir Ilyas-2012). On 26 December 1994, she embraced the sudden death in a road accident occurred in Islamabad when her car collided with a bus (The Daily Jang, 10 Dec.1995, The Muslim, Dec. 1994, Nawa-ei-Waqt, 28 Dec. 1994, The Pakistan Times 27 Dec. 1994) and left her poetry as an authentic document of her talent and art.

Both, Plath and Shaker are the heroines of the stage of Twentieth Century poetry. T.S .Eliot, Ezra Pound, Amy Lowell, Hilda Doolittle, Anne Saxton, Sylvia Plath and many others are some of the poets very popular among the people but above all Sylvia Plath “has been the most forceful and emphatic voice of the Twentieth Century” (Binod Mishra-2006 p.202). In Twentieth century, the literature flourished by leaps and bound. The poets made many experiments on themes and diction of poetry. Urdu literature is rich not only in prose but also in poetry too. Iqbal, Ehsan Danish, Hafeez Jalandhri, Akhter Sherani, Faiz Ahmad Faiz, Nasir Kazmi, Ibn-e-Inshah, Ahmad Nadeem Qasmi are some of the Urdu poets who enhanced the status of poetry. Among the female poets Ada Jafri, Zahra Nigar, Kishwar Naheed, Fehmida Riaz, Sara Shagufta are the famous poets. Above all, English poet, Sylvia Plath and Urdu poet Parveen Shaker occupy the towering position.

The focus of the study is on the major poetic work “Ariel” by Sylvia Plath and “Khushboo” by Parveen Shaker. “Ariel” is the book full of poetic devices. “Ariel” published posthumously in 1965 and became the subject of much criticism by many critics. Another selected book is “Khushboo” by parveen Shaker. Khushboo is the first volume of poetry composed by Praveen Shakier. . In a few words, Khushboo (the book) has much Khushboo (words and thoughts) and spreads Khushboo (fragrance, romance, and aestheticism) which refreshes our minds and stirs our souls. After reading Khushboo it makes me forced to say,

Khushboo in the shape of a book, is a flower
And is rich in fame owing to its poetic power
On opening leaves, we move into the world
Of romance under the cool, fragrant shower

The selected poems from “Ariel” are Daddy, Lady Lazarus, Tulips, Morning Song, Ariel, Cut, Edge and The Rival. The themes exist in these poems are nature, death, love, enslavement, escapism, motherhood, patriarchy and self-exploration.

All the themes found in Plath’s poetry are present in Shaker’s poetry as well. These common themes are love, nature, motherhood, victimization, patriarchy, revenge, and death.

1.3- Themes used by Sylvia Plath and Parveen Shaker

Plath’s poem ‘Daddy’ is on the theme of women subjugation and presents the patriarchal culture. The poem also reveals the urge of liberation.

You do not do, you do not do
Any more, black shoe
In which I have lived like a foot
For thirty years, poor and white,
Barely daring to breathe or Achoo

Death is the recurring theme in Plath’s poetry. In Lady Lazarus, Edge and Daddy, she reveals the theme of death in different prospects.

The following lines from Lady Lazarus reveal death.

Dying
Is an art, like everything else
I do it exceptionally well.

The following lines are clear-cut example of the death of writer’s father.

Daddy, I have had to kill you
You died before I had time

Another famous poem of Plath ‘Tulips’ contains the theme of nature and body. The human body undergoes surgical state. Plath aptly uses words in her poetry and “words come to her as easily as the chosen tools come to an expert surgeon” (Debata-2013) In Cut the thrill is felt in her body when her thumb is cut off. In “Morning Song” Plath describes the realistic picture of gradual love and alienation of a mother for/towards her child. “Edge” is the poem in which the persona desires heavenly position and desires escape from earthly existence.

