

Chapter I: Introduction

This research paper attempts to apply feminism to Khalil Gibran's only one novelette, *The Broken Wings* (1912). The research intends to focus on Selma's desire for freedom from the feministic approach. It also dissects why a woman feels existential sorrow when feels her rights curtailed. Gibran has tried to show that, as a result of the restrictions of society female characters struggle to create identity for themselves and future generation. It is an experimental work through which he is trying to show the hypocrisy of culture, religion and Muslim society in Lebanon. Gibran started to work in 1906 and finished it after 6 years. The novel deals with the story of a married woman named Selma Karamy. The story revolves round the issues on woman. It is carved with philosophic insights. It is an experimental work through which he seeks to reform the Arabic literature and culture.

Broadly speaking, the story deals with the issue of oppressed Middle East Muslim women during the 19th and early 20th century. The restriction of society, the power and greed of a clergy ruins Selma's life. The love between Selma and the speaker is mercilessly crushed and she is forced to marry with an evil character Mansour Bey Galib. Thus the tale of love and passion changes into tragic end when Selma dies delivering a baby child, who also dies before Selma shortly after his birth.

Social Perceptions on Women

The two female images that existed are the "woman of yesterday", the familiar, and The woman of today, the unfamiliar. These images mostly find in literature and art, greatly affected the lives of many women because they created expectations concerning a woman's appearance, speech and activities. The image of the "woman of yesterday" shows a submissive, quite and domestic woman who finds her sense of worth in her family and familial relationship with other member. In contrast, the

"woman of today" is very different, trickery images of a masculine, but uncontrolled woman defying familial and societal expectations in order to seek her own freedom.

These voices of "women of today" create controversy, since female voices had long been suppressed or ignored. A person's voice provides her medium for expressing herself, without which she must resort to some other, non-verbal form of communication. Developed, rather than assigned, a voice encompasses more than the noises erupting from her throat; it also involves the right of a person to be heard and to be taken seriously. The woman's sphere is at the home. While the man's is public life. If a woman's voice is bold and not submissive, her life is believed to have the same characteristics, making her unwomanly. In much of the literature, women are portrayed as finding their identities by caring for others, as well as pursuing "relational, internal, and selfless goals" (Cutter 5). This identity for women in literature mirrored the "woman of yesterday" mold.

A woman is expected "to embody and to maintain social stability [...] through the nurturance of her womanhood self, her family, and her sense of virtue" and "to provide a heaven of beauty, grace, and refuge for the makers of this new world: her men" (Papke 10). She should also teach these qualities to her daughters because "daughters of the republic are not to declare their independence; they are to be given dolls and inculcated in domestic values appropriate to their separate spheres".

Limited a great deal by the domestic confines placed on her, the woman of yesterday's voice is expected to be submissive and her opinions, if voiced, are not to be defiant or to contradict those of her husband. "woman of yesterday" controlled their tongues, spoke "relationally and domestically," and "whenever possible, they were to erase their own voices by being silent in the face of male authority". Since she

essentially represented an extension of her husband, the "woman of yesterday" needed no voice of her own, because his voice spoke for them both.

Around 1890, a new mold began to gain appeal with women, casting shadows upon the "woman of yesterday" ideal. The woman of today, an image that developed as an interchange between literature and art and ordinary women who resisted expectations, defied many of the foundational concepts of the woman of yesterday. "The general characteristics given to the passionate intellectual range from a puritanical housewife, torn between duty to her family and desire for independence, to a mannish spinster, failed in the duty to produce children and thus desiring to take on masculine qualities"(Banta 55-6). Observing these rather drastic images of the woman of today in literature and art, as well as famous women of achievement, ordinary women began to develop a new sense of independence, by developing and rising their individual identities and voices. Real life models such as Elizabeth Cady Stanton and Susan B. Anthony provided encouragement for women to begin breaking out of the often repressed the "woman of yesterday" mold. Freedom and individuality came as a result of the wide variety of characteristics attached to the Woman of Today picture. Due to the lack of a "clearly defined set of virtues characterize[ing] this image," women could pick those attributes that supported a self-defined voice and identity," which allowed them to find personal, sexual or social freedom as their individual lives called for.

The woman of today ideology revealed to the real woman that she no longer needed to find her identity through a man; she saw and utilized opportunities to become educated, to support her, to think and to be independent. Woman of today ideology allows women to break free from the domestic realm, entering into the public arena previously occupied only by men. Women entered institutions of higher

education, worked in more jobs outside of the home with increased wages, as well as continued the movement towards gaining the right to vote. With this liberation, women began searching for a new voice. Previously, the general female voice was defined by those of husbands and fathers; now, women began to find their own. Yet, almost before women could begin to let their newfound voices be heard in the public realm, they were being criticized.

Common belief said that if women adopt the woman of today's voice unrest will come upon society; the woman of today's voice is not to be trusted. Newspapers and magazines published numerous pictures and literary works criticizing this newfound voice, often centering on the woman of today's outspokenness. One American periodical printed an article by William Lee Howard in which he labels an outspoken woman as a sexual pervert:

The female possessed of masculine ideas of independence, the virago who would sit in the public highways and lift up her pseudo-virile voice, proclaiming her sole right to decide questions of war or religion, or the value of celibacy and the curse of woman's impurity, and that disgusting antisocial being, the female sexual pervert, are simply different degrees of the same class-degenerates. (Cutter 23)

The stereotyped loud, mainly voice of the woman of today came to imply that a woman had selfishly cast aside her domestic roles to move out into the public sphere. This voice also caused her virtue, and sometimes her heterosexuality, to be questioned. Clearly, the biggest fear regarding the woman of today's voice was "a fear that her unruly language might challenge the theoretical underpinnings of patriarchal society". No longer feeling that she needed a man to tell her what to think, the Woman of Today appeared to have the capability to overturn the familiar society.

Life magazine printed a cartoon in 1895 showing a group of masculine looking New Women, clothed in bloomers, watching a man wearing a ballet skirt dance on stage; the cartoon bore the title, “In a Twentieth Century Club”. Such an illustration reveals the fears of some people that these New Women were going to overthrow patriarchal society, causing drastic role reversals. Perhaps attempting to regain the dignity they felt was lost, some men challenged the morality and womanhood of the woman of today through written media.

Benjamin Lee Howard’s article quoted above represents the belief that an outspoken woman, unable to control her own voice, could not control her sexual desires either. Another essay notes that the average woman “has accepted Nature’s discriminations against her” and should spurn the woman of today’s voice, knowing “that the interests of order and efficiency are best served by [the man] having the final word”. Science more well-known woman of today images implied a single and childless woman, her voice could not adequately represent the average woman; the essay called for a rejection of her voice as completely unnatural (Cutter 23).

Kahlil's Life and Works

Kahlil Gibran was born to a Christian family in the village of Basharri in the North East of Beirut in 1883. Gibran's English readers have always known him by a modified form of his real name. His full name in Arabic was Gibran Kahlil Gibran, the middle name being, conventionally, his father's. Young Gibran was attached to his books and drawings. He succeeded at school and won his teachers' favor.

