

Abstract



The aim of my study is to examine the emergence of the 'New Woman' by resisting against the powerful and mighty. The emergence of this protesting woman both as concept and reality with reference to the poetical and fictional world of Boland in Ireland and Attiya Dawood in Pakistan. Therefore, this study is essentially a comparative assessment of the perceptions of these two poets about the role and status of woman in their countries. Eavan Boland and Attiya Dawood inherit two different sociocultural and religious traditions, and we can discern marked similarities as well as divergences, in their approach to the complex and continuing problem of being a woman as a survivor in this contemporary world.

This dissertation is initially to analyze briefly the position of women in the Western as well as in Oriental traditions. Secondly, I will study religions more precisely; how they have affected and been engraved in the lives of women irrespective of their cultural backgrounds as a deterrent and fetters for their life. The social morals, customs and attitudes being prevalent today are largely a direct legacy of these heritage; the Christian canon profoundly affecting women in the West and the Muslim tradition and culture (extremism in today's world) pervasively influencing women in sub-continent especially in the region of Pakistan. This dissertation indicates the nature of the contribution made by Eavan Boland and Attiya Dawood to women's questioning of their identity and emancipation from claustrophobic surroundings for women in the West and Asia respectively, as evident in their poetry and fiction. In each country, a common contemporary issue they are facing is the question of a woman. Whether in Western or Asian literacy tradition, the women are seen as launching themselves into the quest for their identity.

Boland has written to subvert the traditional constructions of womanhood and to present fresh perspectives on Irish history, literature, mythology and much more. Her work explores the

topics as domestic violence, anorexia, infanticide and cancer etc. and brought Boland an international name and fame.

On the other hand, Author of "Raging to be Free", "Sharafat Jee Pul Saraat", "Sindh ki Aurat Sapnay say sach tak", and much more, Attiya, who comes from a modest background from the rural hinterland, is today acknowledged as one of the most important Sindhi feminist writers. Her voice has carried forth as the voice of a bold and defiant writer who is also a women's rights activist. Attiya Dawood is a voice from the goths and villages of rural Sindh, Pakistan. It is a voice of pain and harrowing anguish. As a rural Sindhi woman she finds deprivation everywhere: she faces oppression piled on oppression. As a woman, oppression of women by men, as a Third World woman, oppression and exploitation by the advanced capitalist countries she has inscribed her pain in her poetry. As a rural woman she is marginalized in favour of the voice of the first person singular – I, but she has spoken and has given autobiographical events drawn from her own life like "The Voice of Silence", "To My Daughter", "In Search of the Truth" and many others. The poems may be considered a form of dramatic monologue in which she assumes the voice and persona of a suffering woman and articulates the anguish arising out of some concrete situation.

Further, I will be explaining that how Western and Asian traditional concepts about how a woman should live her life in a specific social, cultural and religious set up adds up to the oppression of women. Different stereotypes and prejudices against women in these cultures become another reason of their suppression. Christianity and false Islamic beliefs in today's world promote extreme discrimination against women. That is why many women like these two poets have spoken against this made-up system through literature. I will be explaining these voices as I see a fundamental similarities between the works of Boland and Dawood.