Almost all the themes mentioned in Plath’s poetry are present in Shaker’s poetry. In her poetry, the

dominant theme is love and other sub-themes related to love are infidelity, sacrifice, beauty, romance, separation, wait etc. Nature, patriarchy, victimization, and self-exploration are some of the themes exist in the poetry of both poets. In her free verse poem “Sirf aik larki” (p.92 Khushboo), the Pakistani poet expresses a woman’s imprisonment and her desire to escape from social and cultural convictions,

Kash merey par hotee
Terey pass ur aati
Kash maen hawa hoti
Tujh ko chooh k lot aati
Maen naheen magar kuch bhi
Sangdil riwajoon k
Ahini hasaroon mein
Omar qaid ki mulzim
Sirf aik larki hoon (Mahe Tamam-p.92)

1.4- Characteristics of the poetry of Sylvia Plath and Parveen Shaker

Parveen Shaker and Sylvia Plath both belong to the modern era of literature. The characteristics of the poetry of the era are wonderful. Confessional poetry, modernity, realism, pessimism, humanitarianism, mysticism, emotionalism, and freedom of thought are some of the characteristics of 20th century poetry. Musicality, lyricism, liberty in thoughts and innovations are also some of the characteristics of the poetry of this era. “Each poet of this era has written according to his own mode and temper, produced poems of merit” (Suman Agarwal-2003 p.25). Parveen Shaker and Sylvia Plath provided to their poetry all those characteristics to which the poetry of other poets is deprived off.

Parveen Shaker and Sylvia Plath born in the era that took a turn to carry the label of modernity. This modern turn we found not only in the field of science but also in literature too. Sylvia Plath and Parveen Shaker are modern poets and employ new techniques, themes, and style in their poetry. Shaker in her famous poem ‘Departmental Store Mein’ adopts new theme and style. She writes in free verse without caring for the old poetic convictions. This newness generates liberalism. Modern age does not confine intellectual thinking. Almost every poet of this era finds herself / himself free in choosing the themes and writing independently. Thus, “Parveen Shaker’s verse”, according to Laurent Gayer (2014) “belongs to another social world and literary traditions” (p.22).

1.5- Style in the Poetry of Both Poets

A style is a very vast subject and there are no fix and set rules for writing poetry. Our research concentrates the figurative language group in which, the imagery, symbolism, metaphors, similes, allusions, and personification techniques are used by Sylvia Plath and Parveen Shaker particularly to the references of their selected poems and generally to all poetry by each poet.

Parveen Shaker is a progressive poet and the progressive steps taken by her are utterly bold. Her voice is bold, her messages and style of reciting and writing is bold. Her poetry is embellished with the use of figurative language. She is rich in delineating metaphors, similes, and personification. In the poetry of both poets, repetition of sounds creates musicality. Plath and Shaker both are modern poets and handle modern poetic techniques. Plath and Shaker are akin in handling the rich imagery in their poetry.

Similarly, not only the themes but also the poetic techniques are modern and free in Plath’s poetry. There is no enforcement upon her about subject matter and style. She writes in free style without confining herself in restrictions of length and rhyme scheme. The critics often quote Shaker’s poem In Departmental Store, written in free verse as an example of her innovated technique, which is the combination of English and Urdu words is presented as an example.

Pearl ka natural pink
Revalon ka hand lotion
Elizabeth orden ka blush on
Medora mein phir nail polish ka koi naya shade (p-176 Khushboo)

She makes use of these words to introduce newness and variety in her poetry. Her poems “Waste Land” and “Benisab virsay ka bojh” (the burden of illegitimate) are written on the pattern of T.S. Eliot’s Waste Land and W.B. Yeat’s “Ledda and Swan.”

According to Qalandar Moment, by Shaker; “the assimilation of foreign languages words such as Arabic, Persian, English and Hindi indeed startles” (Agha and Bukhsh, p. 470).

In the same way, Sylvia Plath for the freedom of thought and speech rejected the old techniques and introduced a new form of poetry, free from rhyme and meter. Her poetry is termed as blank verse poetry even nursery-rhymed. ‘Daddy’ is her famous poem written in nursery-rhyme-like sound.

You do not do, you do not do

Any more, black shoe
In which I have looked like a foot
For thirty years, poor and white
Barely daring to breath or Achoo

Parveen Shakir's poems are written on the same pattern i.e. Mashwara, Aanchal aur Badban, Khawab, Wahima and many others.

Shakir while composing ghazals observes the poetic canons but in her free verse poems, she writes freely and realistically.

Plath independently writes without following the previous poetic rules of rhyme and meter. Her poems, Daddy, Lady Lazarus, Edge, Ariel and Tulip are long, while The Rival and Morning Songs have been composed in short length.