According to Waterfield:

His art teacher, Florence Pierce, recognized his burgeoning talents and had a hand in his acquaintance with Fred Holland Day, a prominent figure of the Boston avant-garde (an intelligentsia that develops new or

experimental concepts esp. in the arts) and a leader of a group of artists and poets known as the visitors. The 13-year-old Gibran frequently visited Day's studio as a model for some of Day's portraits. Day cultivated the young immigrant's artistic talents; he commented on his sketches, and encouraged the spiritual tone of his drawings. Under Day's tutelage, Gibran came also to develop his love of literature. (38)

Gibran's writings, indeed, adopted an autobiographical tone and embraced such themes as the power of imagination, the natural world, and freedom from norms and established rules. In 1898, Gibran attended an exhibition of Day's photographs, some of which presented the 15-year-old as the model. The exhibition received positive attitudes and allowed the young teenager to gain a foothold within the atmosphere of Boston Society. Gibran was, introduced to Josephine Preston Peabody, a young poet and playwright who attracted him with her beauty and cheerfulness, and later came to play a significant role in his life. In August 1898, Gibran left for Lebanon, but he did so after he had drawn Josephine Peabody from what he remembered of her. He left the drawing for Day and asked him to give it to her. In Beirut he cultivated his knowledge of Arabic language and literature; he read classical Arabic literature as well as modern Arabic Christian literature. He also became fluent in French. Young Gibran was very successful. He was honored to win the "college poet prize." Also, with the help of other students, he produced a student magazine called *Al-Manara* (The Beacon) of which he was the editor, designer, artist, and main contributor. However, his relationship with his father was deteriorating, mainly because the latter discouraged the writer and the artist side in his son.

Gibran started to see things with open eyes, he took a position against "enforced" man-made laws; he had frequent arguments with school authorities, and as

early as the age of nineteen he was not only excommunicated from the Maronite church, but also was sent to exile in France as a punishment for propagandizing his antiestablishment ideas. Gibran received a lot of sympathy from Josephine, and their relationship became deeper and deeper. They exchanged letters and he showed her his drawings. The young man was so in love with Josephine, he considered her a guiding light in his life as an artist. But this love was one-sided; Josephine saw him rather as a friend or fellow artist. In 1940, he had his first exhibition in his mentor's studio, and it was very successful. His drawings, which presented a transcendental metaphysical vision, made a profound impression on influential members of Boston Society, and some of his pieces were sold. During the exhibition, Gibran met Mary Haskell, a wealthy woman and the principal of a private school in Boston. What she asked Gibran was:

Why do you draw the bodies always naked? To which the young artist replied, Because Life is naked. A nude body is the truest and the noblest symbol of life. If I draw a mountain as a heap of human forms, or paint a waterfall in the shape of tumbling human bodies, it is because I see in the mountain a heap of living things, and in the waterfall a precipitate current of life. (Naimy 59)

Gibran's stay in Paris was an important phase in his life, a phase of growth and self-discovery. He read Balzac and Voltaire and became more familiar with Rousseau and Tolstoy. Furthermore, he met prominent figures like the French Romantic sculptor Auguste Rodin who announced the young artist " the Blake of the 20th century" (Irwin 1). He also became friend with Ameen Rihani, a Lebanese writer and political thinker he admired. Gibran started to contribute to *Al-Mohajer*, a prominent Arabic- language newspaper in New York. Its publisher, Ameen Goryeb, had met Gibran and was

impressed by his prose poems recorded on his notebook. Gibran's column had a popular appeal and was entitled "Tears and Laughter". the pieces of which later formed the basis of his book *A Tear and a Smile*. Gibran's relationship with Mary veered toward romance. His letters became increasingly intimate and he gradually shifted from addressing a mentor and a friend to expressing warm feelings. But upon his return to the States, they both remained undecided about the direction of their relationship. Eventually Mary confessed to Gibran her desire to keep him only as a friend and to bring his potential as an artist and man of letters to its fullest. In his biography of Gibran, Naimy writes: "what of Mary? She loves him dearly, values his ambitions and aspirations and looks condolingly on his weakness and sins" (Naimy 99).

Gibran moved to New York in 1912 with the encouragements of Mary and his friend Ameen Rihani who had already moved there and for whom Gibran had done the illustration in his book *The Book of Khalid*. Gibran, too, was convinced that a wider audience awaited him. In New York Gibran cultivated his contacts and was introduced to dealers of the galleries of art. He exchanged visits with Mary who remained his financial, intellectual, and emotional support for the most part of his life. Mary, indeed, saw Gibran as a higher person with prophetic qualities. In 1913, she encouraged him to move to a bigger studio so he would be able to work more comfortably, and she paid his rent. *The Broken Wings*, which was published in Arabic in 1912 and dedicated to Mary Haskell, increased Gibran's fame in the Arab world. Through *Al-Funun*. Gibran also met Mikhail Naimy, another Lebanese immigrant writer who was to become his closest friend. Gibran expanded his acquaintances of painters, poets, and playwrights. He became a popular member of the Poetry Society

where he sought favorable reception of his English writing by English-speaking readers.

After the outbreak of World War I, Gibran's political activism increased. He worked with the Syrian-Mount Lebanon Volunteer Committee, advising Syrian residents in the United States on how to join the French army involved in the war, and advocating Arab independence from the Ottoman Empire. This goal, Gibran maintained, should be achieved through revolution rather than "patience" which he called "The Oriental poison"(Bushrui and Jenkins 134).

Gibran also conducted fund-raising activities after the war to help his starving people in Lebanon in addition to writing political pieces. His two war poems of 1916 reveal a bitter tone of an angry young man; "Dead Are My People" mourned his dying countrymen and *The Madman* (1918), include a famous short prose poem entitled "Defeat, My Defeat" in which Gibran converts his failure into a sharp sword. From 1915 onwards, Gibran's writings started to reflect a more universal and metaphysical discourse. Gibran, indeed, developed what Waterfield refers to as an "evolutionary philosophy" (Waterfield 95). He started to preach the role of poets and artist in developing human consciousness and helping the human soul in its journey towards a higher order, a more divine realm.

It is worth mentioning at this points that Gibran was involved in a twenty year literary and love relationship with May Ziadeh, an established Lebanese writer living in Egypt. The two, however, never met; their relationship was carried on wholly by mail and Gibran wanted to keep it secret. In the beginning, Gibran and Ziadeh addressed one another as literary critics, seeking comments on each other's work. From 1919, their letters became more intimate, more passionate. Ziadeh came to

replace Mary's role as consultant, editor, and conversant. She became for Gibran a remote soul mate and another guiding spirit in his life.

Gibran started to contribute to a new magazine, *The Dial*, which became his main vehicle for reaching the western audience after the demise of *The Seven Arts*. Gibran was also still writing pieces for the Arabic newspapers and maintained solid relationship with the Syrian community both in the United States and abroad. In 1923, Gibran's most famous book *The Prophet* was published and immediately received favorable reaction. Gibran knew it was his greatest achievement and the most important book he ever wrote. He had kept the manuscript for years before he had it published, seeking further moments of inspiration. He planned it to be the first of a trilogy; the second book was to be *The Garden of the Prophet* (1933) and the third, *The Death of the Prophet*, was left a fragment. Barbara Young writes:

There was a young Russian girl named Marya, who had been climbing in the Rockies with a group of friends, other young people. She had gone aside from them a little and sat down on a rock to rest, and beside her she saw a black book. She opened it.... He closed the book and left the room. Thus she came to know of the little black book. (64-65)

By 1931, Gibran spent most of his time in bed. According to Naimy, "Gibran refused an operation that might have saved his life" (Naimy 218). He instead waited for death, and it came to him at the hospital, at 10:55 pm, on 10 April 1931, at the age of 48. Gibran left behind a rich literary production and four hundred pieces he drew and painted. He bequeathed a considerable amount of money to the development of his homeland, Lebanon. His people mourned his death and honored him with a hero's funeral. The Lebanese minister of arts paid homage to his body with a decoration of

fine arts. Gibran's body was buried in his birthplace, Bsharri, and his belongings and books were later sent to the Gibran museum in the Mar Sarkis monastery.

Gibran is also a visionary and imaginary artist. His quality of imaginations can be found in his writing and drawings too. Natural world is blameless, sublime, whereas human world is anarchic, unjust and sorrowful. In *The Broken Wings*, human world is depicted as cruel, pitiless whereas natural world is described in a great care. For, Gibran, human being also possesses a pure soul but the very purity changes into dirt because of behavior, marital greed, corruption etc. Human being as a higher creation of Nature possesses pure soul, but the purity is lost in somewhere, so, Gibran tries to find out the very purity by drawing naked human bodies.

Critics on Gibran

Every woman is a mother creature who rears and brings up her child by letting him/her to suck her own blood in the form of milk. The word 'mother' provides hope to the hopeless and imparts solace at the moment of tormenting sorrow. The feeling towards mother is connected with the heart that bears it and who loses the feeling toward mother loses his/her pure soul. These lines reflect Kahlil's respect toward female.

The creating and destructing force inside the human mind is a single thought or emotion. Sean P. Pidgeon strengthens the concept about thought, saying:

Every beauty and greatness in this world is created by a single thought or emotion inside a man. Everything we see today, made by past generation, was, before its appearance, a thought in the mind of a man or an impulse in the heart of women...word from a man's lips will make you rich or poor. (12)

The great massacres are also due to human thought. Even since devastating world wars are due to a human thought that appeared in the minds of the devils. The feeling to the revolt against existing social convention and norms is also due to a thought in their voices the male domination crushes them mercilessly and the existence of female race comes in crisis. Similarly Vivek Sharma Says:

In his typical lyrical prose, interlaced with subtle imagery and deep philosophy, Gibran creates a masterpiece of first love. The story is poignant, and is full of platonic ideals, so characteristic of first love, especially in the East. I say so, as in the East, be it South Asia or the Middle East, first love is a cherished territory where spirituality overwhelms every idea of sexuality. The prose is delightful in content as well as intent, and is laced with wisdom, so reminiscent of his most famous work, the Prophet.

Ethel Almeida says:

The power to love is God's greatest gift to man, for it never will be taken from the blessed one who loves. (Gibran) I am a fan of Kahlil Gibran and more than that I get steered spiritually when I read his books. As for Broken Wings well that book is surely one that has the greatest love story ever told. This first love of his was inspirational and has brought him a long way into many books. All of them written with emotion and with what we would say as of today with truth. How many of us would agree to social norms? Well as teenagers surely we hated society as they curbed our very life style, but this man with his first experience has really written so many books. He was truly an

inspired person as no one could write so much on spirituality.

Whatever his lifestyle, we are no judges for that. The books are what matter most. Most probably envy his being young and gifted into the world of TRUTH. We are still seeking what he already had. (1)

The next part of this thesis will treat the issue of theoretical modality as tools. To this end, the research will turn different critics for help in developing the tools that I have proposed to use. It will, no doubt, attempt to trace the proposed tool 'existentialism' as to its origin and its relation and affinity with the theme of *The Broken Wings*. It will also deal with the term feminism and the terms related to in *The Broken Wings* along with the definition of Feminism.

The third part of my research will contain the textual analysis by engaging with the text to the greatest extent as far as possible for conducting textual analysis of the novelette. The text will be the primary basis for textual analysis. Moreover, to support the statement about textual analysis it will bring in critical commentaries and insights of different critics. It will try to prove how *The Broken Wings* has applied Feminism. It will dissect different lines and sections of the novelette in light of the meaning and definition of feminism. The last part will be the summing up the major points of textual analysis.

Kahlil's only one novelette, *The Broken Wings* certainly has multiple meaning and multiple interpretation and versatile criticism. Sure, a single research will not be sufficient enough to disclose the multifold of meanings and interpretations. As the oceans made up of thousands of sea, so will my research attempts to view the novelette from feministic point of view as going beyond the norms and value of the society but for the welfare as a whole, it will be a river among the thousands of the rivers in the ocean.

Chapter II: Tools of Analysis

Assessing Feminism

To the uninformed, 'feminism' is all about women trying to gain equal rights with men. This is an extremely simplistic way of looking at it, as feminism is more complex and profound movement than just a campaign for equality with men. The philosophy of the feminist movement encapsulated the hidden and unexpressed desires of all peoples everywhere for human equality. Yes, feminism is a movement that stands for women's rights but it does not end at simply claiming equal rights with men. It is a movement which knows that every human being was created equal and pushes for the expression of that certainty in every sphere of life from professional to public life and also in personal life.

Although it was not until the late 19th Century that the terms 'feminism' and 'feminists' were used, it was a concept that had existed for a very long time. Wherever women's rights were at the forefront of a struggle, that term could be ascribed to those who were leading the struggle. However, in feminist studies, the term Proto-feminism is what is given to these movements that took place before the modern feminist movements.

The modern movements are usually classified into three waves: The first wave feminism; second wave feminism and the third wave feminist movement. For the first wave movement, there had been women who were at the forefront of the argument against the inequalities suffered by women and these women were quite vocal. Women like Mary Wollstonecraft who was an author and thought leader in early 19th Century Britain.

First Wave of Feminism

The first wave of feminism took place in the United States. The movement started in 1848 and continued into the 1960's. The main goal was to achieve the right to vote and the right to use birth control. Seventy years passed since the Revolutionary war. Elizabeth Cady Stanton established the Seneca Convention that discussed the social, religious and civil rights of women. In this declaration many topics like women were not allowed to vote, married women had no property rights, divorce and child custody laws favored men, giving no rights to women and other more aspects that were debated.

However religion had some influence over some initial social developments that women had done in the beginning of the 19th century. This first wave was finished when the U.S. Constitution gave way to allow women the right to vote. This huge achievement by the movement also originated the new reforms in healthcare, workplace, education and professions.

Second Wave of Feminism

A new era began in 1960's when activism was introduced by student activity related to the Vietnam War and the civil rights movement as well as the women's dislike about their restrictions and career discriminations. Comparing to the first wave, this movement gained much more organizations in relation to political acceptance and theories.

According to Simone de Beauvoir "The whole of feminine history has been man-made." (Simone de Beauvoir, *The Second Sex*, 1949). Beauvoir declared that this can be showed from a general history overview. In her opinion, men control the lives of women, and they will only permit women to take control when it will be

convenient for them. She also reports that men have always controlled women and their status in society. They always had control in marriage and childbirth. However women also play a major part in these issues. Men, dominating can determine if a woman is allowed to have an abortion even if the women are the ones who put their health in danger by getting unsupervised abortions or bring themselves overburdened by excessive pregnancies.

Beauvoir also mentions that “women have never created anything great and the situation of women have never prevented the flowering of great feminine personalities.” (Simone de Beauvoir, *The Second Sex*, 1949) Beauvoir felt that women had not created great things, not because they were unable to, but because they obviously were not given the opportunity to do so.

In 1966 the National Organization for Women (NOW), originated the biggest alliance emerged from the second wave. The employment opportunity commission failed on the origin to create the equality on the workplace rather than concentrating on racial discrimination.

When this association denied to eliminate the gender of job advertisements, the activist Betty Friedan and other feminists created the National Organization for Women. The ideals constitute on focus in white, middle class women freedom, gender equalities in workplace and the access of the equal rights amendment.

Back then, feminists were a major group, so they looked to the law to institute gender reforms. The debated issues such as abortion, domestic violence and rape turned to be the ahead of the feminist platforms. Consciousness-raising, women could difference common struggles and gain encouragement while feminism grows into a mass movement. From this stage of engagement, the slogan “the personal is political” favorably assumed the goals of second-wave feminism. The first national women's

liberation conference was in 1968 and it took place in Chicago. In the 1970's the activists started to collect what the seeded. In 1972, Washington, D.C., the Supreme Court legalized abortion via *Roe v. Wade* in 1973. But as the movement expands, it also exposed fractures within feminist ideologies.

Third Wave Feminism

Third wave feminism started in the beginning of 1980s and lasted until 1990's. This was also the beginning of a new generation of feminism and new ideals. "There is no gender identity behind the expressions of gender... identity is performatively constituted by the very "expressions" that are said to be its results." (Judith Butler, *Gender Trouble*, 1990, p. 25) In order to understand the "third wave" there must be a clear understanding of the "second wave". The second wave feminism focused mainly on the insert of women in traditionally male-dominated territories. This new wave of feminism questioned and explored common definitions of women's status and sexuality "I myself have never been able to find out precisely what feminism is: I only know that people call me a feminist whenever I express sentiments that differentiate me from a door mat or a prostitute. " (Rebecca West, Mr. Chesterton in *Hysterics: A Study in Prejudice*," *The Clarion*, 14 Nov 1913, reprinted in *The Young Rebecca*, 1982).