To shed light on the style, it is admitted fact that Sylvia Plath and Parveen Shaker both do not let anyone to share their peculiar style. They have thematic similarity with other poets but in the matter of style, both are analogous but different from other poets.

1.6- Main Research Questions

The main research question of this study is the "Comparison of Sylvia Path and Parveen Shaker with special reference to their selected poems in Feminist Perspective."

1.7- Objectives of the Study:

1. To compare the salient features of the life and artistic products such as themes, characteristics, and poetic style of Sylvia Plath and Parveen Shaker as a poets.
2. Another objective is to compare them to find out the similarities and dissimilarities in their selected poems.
3. To explore the scenario in which both the poets proved themselves as a great poets despite of living in difficult circumstances, and what strategies did they use for achieving perpetual fame

1.8- Significance of the Study

This study is significant for the students of literature in general and for the students of poetry in particular. This work will prove a sample for those who tend to analyze the parallel work of poetry. The study is significant in the sense that it will provide much knowledge about the life and poetic work of Sylvia Plath and Parveen Shaker. The present study delineates some new dimensions of their poetry and demonstrates them as dynamic and powerful writers of the Twentieth century. The present study encapsulates many aspects to compare both poets. This study will surely captivate the readers and will prove a valuable analytical work for the future learners and researchers. Such types of studies inspire the researchers and readers to launch their journey on double parallel roads ending on the same destination to make a milestone.

2- Literature Review

Sylvia Plath and Praveen Shaker both are prestigious and superbly- sketched poets of Twentieth century. Their fame as poets travels from earth and touches the sky because their fans read them not only in their own countries, but also throughout the world. Therefore, about such women poets, the available literature is huge in size. Many aspects of their life and poetry the scholar deducts to establish a relationship to the current study through the review of literature.

Shereen H. Hamadan (2010) describes the psychological aspects of Plath's life in her literary work and focuses three dimensions of Plath's life and poetry. Firstly, Plath's relationship with her parents and husband, secondly feminism and lastly on her psychological therapy. The artistic stages and psychological problematic situation of Plath have been brought to light by the researcher in qualitative describe by the tool of content analysis. Commenting the role of male figures on Plath's life, Hamdan says that her suicide caused by "unsuccessful marriage to Ted Hughes" and then "her father and husband caused much grief and pain to Sylvia." As a confessional poet, Hamdan mentions Board of Regents of University of Wisconsin according to which Plath belongs to those who are not only confessional but also feminist like Anne Sexton and W.D Snodgrass. The researcher in her work Points out that when Plath's Ariel Poems published since then she has been known as a confessional writer. Hamdan also sheds light on the subjective technique of expression adopted by Plath.

In the context of confessional writing, Debeshwori Devi (2010) Points out that the confessional writing emerged in the late 1950 and early 1960. Robert Lowell, Randal Jarrel, Anne Saxton, John Berryman and Sylvia Plath are associated to the confessional writing (P.279). Devi in her study compares two selected poems: 'Suicide' by Kamala Das: an Indian writer and Lady Lazarus by Sylvia Plath. Devi further points out that personal pain is the theme of confessional writing and drug dependency, alcoholism, destructive family relations, traumatic childhood, split marriages and recurring mental breakdowns are the elements of confessional writing.

The study associates Sylvia to the tragic generation poets. Devi quotes some lines from Plath's poem "Lady Lazarus,"

I have done it again
One year in every ten
I manage it.

"Suicide" is the poem by Kamala Das and "Lady Lazarus" by Sylvia Plath. By comparing both these poems, it is included that both the female poets have many similarities in their lives. Devi comments that Plath committed suicide at the age of thirty when she was young while Das intended to commit suicide as she considered life meaningless. Devi in her article reveals that Anne Sexton is also akin to Sylvia Plath in the matter of committing suicide.