This took place out of a concern for sexuality and women's bodies in political discussion and cultural representation. This new generation of young women, known as "post-feminists" rejected the known idea of feminism or chose to define feminism themselves, based on their own terms and ideas. The idea of defining it to themselves was most prevalent with regard to sexuality and sexual expression. It was from this way of thinking that "third wave feminism" was born.

The change of women roles also influenced fashion. Silhouettes became slimmer and straighter, the waist was less tight, and the hats became bigger. As women became more independent, dresses and underwear became less constructing and more wearable and functional.

If we look back in history, in the medieval women's clothing consisted of long heavy dresses, quite tight and in some cases two people were needed to help dress the lady.

Women were seen as property of the father and when they married they became property of their husbands. They had few rights and they had to behave and be the perfect wife. They were also not encouraged to attend college or have any sort of education, and the ones who were accomplished or had more knowledge than men were seen by society as manly and witches.

Due to women being controlled by their husbands, their clothes were also quite restricted and uncomfortable. They were much restricted in their movements. However things got better for women. After the World War I due to women's efforts in war by replacing men's jobs, women had the right to vote for the first time. That also had a major influence in fashion. Clothes had become simple. Dresses were simple with plain straight across neckline, no sleeves and no two side seams, skirt lengths were always well below the knee so they were less restricted. The hair style also changed and was as short as it had ever been.

According to *The Oxford Dictionary of Philosophy*, the word "Feminism" is "The approach to social life, philosophy, and ethics that commits itself to correcting biases leading to the subordination of women or the disparagement of women's particular experience and of the voices women bring to discussion" (132). It aims to understand gender inequality and focuses on gender politics, power relations and

sexuality. This also focuses on analyzing gender inequalities and promotion of women's right, interest and issues. Focusing to the access of politics only to the males *Manhood and Politics* (1998) argues:

More than any other kind of human activity, politics has historically borne an explicitly masculine identity. It has been more exclusively limited to men than any other realm of endeavor and has been more intensely, self-consciously masculine than most other social practices.

(Brown 4)

For centuries women were denied from their fundamental right of suffrage and are not given chances to participate in political decisions. It is considered that women are irrational and are more suited to the emotional life at home. Women are mane unfit for political, economical and other areas. Inferiority of women does not hover in the minds of common people but the great classical philosopher Aristotle had said, women are “unfinished man” and “the woman was the soil, receiving and bringing forth to seed, whilst man was the “sower” (Gaarder 116). Jane Freedman in her book *Feminism* (2002) mentions:

Political theorists, and philosophers, from Plato and Aristotle to Hobbes, Locke and Rousseau, argued for a natural difference between men and women; men being naturally more rational and therefore suited to the politics and public life, and irrational women being more suited to the emotional life of the home. (26)

Themes explored in feminism include discrimination between mane and female, stereotyping the traditional statue of female, oppression by male society, and treatment of female as a property, chattel marriage, and patriarchy. Feminist theory has developed because in every society because women are still viewed as

subordinate and abnormal than males. They are kept in lower position in the hierarchy of the society. Male domination crushes the rights of females. Gaarder quoted explanation about the creation of women from *The Bible*;

And the Lord God caused a deep sleep a fall upon Adam, and he slept: and he took one of his ribs, and closed up the flesh instead thereof; and the rib, which the Lord God had taken from man, made he a woman, and brought her unto the man. And Adam said, this is now bone of my bones, and flesh of my flesh: She shall be called Woman, because she was taken out of Man. (118)

Due to males' suppression Woolf says, "Women live like Bats or Owls, labor like Beasts, and die like Worms" (819). Male domination curtails women's creative potentials. They are not given chances to exercise their talents and skills. They should limit themselves in domestic works. Female writers are unable to publish their works because of lack of access to the reader. Women writers write within the limits of the four walls of their room and their talents die like worm. Female writers fear to publish their work of art, because they have to face severe criticism from male writers. They face blames from society. There is no one to check their writings, none taught them.

Social norms, culture, economic aspect, and social behaviors are responsible for subordination. Wollstonecraft further extends to the concept:

Women subjected by ignorance to their sensation, and only taught to look for happiness for love, refine on sensual feelings, and adopt metaphysical notions respecting that passion, which lead them shamefully to neglect the duties of life, and frequently in the midst of these sublime refinements they plump into actual voice. (398)

Women are made victims of either of direct domination or of ideas domination. They are deprived of formulating their own independent ideas. The direct domination, i.e. “habitual slavery” defined by Wollstonecraft is “This habitual slavery, to first impression, has a more baneful effect on female on female than the male character, because business and other dry employments of the understanding, tend to deaden the feelings and break association that do violence to reason” (395) is heavily realized social, economic and cultural level and its reinforces idea’s domination which is a ways consolidated the inferiority of women and facilitates male ideology.

There are certain options about women, are fixed and stereotypical. Women should look beautiful, should be docile, submissive, should not oppose what male says, should obey male, should not debate and accepts whatever male does. Because of such things, women become object, which their husband and other males play with. Her inner talent, interest, malicious affect on women. It deadens feelings and does violence to reason. Women are confined within the socially guided codes and conducts that are more patriarchal in behavior, lead women to formulate those ideas that reduce their own sex. Such ideas control the early association of impression and they become women’s original ideas about herself and her world. The ultimate result is demoralization of their characters and their inability to live their own natural, social, economic and cultural life. Counting women in term of habits that are forced upon their characters by society, negative opinions about women are introduced to prove women’s incapability to associate the simple sensation into complex ideas independently. Thus their ineffectual and mental development is damaged by social structures.

The doubleness of female also leads women into the world of inferiority. Wollstonecraft says, “females are made women of when they are mere children, and brought back to childhood when they ought to leave the go-cart forever, have not sufficient strength of mind to efface the super inductions of art that have smoother nature” (395). When females are merely children they made women and when they become women they are forced back to childhood, and into whirls of habits. Such tradition makes the child and women at the same time. This painful awareness of two nesses hampers the mental development. And the very important things are that females must have right of ‘Choice’. Freedman in her book *Feminism* says: Feminist have pointed to the way in which, historically, a natural difference between men and women was assumed, and have analyzed the ways in which this difference was given various social, political and economic meanings in different societies and civilization. (9)

If there is no right, there is no exercise of feminism. All women should breakup them from male’s tutelage. They must have courage to choose whatever they like. If they accept anything blindly, they further become victim of males’ suppression. One who desires his/her identity and freedom from any kind of bondage have courage to cross the boundaries, and only path of ‘choice’ lead them to cross the boundaries. If s/he does not breakup chains suffers from identity crisis. One can build identity only in condition of ‘freedom’ and ‘freedom is that situation’ where one finds himself/herself without any constraint or restriction. Thus, freedom is the ability to make choice and carry them out everywhere in human society without reasonable limits of civilized society. Focusing to strengthen woman’s right of choice *The World Book Encyclopedia* mentions, “There must be no restriction on how they speak or act. They must be aware of what their choices are and they must have power to decide

among those choices” (433). One who chooses freedom must have self-determination, which leads him/her to make choice. S/he changes his destiny by his own endeavor not by other’s influence and guidance. One who walks under other’s tutelage becomes victim of identity crisis and could not identify himself/herself.