Sit, Wai-Yew, Agnes (2007) throughout presents Plath and Dickinson to make efforts to create their self through poetics of love, nature, and death by citing many poems. Plath and Dickinson raised voice against their subjugation and asserting their power to create poetry. The researchers made Plath and Dickinson to criticize the restrictions imposed by patriarchy. Both have common poetic quests to break these restrictions. The study presents women as powerless and the 'intellectual confinement' of female writers is shown by the literary work and lives of both poets. They allude Juhász (1978) describing the 'dormant conditions' (P.7). The researchers take edge of referring to the poetic heritage that is weak and present women's subjugated position in society as well as in literary era. In their study, they mention women's confinement and domesticity in which their social power is snatched by social conventions and women are confined in the roles of wife, mother, and daughter. The death poetics of Plath is the only way of liberation. Plath's last poem *Edge* is about suicide and death. Through death poetics of Plath and Dickinson, the "constriction of femininity" is criticized. Both the poets handle love poetics to denounce wifehood and womanhood. For them marriage is the means to entrap woman's self. The study represents a wife as a real woman who is considered 'safer' by society. An unmarried girl the society considers as 'other kind' and social norms name her 'defiance'. Sit, et al illustrate that to become real woman as a wife, is equal to losing girlhood and achieving victimization. By comparing Plath's and Dickinson love Poetics, there is more frustration in love poetics because she experienced much pain due to her failed marriage Dickinson in spite of being lived in the state of celibacy perceives woman's confinement which brings her close to Plath. The study also sheds light on the nature poetics of Plath and Dickinson. Plath and Dickinson seem to be using nature imagery to reveal their poetic quest about self-concealed under the mask of condemnation images. Unfeminine self they try to derive through their nature poetics presenting animal imagery or small insects like bees, spiders etc. From this insect imagery or small insect imagery, they envision greatness out of littleness. The study examines the spinning spider as the metaphor not for male but for female. The potential of the spider is personified to the generating force of the poet in the poem. These researchers describe three phases of women's life described by Dickinson. These phases are 'born, bridled, and shrouded' and all these phases indicate women's confinement and covering by the pall weaved by patriarchal convictions.

Parveen Shaker is another bright star in the constellation of poets. She shows many qualities with Sylvia Plath. Shaker is also on constant rise even after her death. Both the poets raised voice against male oppression through the medium of poetry. Shaker's verse is a struggle against women rights.

C. M. Naim is an American scholar of Urdu language and literature. In his essay "Parveen Shaker: A Note and Twelve Poems" (1995), describes the development in Urdu literature due to the advent of women poets, particularly from Pakistan. Naim's assertion is that Pakistani women, being Muslims, are far greater restricted than that of India. Naim also points out the 'triad' of Pakistani women poets: Parveen Shakir, Kishwar Naheed, and Fehmida Riaz. According to Naim, Riaz and Naheed, "created the space" that was filled by Parveen Shakir's poetic voice. Naim, further points out that Shaker's ghazals are a noteworthy contribution to Urdu literature and "Shaker is good at both". Shaker's nazms (poems in free verse) and ghazals are the mode of creation and perception. He also criticizes some contemporary poets including Fehmida Riaz who criticized Shaker's love poetry as being void of profundity and shallow. According to this study, another critic of Shaker's work is Rukhsana Ahmad who excludes Shaker from the feminist category poets. However, the essay points out Riaz's complement when she says, "Her poetry refreshes us". Naim also points out the accusation of other critics on Shaker's writing that it is openly on sexuality and her satirical tone upon patriarchal culture.

In "Parveen Shaker Translated" (2006), Dr. Mehmoodul Hassani comments that Shaker is the confessional poet of par excellence and adds that her poetry is subjective which only expresses her own feelings and sentiments. He expounds that Shaker's *Kushboo* poems are confessions of an adolescent girl nurturing fond hopes and romantic dreams far too romantic in the world of grim realities and they bear psyche, which is both enigmatic and unpredictable. In his article, Hassani differentiates the confessional approach between Parveen Shaker and Sylvia Plath. On comparing them, he comments that Shaker's milieu is different one, comparatively more prohibited, more oppressive and more claustrophobic, yet she is not as egocentric or suicidal as that of Plath. The writer further mentions that except very few poems Shaker's poetry is feminist such as *Basheeray ki ghawali*, *Misfit* etc. He also portrays the true picture of Shaker in the words that Shaker "passed her life in a

brisk, nay breezy way, as if she were in a hurry to meet a literal deadline". The writer wants to suggest that her life was not restricted in patriarchal barriers. In his article, Hassani seems to wail by saying, "Urdu lost a poet of tremendous potential" in Shaker's death. Hassani's presentation is realistic and authentic piece of literature but depends upon brevity.