Chapter III: Selma as a Role Model for Muslim Women

The Broken Wings: Story in Brief

The Broken Wings is an experimental work through which Gibran tries to show the hypocrisy of culture, religion in the Muslim society in Lebanon. It is the longest among his Arabic novels, this novelette deals with the story of a married woman named Selma Karamy. The story revolves round the issues on woman. It is carved with philosophic insights. It is an experimental work through which he seeks to reform the Arabic literature and culture. The story deals with the issue of oppressed Middle East Muslim women in the last 19th and early 20th century. It also gives the bittersweet of beauty as well as pain of young love. The restriction of society, the power and greed of a clergy ruins Selma's life. The love between Selma and the speaker is mercilessly crushed and she is forced to marry an evil character Mansour Bey Galib. Hence the tale of love and passion changed into tragic end when Selma dies delivering a baby child, who even dies before Selma after few moment of his birth.

Before his meetings with Selma, the youth of the speaker is empty like a vessel without water. But her company frees the speaker from the bondage of emptiness and solitudes, "Love is the only freedom in the world because it so elevates the spirit that laws of humanity and the phenomena of nature does not alter its course" (25). Selma Karamy is that girl, who possesses double beauty; physical and spiritual. She is the perfect definition of 'beauty'. Her voice is very soft and sweet, as Gibran says, "word fell from her lips like drop of dew falling from the petals of flower when they are disturbed by the wind" (30). Selma's love is torn apart when Bishop sends his messenger to call Effandi into his house. He is the powerful person in the society because religious persons held powerful position and nobody should oppose what

they say and do. Bishop demands hands of Selma for his nephew Mansour Bey Galib. When Selma hears this news from her father's lips she becomes frozen and screams like a bird shot down and in a choked voice, she says, "What do you say? What do you mean? Where are you sending me?" (45).

Bishop has demanded Selma's hand not for her beauty, but she is only one heir to a wealthy man in Beirut. The property of Effandi directly goes to his son-in-law after his death. His wealth secures the future of man who marries Selma. By knowing that, the greedy clergy demands Selma's hand. Gibran says, actually the heads of religion in the East are not satisfied with their existing property; so they cast their eyes on others' wealth. They make a way to reach to the property. Effandi's wealth easily could make rich and important man to Mansour Bey Galib. Such types of people want to make their family superior and oppressor so the bishop demanded a wealthy man's daughter's hands. Mocking the religious heads, Gibran makes a comment, "Thus the Christian bishop and the Moslem imam and the Brahman priest becomes like sea reptiles that clutch their prey with many tentacles and suck their blood with numerous mouths" (52).

Though Effandi knows that Mansour is dangerous, full of hate, wickedness and corruption, accepts the Bishop's request, since in Lebanon any Christian could not oppose his bishop and remain in good standing. Gibran says Effandi lacks will power. Because of his cowardness, Selma's noble spirit is kept into trap. Hence, parent's wealth becomes a source of misery for children. He depicts money as the almighty Dinar, which the people worship, becomes the victim of parent's wealth and cupidity of her bridegroom.

Selma is disappointed with her father's decision, her hopes and expectations become vain, her face becomes pale and every one can see the sigh of sorrow,

oppression, and pain. She comments to the God, “Oh Lord what sin has she committed to deserve such punishment” (66).

The Broken Wings is reviewed in numerous ways. The work shows how a woman becomes victim of a cruel society. Gibran the speaker, falls in love with Selma, the female protagonist of the story, but the love between them is crushed mercilessly by the cruel society. Selma’s premise is broken so that she appeals with Lord as, “Oh Lord God, have mercy on me and mend my broken wings!” (46).

Kahlil’s Ideology on Women

Kahlil’s life and works reveal his interest in the voices of women. *The Broken Wings* examines the life of women. Losing his father when he was young and being raised by independent widows, Kahlil learned at an impressionable age to rely on women, and he listened to women’s voices throughout her life. From him the word mother on the lips of mankind is the most beautiful word and “the most beautiful call is call of My Mother” (82). Mother is everything and the word comes from the depth of hope and love. Mother is our consolation in sorrow, hope in misery, and our strength in weakness. He further describes:

Everything in nature bespeaks the mother. The sun is the mother of earth and gives it its nourishment of heat; it never leaves the universe at night until it has put the earth to sleep to the song of the sea and the hymn of birds and brooks. And the earth is the mother of trees and flowers. It produces them, nurses them, and weans them. The trees and flowers become kind mother of their great fruits and seeds. And the mother, the prototype of all existence, is the eternal spirit, full of beauty and love. (82-3)

For Gibran, motherhood is a unique role allotted to woman. Motherhood is a special gift by nature to women. To be able conceive a life, carry it in the womb, to deliver it at the ordained time, to suckle it with her own milk, to watch the toddler grow to an adult with growing pride is a dedication and devotion only a mother is capable of. Man has neither a womb nor the experience of gestation, the supreme experience of a bit of godliness. At birth the umbilical cord is severed, it is true. But does not the maternal instinct follow to the tomb? Is there anything comparable to it in this world? The superiority of woman, then, clearly lies in her motherly nature.

Gibran has talked about women in *The Broken Wings*. He has taken Selma Karamy as an ideal girl to whom he never forgets. For him “Selma was the first woman who awakened my spirit with her beauty” (1). In our society women are taken as inferior, submissive, and subject to suppress. But Gibran says the times has gone and no more suppression on women because Women of Today are not demure like Women of Yesterday. Society suppresses women on the basis of “corrupted laws until it cannot understand the meaning of superior and eternal laws. A man’s eyes have become accustomed to the dim light of candles and cannot see the sunlight” (96). Those who think of women inferior, object and commodity are ignorant and patient of “spiritual disease inherited from one generation to another” (96). He also encourages to those women to break the chain and cage as evidenced, for example, in the following urge made upon Selma:

Come, Selma, come and let us stand like brave soldiers before the enemy and face his weapons. If we are killed, we shall die as martyrs; and if we win, we shall live as heroes. Braving obstacles and hardship is nobler than retreat to tranquility. The butterfly, that hovers around the lamp until it dies is mole that lives in a dark tunnel. (79)

Gibran thinks to those who don't break "is a coward" (96). For centuries, woman are made puppet. But now this is the time to break all the obstacles laid upon woman. Woman should be unrobed the gown of the Woman of Yesterday, and they must wear the gown of the Woman of Today. People still don't think that they are independent, talent, rational, wise, practical and courageous as males. They can struggle to attain free life rather to remain under male's tutelage.

In *The Broken Wings* Farris Effandi tries to prove himself as a superior male by fixing his daughter's marriage with a nephew of the Bishop. But instead to confine herself within the family she breaks the image of demure woman in the society. Selma knows that a woman's position in the society and it is because of "the imprint that the past generation has left on her character, and the relationship between husband and wife, and the spiritual diseases and corruption which threatened married life" (94). Selma totally wants to remove the imprint of demure woman made by the society. She challenges married life and she is fear of breaking the married life. For her married life has been curse rather than boon. She is not fear of breaking the rules of the Bishops house. She says, "I am not afraid of the Bishop, for wetness does not scare the drowned" (103). Gibran has presented his view that one who feels suppression or domination should rebel against of it. It is cowardness to confine ourselves within suppression. He says, "He who does not rebel against oppression is doing himself injustice" (104). He encourages Selma to leave the house:

Let us leave this country far away and unreached by the hands of the thieves. Let us go to the coast under the cover of night and catch a boat that will take us across the ocean, where we can find a new life full of happiness and understanding. (105)

Selma Karamy is much attracted by the speaker and can't forget her even after her marriage to Mansour Bey Galib. Hence Gibran has presented Selma a revolutionary girl and wants to show that "Love is the only freedom in the world because it so elevates the spirit that the laws of humanity and the phenomena of nature do not alter its course" (25). Gibran says that the only way to understand woman is through 'Love'. The beauty of spirit and the body of truth is achieved through love.