K. Tajeswani (2013) in her article sheds light on the personal ideals of Shaker, which are oriented towards left and present Shaker's verse as a struggle for women rights. Tajeswani focuses Shaker's poetic sensibilities, her ghazals and Urdu romantic poetry. She also describes Shaker's worth and poetic anthologies chronologically, Khusboo (1976), Sad-Brag (1980), then Khud Kalami (1985) and finally Inkar (1990). The collection of all her poetic work appeared in the form of Mah-e-Tam am (1994). According to the author Praveen Shaker is a revolutionary poet who 'defied traditions' and further says that Shaker through her poetry expressed her experiences. Tajeswani's article is a minute observation of Shaker's rejections of personal issues and acceptance of higher grounds in spite of being lived in an "orthodox and conventional country".

Shaker's all endeavors were for gaining rights for women although her ideals were oriented towards left. The researcher mentions that T.S Eliot's wasteland generated Shaker's wasteland and Praveen in the form of a poem 'Benasab Versay ka Bojh' translated Yeats 'Leda and Swan'. Tajeswani explores that the most beautiful songs are those of pain and Points out that a lot of sadness generates verses filled with passion and Pathos. Shaker's poem 'Hotline' and 'We are all Dr. Faustus' are mentioned by the author in which Shaker seems to be worried about the people for selling their self respect in a hypocritical society. The writer presents Shaker's poem Departmental Store Mein in the translated form. The innovative techniques, Shaker's adeptness in perception and handling of ghazals are the main problems described in this article. The couplets of her ghazals have assumed the form of quotations, manifest her wisdom and wit according to Tajeswani. The author of the article presents her point of view by saying that in spite of personal misfortunes, Shaker as a romantic poet made a mark in Urdu literature.

Dr. Katherine Peter (2013) in her study "Mother, Motherhood and Motherland: Identity and Conflict in the poetry of Praveen Shaker" explores the concept of mother and motherhood by Shaker and finds conflict and identity in her poetry. Further, the concept of a Muslim woman of Pakistan about freedom (P.2) and the conflict of feminist ideas of western woman are presented in detail. Peter focuses on Praveen Shaker's efforts for identification as motherhood, identity, and conflict. Another important theme of this study is the culture and dialogues. The author analyzes on the poem Misfit (P.31, Khud Kalami) and brings to light the conflict and tension about the different roles of a woman such as mother, daughter, working-woman, wife and daughter-in-law. The poem of Shaker interrogates some people who are not happy with Shaker's poetry and tone (P.3) Peter focuses some words such as 'Mother', 'My Son', 'complaints' and reveals Shaker's relationship with her mother and son. Shaker's gradual arrival towards being Misfit and reveals her tension, conflicts, crushed identity, her compromise with culture and social norms and development towards defiant temperament are the main aspects presented by the author. According to the writer, Shaker's father as being a source of inspiration, forbade her daughter to attend mushairas (poetic sessions) as being a women form Muslim culture. Shaker never got nationalist emancipation, except divorce which earned a bad name for her family. Although Praveen passed her CSS exam and got victory over male counterparts as much for claiming self respect but the tyrant people like general Zia-ul-Haq proved obstacle in women's way as being a stone. In social constructs the study mention she was misfit and never materialized her personal happiness or love with the person working in a govt. office. Shaker finds herself as Misfit throughout her life. The study shows victimization of women as a mother daughter, wife in their motherland.

2.1- The Distinction of this study

All the studies mentioned above shed light only on the one or two aspects of Plath and Shaker's literary work. Mehmood-ul-Hassani (2006) comments on the different milieu of Plath and Shaker but does not describe their poetic characteristics and style in detail. The study of Hamdan throws light on the psychological problem of Plath. Debashwori Devi (2010) compares two women poets- Kamala Das and Sylvia Plath as confessional poets to the references of only 'Lady Lazarus' by Plath and 'Suicide' by Kamala Das. . Naim (1995) presents Shaker as a progressive poet but confines her in patriarchal restrictions.

The distinguishing feature of the current study lies in the fact that it encapsulates almost all the aspects of both poet's life and poetry and presents both poets as the dominant poets of the era. Our study is comparative not only describes the biography of both poets but also brings to light all the dimensions which made them the great poets of the modern era. It focuses eight poems of each poet and deducts the themes, characteristics, and style of each selected poem individually.

K. Tajeswani in her article presented one of Shaker's poems in translated form from Urdu to English while the distinction of our study is that it translates all Shakers' selected poems including ghazals and free verse poems in English. One of such examples is,

Do not stop me dispersing; I am fragrance reflection

No need to constrict; if I spread, on the part of any one
I tremble, whenever I think in the solitude
Nobody on my face could thy name read.
As all my dreams have been scattered to pieces
Nobody scatter and break like my experiences.
I am afraid of the day for receiving orders
That nobody put in the books, dry flowers.
No need of my peeping through the door
Not passes that person now, from here.
No noise, no sound of steps now is ever heard
Though the door to come is open of deserted heart

The current study is the vast treasure of information. It will provide a lot of knowledge to those who are interested in Parveen Shaker and Sylvia Plath's life and work. In short, the current study is the amalgamation of all above mentioned studies.

3- Research Methodology

3.1- Sample of the Study

Our study sample consists of two female poets Sylvia Plath and Parveen Shaker: belonging to two different countries and cultures, one from America and the other from Pakistan. The eight poems from Sylvia Plath's collection 'Ariel' and eight from Parveen Shaker's collection 'Khushboo' the researcher selects to analyze.

3.2- Nature of the Study

Ours is comparative, analytical, interpretive, descriptive, deductive, and qualitative study. Therefore, required data for such types of study is soft data instead of hard data.

3.3- Types and Sources of Data

Ours is qualitative research therefore, requires soft data. Soft data describes the quality of things and hard data describes the quantity of things. In more simple words, the information collected by words and sentences is soft data. We use soft data instead of hard data because hard data we use in quantifiable researches. Soft data is anecdotal gathered from communicative sources.

In academic researches, usually two sources of data are required: Primary source and Secondary source. Our research is comparative and analytical therefore requires the data collected from the secondary sources as primary source includes the original work searched out by the investigators during their investigation. In simple words, the original extracted material about both poets is the primary source and the writings about/of both poets, is the secondary source of data. The biography of both poets, selected poems make data for our study. Another source of data collecting is the themes such as love, death, motherhood, victimization, patriarchy. Poetic style consisting upon similes, metaphors, symbols, and images are also the material collected for data. We also gathered data from poetic characteristics such as lyricism, emotionalism, subjectivity, modernity, humanitarianism, fragmentation, juxtaposition etc. These sources are secondary and make soft type of data which consists upon words and sentences. It is also called a qualitative data.

3.4- Analytical tools

The present study seeks characteristics, themes, and poetic style of some poems of Sylvia Plath and compares it to that of Parveen Shaker. For this purpose, the text is required. The selected poems and biography of both poets are the text of our research.

For analyzing the text, our first step or method will be close reading and the close reading of the text requires the attention, examination, and perception of the researcher. It also involves the personal judgment. The text here includes the biography and selected poems of both poets to analyze and compare. For this purpose we will have to go deep in their biography and the social and cultural scenario will also be explored in addition to the analysis of their poems and comparison. It is basically a social research that belongs to Humanities. Humanities base upon an academic discipline that studies human culture for which critical, analytical and speculative methods are used. Comparative analysis for this study requires arguments. For any argumentative study, the transitional expressions such as similarly, likewise, on the other hand, moreover, on the contrary we use to make the links between while comparing two poets. Signal phrases such as 'another similarity' and 'another difference' are also used recurrently in comparative studies.

For our comparative research study, the frequent use of another signal phrase such as "on the other hand" is used and interrogative strategies applied to draw the conclusion and the validity based on reasoning or debate. Argumentative and comparative study uses the method of interrogation such as, What did the poet say in the poem?

What are the similarities between them?

How do both poets differ?

On which points, do both agree?