Kahlil wants to break the concept that women are not rational, born as other, deviant, and demure. It is the society that makes woman inferior so he requests to woman to collect courage to fight against the society. Selma is not a bird with broken wings it is society they make her a bird with broken wings. Present women are not just like Woman of Yesterday, the long span of time and their continuous struggle have made them the Woman of Today; Gibran image of refined Woman. There are number of factors that made woman demure such as woman's character in novel, they myth about woman, marriage system, and physical fitness. Most of the literature present woman as submissive, docile, and simple housewife, for example in *The English Teacher* the protagonist praises his wife in her orthodox roles allotted by the patriarchs in the family. He says:

My wife was the first daughter of the family and was greatly pitted by her parents, in her own house, where she spent most of her time reading, knitting, embroidering or looking after garden. In spite of it, after marriage my mother kept her in the village and trained her in housekeeping. My wife has picked up many sensible points in cooking and household economy, and her own parents were tremendously

impressed with her attainments when she next visited them. (Narayan 29)

And the readers of such types of story have stereotypical image of demure woman in the mind. Myth also helped to view woman as inferior creature.

Strengthening the point Pragasam in her article “A Woman’s Point of View” says:

The worst myth is that man is superior and woman is inferior. Physical does not decide superiority. Man and woman being complimentary physically, emotionally and morally there is no scope for comparison. One does not exist without the other. They are interdependent. Together their life is whole and meaningful. Each has their own duties, role and responsibilities.

Harris Marvin in his book *Cows Pigs Wars & Witches* (1974) says some tribal people even justify myth to maintain the superiority of male race in the society. Initially there were only dangerous and frightening men who gave birth to children themselves without any support of women. Women were given birth by men especially Kanaborama from his leg.

As in the case of Judeo Christian tradition, the Yanomamo justify male chauvinism in their origin myth. At the beginning of the world, they say, there were only fierce men, was one named Kanaborama whose leg became pregnant. Out of Kanaborama’s left leg came woman and out of his right leg came feminine men those Yanomamo who are reluctant to duel and who are coward in battle. (173)

Similarly marriage system also makes woman inferior. After marriage females are taken to their husband’s house and this system give to fell the sense of superiority

to the males. Chattel marriage system not only sells girls but also allows bringing huge amount of property in the name of dowry. Gibran mocks the system:

Marriage in these days is a mockery whose management is in the hands of young men and parents. In the most countries the young men win while the parents lose. The woman is looked upon as a commodity, purchased and delivered from one to another. In time her beauty fades and she becomes like an old piece of furniture left in a dark cave. (73)

Gibran has talked three kinds of woman in *The Broken Wings*: Woman of Yesterday, Woman of Today and Woman of future, i.e. combination of the Woman of Today and The Woman of Yesterday. For him the Woman of Yesterday is demure, simple, docile, domestic and house wife. She is simple virtuous and weak. Unlike, the Woman of Today is ingenuity, clever, clever, tricky image of male, dauntless. She is totally upside down the image of demure woman in the society. She is no more victims of male chauvinism and male domination. The Woman of Yesterday was suffered “due to men’s covetousness” (73). He distinguishes the two image of woman:

The woman of yesterday was happy wife, but the woman of today is a miserable mistress. In the past she walked blindly in the light, but the woman of today walks open-eyed in the dark. She was beautiful in her ignorance, virtuous in her simplicity, and strong in her ingenuity, superficial and heartless in her knowledge. (73-4)

He compares woman with a nation and says, “both are oppressed by priest and ruler” (77). He says, “On Sunday, Bishop Bulos Galib preached his Gospel, but during weekdays he never practiced what he preached” (76). Women are necessary for a nation as oil for a lamp. A lamp without oil cannot spread its light. Similarly a

nation with suppressed women cannot develop. If the oil is the light becomes dime. Hence he says, "A woman is to a nation as light to a lamp" (77).

The Woman of Yesterday and the Woman of Today make up opposite ends of the spectrum, with seemingly no middle ground. The changes that took place in woman's lives and in society during the late nineteenth and early twentieth century also become popular literary material for authors. Female characters mirror the difficulties that real women experienced as they attempted to find their place in a changing world. Gibran's female character reveals her own journey along the image spectrum.

Broken Premises of Selma Karamy

The Broken Wings is a simple love story serves as a canvas for Gibran's flights of beautiful prose and philosophical insight. He says, "I was eighteen years of old, when love opened my eyes with its magic rays touched my spirit" (1). When the readers go through the lines in the text above mentioned, they can easily find the story dealt with a love story between the speaker/narrator and Selma Karamy. Selma Karamy is an ideal girl to the girl to the speaker and first immortal love to him. Because of her affection the narrator wills to enter into the paradise of pure love. But the love affair between them cannot bind them each other by marriage. Her expectation to marry with him breaks like a glass when her father decides to give her hands to Mansour Bey Galib.

Farris Effandi is very rich person in the city of Beirut. He even could buy all the happiness to his daughter. His wealth has made him kind man in Beirut. He is very talkative and prefers to tell the story about the past, as a poet who takes pleasure in reciting his best poems. Effandi is very rich nice and never puts anybody into trouble, but only lack is cleverness. Due to lack of cleverness, he becomes victim of

crookedness of the society. But Selma's gracefulness, beauty and morals are valuable and role model. She becomes victim of her father's wealth as well as cruelty of the society. Gibran and comments that Effandi lacks will power, though he is good. His wealth doesn't make him rude so he becomes victim of evil of the society:

Farris Effandi is a good man with a noble heart, but he lacks will power. People lead him like a blind man. His daughter obeys him in spite of her pride and intelligence, and this is the secret which lurks in the life of father and daughter. (15-6)

Selma is very sentimental, and sees everything through the eyes of the spirit. During the first meeting with the young Gibran, a seed of love is planted into their heart. They like each other inwardly. The speaker amuses by the beauty of Selma and says, "Her hand, when touched it, was like a white lily and a strange pang pierced my heart" (22). Selma too occasionally gives look to the speaker when he comes to her house. She does not need oral speech since her beauty itself speaks with heavenly language. The narrator gets intoxicated with the youth of Selma and brightness of her eyes. He thinks the meeting with Selma is the will of heaven and frees himself from the bondage of youth and solitude lets him to walk in the procession of love as he says; "Love is the only freedom in the world because it so elevates the spirit that the laws of humanity and the phenomena of nature do not alter its course". (25)

Her searches for freedom starts from the very day when she is forced to marry with Mansour Bey Galib and the example is her frequently meet with her lover. Selma regularly visits the speaker. The speaker too is very much pleased with Selma. He finds himself very fortunate since he gets Selma's love. She is very pleased with the speaker's company. Selma becomes very happy Selma loves him and wants to marry him.

Selma's wish to marry with the speaker is broken because of Effandi and the Bishop's decision. Hence there are the obstacles to attain freedom for Selma. Selma always wants to stay in peaceful sharing inner feelings with him, "Let us go to the garden and sit under the trees and watches the moon come up behind the mountain" (38). Her looking toward the moon symbolizes her desire to freedom from male dominated society. Selma is stunned by the speaker's love, and has given him a higher position than her family. She puts her hand on her beloved head and moves her finger through his hair. It is the truest indication of affection between each other. When Selma finds the speaker in front of him, her face becomes brightened. They both thank to the God because he brought their hearts closer and makes them prison of each other.

When Effandi returns home from the Bishop's house with a message to Selma:

My beloved Selma, very soon you will be taken away from the arms of your father to the arms of another man. Very soon fate will carry you from this lonely home to the world's spacious court, and this garden will miss the pressure of your footsteps, and your father will become a stranger to you. All is done; may God bless you. (45)

Hearing these words from her father's lips she feels a promotion to death and she feels her freedom of choosing own life partner is crushed by the society. Effandi ruins Selma's life. He fixed Selma's marriage with Mansour Bey Galib, the bishop's nephew. It indicates that he is not conscious about his daughter's future. His act is because of his male domination qualities hidden within himself. Hence he has proved himself as an orthodox member of the patriarchal society where females are taken as inferior, commodity, purchased item etc.