Our research is interpretive. Interpretive research we use in both natural and social sciences. In the current study, the researcher presents many possible interpretations. In literature, interpretation is “the act of explaining the meaning and effects of a literary text” (Martin Grey, 1992, p. 150). It is actually an interpretive critical type of analysis, which breaks a work of art into components to examine and offer alternative meanings according to one’s reasoning and reception. Argumentative and interpretive both are interlinked. Interpretive research is flexible without any finality and generalization in hypothesizing variables. As an example, the current research interprets and hypothesizes that Plath and Shaker both are the great poets of the 20th century.

4- Conclusion

By analysis and comparing both poets, so many characteristics we deduced. Many aspects of their life and poetry including biography, poetic themes, style, and characteristics of poetry with modern trends excluded in detail. This paper found; as the world and life without female existence is drab and dull similarly the world of poetry without feminine voice is dull and colorless. For providing color and beauty to poetry, it is necessary to provide more and more opportunities to women poets to produce more and more beautiful verse. The patriarchal forces should develop an unbiased attitude towards women’s intellectual creativity. In the form of findings this research offers many discoveries such as the importance of poetry, Plath and Shaker as the great poet of 20th century, the method of comparison, a wide range of themes and poetic characteristics and innovative poetic style adopted by both poets.

Briefly, by their common poetic voice both the poets denounce all the illegal and inhuman patriarchal conventions that tend to alleviate the intellectual cultivation of female writers and particularly of women poets. Being modern poets of 20th century both of them proved themselves as the legendary poets by their artistic talent and created a beautiful poetry out of frustration, sufferings, and pain by pushing male dominance back. By their common endeavors, Plath and Shaker constructed the edifice of poetry in its perfection.

Within short span, they got all repute
The worth of their work no can refute.
Pathos, mystery, color and fragrance
Are the traits gave them significance.

(Researcher)

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The best poems by Sylvia Plath selected by Dr Oliver Tearle. Sylvia Plath (1932-63) was a prolific poet for the few years that she was active before her untimely death, by her own hand, aged just 30. But what are her greatest poems? A few titles spring to mind, but it's not easy to reach a consensus on, say, Sylvia Plath's top ten best poems. The poem is about resurrection – but implicit within its title, and Sylvia Plath's reference to the man whom Jesus brought back from the dead, is the idea of annihilation or extinction, a theme that is never far away from us with a Plath poem. One of Sylvia Plath's most widely discussed poems, "Ariel" describes an early morning horse-ride towards the sun, using imagery that is loaded with significance and suggestiveness. This perspective was later challenged by feminist critics, but remains a frequent understanding of her work. One of the challenges a student of Plath's work faces is how much to consider the work autobiographical, rather than imaginative. Regardless of how one interprets these final poems, in allowing Plath to vent her fantastical and fiercely intelligent imagination, this volume revealed that Plath had found her voice as a poet. Sylvia Plath: Poems essays are academic essays for citation. These papers were written primarily by students and provide critical analysis of Sylvia Plath's poetry. Horror in the poetry of Sylvia Plath. A Herr-story: "Lady Lazarus" and Her Rise from the Ash. Sylvia Plath's "Daddy": A Cry for Help. Emily Dickenson and Sylvia Plath were and are still believed to be two of the most brilliant and significant poets in the scope of social and psychological literary trends. Emily Dickinson and Sylvia Plath share a common style, for their poems are usually considered to be extremely personal, idiosyncratic, ahistorical, unconventional, and hence obscure. A predominance of biographically oriented criticism has only succeeded in adding to the confusion. 1.6 Limitation of Study This study will focus on selected poems by Sylvia Plath and Emily Dickenson therefore the findings cannot be generalized to other works or authors. 1.7 Definition of terms Death: according to literature, death is the one which arouses terrible. In 1959 Plath and Hughes returned to England, where she gave birth to their first child, Freida. Her first book of poetry, *The Colossus*, appeared in 1960. Similar references are found in "Daddy," where the poetic voice associates both her father and husband with Nazism and herself with Jewish victims of the Holocaust. The title poem, "Ariel," displays Plath's intricate use of color imagery. Most critics have acknowledged that Plath's poems display an accomplished technical acumen and a brilliant, yet stark insight into severe psychological disintegration and harrowing existential anxiety. Many have also asserted that despite its overall gravity, her poetry exhibits an appealing undercurrent of irony and dark humor in its treatment of morbid themes.