Material Affluence as a Factor of Restriction to Female Rights

The wealth of Effandi leads Selma into slave market instead to buy lots of happiness. Generally people think the material prosperity brings happiness and guaranty to the life, turns upside down in the case of Selma. Sometimes material prosperity also creates obstacle to attain freedom to females. Farris Effandi's property can buy all the happiness to Selma. She is intelligent. Her beauty and gracefulness are beyond the description. Because of her property, the money hunger Bishop asks Selma's hand for his nephew. He has chosen Selma not because of her beauty, intelligence, and spirituality, but because of her father's property that directly goes to her husband after her father's death. Because of that Selma thinks that parent's property also create obstacle to attain freedom to the females. Hence Selma's fight against the society is also fight for materialism. The Bishop demanded Selma's hands for his nephew to achieve Selma's property because such religious people want to make all their family members rich to attain deserve power forever. Effandi doesn't value the right of females' and impose his decision upon Selma by giving her hands to Mansour Bey Galib without her consent. Male dominated society doesn't value women's right. Effandi treated Selma as his own moveable property and didn't pay attention toward Selma's choice. But after marriage, Selma's behavior shows that she is challenging the code and conduct of the house which is selected for her by her father. Effandi's decision not only pay vital role for the ruin of Selma's life, it is because due to his property. Bishop choice fell upon Selma because of her Father's property:

Selma was the only child of the wealthy Farris Effandi and the Bishop's choice fell on Selma, not on account of her beauty and noble spirit, but on account of her father's money which would guarantee

Mansour Bey a good and prosperous fortune and make him an important man. (52)

Gibran mocks the heads of religious as well as religious doctrine too. They are depicted as money hunger and corrupted. He says the heads of religion in the East are not satisfied with their existing property. All the family members must be rich and superiors to other to do monopoly over inferior. These people are like oppressors and others do not reject what they say it is because of fear since they are priest and supposed to be near to the God.

Selma's life would not have been ruined if her father has not been rich. Effandi too would have not obliged to give Selma's hand to the Bishop's nephew. It is because of property her life is ruined. In the name of property the two male has got chance to play over Selma's fate. In the case of Male huge amount of property can even buy his prestige or respect even he is involved into a servile crime. But in the case of female such property can let her into dark cave where she can't enjoy her freedom.

Every woman has right to choose whatever they like. They are even granted right to choose her bridegroom. She can freely marry with the man to whom she loves. But in the story, Selma's choice is forcefully seized by the Bishop's choice. Though Effandi knows the Bishop's nephew very well, that he is not good and dangerous and full of hate, wickedness and corruption and corruption, he accepted him as his son-in-law. He even did not think it would be against Selma's will because he is a female and he is a male. Effandi and the Bishop thought male were accredited to suppressed and dominate women by birth. Here women are considered objects to be consumed by the males do. They are too masters of their own lives as males are supposed to be. Woman is also born individual and she has natural rights as male

child possess after his birth. Though Selma is a daring child to Farris Effandi she did not get her freedom from Effandi what an actual father must give. Effandi did prove his maleness by doing a decision over Selma without her consent. Effandi has put Selma as a mere woman in the society. Hence he has proved himself as an orthodox member of male dominated society. Effandi did not fear of Mansour Bey's character so he had given Selma's hand to him. It is because of Effandi's property, Selma has to be sent in a cage that is crueler than the cage of her father. Bishop knew Effandi's property and on account of his property he chose Selma as his daughter-in-law. The Bishop also knew that Effandi's property would easily guarantee his nephew's future.

The narrator strengthens the point that 'parents' wealth is a source of misery for the children, "In some countries the parents' wealth is a source of misery for the children. The wide strong box, which the father and mother together have used for the safety of their wealth becomes a narrow dark prison for the souls of their heirs" (54). The same thing happens to Selma. Because of her richness, the money hungry Bishop cast his eyes on her. If Effandi had not been rich, Selma would not have been chosen by Bishop as daughter-in-law.

Gibran has depicted Selma as a victim of her father's wealth. He has raised the familiar issue generally happens in the society. Generally in our society in our society, male party wants to marry girls who are from rich and higher family background. The property that a married girl brings to her new house in a name of 'dowry' is a main cause of choosing girls as bride. Males do not want to marry girls who are from lower social rank or poor. The Bishop selected Selma as his daughter-in-law because of her father's property and she is only one heir to the property. The Bishop family was too rich, so Effandi thought the nephew of the Bishop would be a suitable partner to Selma. Hence, Selma's father's property entrapped her into a cage from where an

escape is almost impossible. In comparison to the new house, Selma was happy in her father's house. Gibran says, "Had it not been for her father's wealth, Selma would still be living happily" (54).

The love between the speaker and Selma was heavenly love without jealousy and was free from greed of property. Selma becomes depressed and thinks of horrible future after her father's decision. She unwillingly has to spend her days with Mansour Bey Galib. She is feared that she is standing at that door of a new life that is full of misery. She thinks herself like a blind man:

My father's wealth has placed me in the slave market, and this man has bought me. I neither know nor love him, but I shall learn to love him, I shall obey him, serve him and make him happy. I shall give all that a weak woman can give a strong man. (59)

Because of male dominated society Selma has learned that a girl after marriage should serve the male with whom she is married. Generally it is taught to females that after their marriage they should worship their husband, they should obey them, do whatever they order, and serve like a slave to his master. Such behaviors, instead to liberate female rights, strengthen to curtail women's rights. This thing, according to Mary Wollstonecraft, is called habitual slavery that interrupts females' freedom. Society gradually teaches females man as a strong and female as a weak creature.

Selma too feels as a confined bird in a cage cutting its wings in the Bishop's house. She fears, because she will not talk free, travel free and do free whatever she likes. She regrets being a woman and admires her beloved of being a male. She says, "You are still in a prime of life". Selma thinks that she should move by the choice of

the Bishop's family. She will not enjoy prime of life in her husband's house because she is treated there as a second class family member. She admires her beloved:

You can live as a master because your father's wealth will not place you in the slave market to be bought and sold, you can marry the woman of your choice and, before she lives in your home, you can let her reside in your heart and can exchange confidence without hindrance. (60)

Females are dominated in the societies from centuries ago. Their voice goes unheard in patriarchal society. Though Farris Effandi was a daring father to his female child did not hear her inner voice. Effandi and the Bishop's forceful decision did not grant Selma to choose the speaker as her life partner. The cruel society mercilessly cursed her freedom and choice. Because of Effandi's behavior, it is proved that females are made puppet in the father's hand in the very beginning. The domination over females begins from their own father. Selma is sold from Effandi house to the Bishop house. Though Effandi is a wealthy man, Gibran says, he lacks will power. If he had willpower or life force he would not force Selma to marry with Mansour Bey Galib. If he had willpower he would challenge the society by breaking the existing arrange marriage system and would grant his daughter to choose her bridegroom by herself. The point also strengthens that Effandi is a true member of male domination society because he forces Selma to marry with Mansour though he is not good and will not give better future to Selma.

Selma's Existential Sorrow

Selma however tells her beloved that the true nature of a woman's soul a mixture of love and sorrow, affection and sacrifice. Her understanding of the situation is deeper and more complication because she conscious for her own existence. One

who is conscious for his her life seek freedom. In the stressed condition the life is not fruitful and one can't enjoy the actual meaning of life. Unable to overcome the values of her society, she chooses to her father and un loving husband over running away to Kahlil's love and so she sacrifices true love for social customs. Her act shows that she wants to transform herself from the image of woman of yesterday to woman of today. Hence Gibran merges the two images of women in the process of transformation. She prays: "help me, my lord, to be strong in this deadly struggle and assist me to be truthful and virtuous until death" (77). First she presents herself as a demure, powerless, and weak woman and accepts the decision made by the society. But later she is convinced that a bird with broken wings cannot fly in the spacious sky. Gibran's narrator also sees himself as a wounded bird, but takes a stronger stance against convention, male chauvinism, and corruption of the Lebanese aristocracy.

For Waterfield, the "broken wings" of the title are "the wings of the love on which the young couple first explore the exalted domain of love, only to find themselves brought abruptly down to earth by harsh realities" (60).

Selma feels existential sorrow when her fundamental rights are curtailed or seized by the society. Celebration of freedom of life is the sole aspect of human beings. For existentialists human body is as essential element of existence because it is inevitable for awareness. When someone feels difficulties from outside or external force in their life, they felt existential sorrow and the very sorrow makes him/her strong to combat against the very force. Every individual has own aim, choice, right, vision, and target in his/her life and that has direct or indirect relationship with other people and that relationship lasts up to the moment that is accepted mutually. In the story, the relationship between Selma and the speaker lasts long because their relation is mutually relation and each support other to attain his/her fundamental rights and

other requirements of life. Here the speaker console Selma in need of help, similarly Selma consoles him. Selma did not like Mansour, because he was not her choice and he didn't support, Selma. Either he would support, he could not be her choice, since he was not Selma's choice. With him her life is futile.

Every existence has relationship with each other in which one people like to make other as the vehicle to fulfill vested interest, aim and target and people rule over other. One who cannot rule over other feels existential sorrow in his/her life. In the case of Selma, felt existential sorrow and compared herself with the bird inside the cage with broken wings because her father makes a decision against her. She felt her father has ruled over her. She cannot enjoy extreme freedom in Mansour's house. She cannot establish individually or what we call identity there. The main purpose of existence is to establish the individuality and when there is an obstacle to attain individually, one becomes fear of life.

In Essay on the Creation of Knowledge Thomas Jefferson advocate the rights of human, "all men are created equal that they are endowed by their Creator with certain unalienable Rights, the among are Life, Liberty and the pursuit of Happiness" (13). S/he is free to choose his/her even challenges the existing norms, values, rules, traditions if they curtail freedom. As an existentialist, Selma challenged the patriarchal, male dominated society by breaking the existing law to exercise her freedom. Though, she was fear of her life, accepted the inevitability of evil and sorrow, to combat against freedom hacker. She also focused on her life that is an essential element to her. She fought with the existing system, because she was alive. She also request to the Lord to mend her broken wings and to make her courageous to combat against the rules that are against women's right. If she was not courageous

and conscious to her father's decision without comment and would make habit to fit to Mansour's house as a demure wife to him.

She whispers the words, "Oh, Lord God, have mercy on me and mend my broken wing!" (69). If she is not conscious to her existence and identity she will not appeal with Lord to mend her broken wings. She wanted to revolt against male domination so she needed courage. She challenged the decision made by her father and the powerful priest. She engaged with illegal person even though she was married to Mansour. Because of her consciousness, she feels some sort of existential sorrow when her father made decision against her. Everyone feels existential sorrow when their rights are curtailed or seized by external force. But those, whose right are curtailed or seized, didn't adjust themselves within the boundary of limitness. The feeling of revolt rises within their heart and started to explode against the monopoly of external force.

Application of Feminism

Human being suffers due to the lack of freedom. The main purpose of human life is to establish the individuality of human being. The very individuality is attained when one is free to do whatever s/he likes. Even a single moment signifies a sound value in human life. The struggle of life of human is to attain pleasure, satisfaction and these things are attained if one is free. Nothing and no one can completely liberate the personal feelings. Feminists see each and every social, political and administrative system as enemies if they are only in favor of males. Females are free creature to make self decision and to unfold the idea she likes rather than a mere servitude of society, politics, economics and morality.

Kahlil's *The Broken Wings* deals the issue of oppressed and suppressed Middle East women in the late 19th and 20th century. It gives a bitter sweet reality of

males' behavior in the society. In the names of religion, culture, tradition, behavior and social rules, women are suppressed and dominated in the society for centuries ago. For feminist all the cultural behavior, social rules, political and administrative system are enemy, if they curtail or limit females' right in the society. Females are politically, culturally, religiously, administrative system suppressed. Society even makes some bias rules to females.

Every human beings struggles with life, in that condition the aim of human beings is to attain pleasure. The female protagonist of the novelette is married to a man whom she doesn't know before her marriage. She is not satisfied with the man, so she seeks pleasure in a company of speaker/beloved. The speaker is her choice and enjoys fully in his presence. As an existential and feminist, she is conscious for her existence and right for freedom. In company with the man to whom Selma is married, suffer a lot, her life becomes complicate She says:

My husband doesn't care about me; neither does he know who I spent
My time, for he is busy with the poor girls whom poverty has driven
Into the houses of ill fame; those girls who sell their bodies for bread,
Knead with blood and tear (102).

To come out from that complication she frequently meets with the speaker. She struggle to attain freedom in the Bishop's family. The restriction of social rules, the power of Clergy and Farris Effandi ruined Selma's life. Effandi changed cage for Selma. She is put into another cage. The former cage was a little bit liberal in comparison to the later, but in fact both are cages are meant to suffocate her extreme freedom. She suffocates inside the cage and whenever she gets chance she comes out from the cage and enjoys freedom and pleasure in company with the speaker. She is conscious for her freedom so she time again meet with the speaker and

share her feeling. She is presented as a entire female race who suffer in the hands of males. Here her breaking of the existing social rule is a challenge to the male dominated society. She being a daughter in law of an orthodox Christian bishop, challenges the family by keeping frequent visit to her beloved. She says about her secret meeting, “No one knows about our secret meetings except God and flock of birds which flew over the temple” (95). Selma comes in her carriage to the place named Pasha Park. She also tired to limit within household works and under the control of male. Mansour Bey who is identified as an evil character imposes his maleness to her. Selma accepts Mansour as her bridegroom outwardly. She accepts him only to revolt against the existing social rules that are made to rules over females. Selma thinks she can hit a hard knock to the male domination by being a victim of it. Violating the existing mainstreams is a severe attack. One can break any network or organization by entering in it. One should know the laws to break it. Selma becomes a victim of male domination and starts to break it.

As an image of Woman of Yesterday she accepted her father decision as her. It is because of her submissive qualities hidden inside. First prefers suppressed life then gradually she changes herself of Women of Today.

Selma’s father won’t allow Selma to marry with the speaker since he does not hold higher rank in the society. If she doesn’t accept Mansour as her husband she must start struggle against society from her father’s house. In her father’s house her demure quality is flourishing. And she needs to know what other suppressed males do to fight against them. To fight against male domination she fits herself in that family. Despite being a daughter in law of an orthodox Christian bishop, she frequently keeps visit to her beloved to challenge the family.

Selma is an existentialist too. They do not commit suicide even they have to struggle hard for their existence. They even accept futile life. They take death as an incident which occurs unnecessarily. It doesn't mean that hate death. They accept only unwanted death. Death never hinders human's freedom since it is natural process. Chosen death is coward, so Selma never chooses death even in the critical mode of life. She knows unwanted death reduces the potentiality of life though one cannot eradicate it completely. All living creature are mortal. Selma Karamy dies at the end of the novel but it is naturally death and without her desire. There also possibility of Selma's committing suicide when her husband demands an heir from her because she is unable to give birth a child for five years. She keep patient and ultimately give birth to a male child but dies minutes after his birth. Selma too dies after the death of her child. If Selma is not existentialist, she has number of ways for committing suicide. First she could commit suicide when Effandi fixed her marriage with Mansour Bey Galib without her consent. When her father says about the fixing of her marriage with Mansour Bey she felt, "a premonition of death"(45). And secondly, she could commit suicide when her husband forcefully demands an heir from her, because she is unable to give birth. Mansour Bey thinks Selma a barren woman who is unable to give birth to an heir to him. He considers her as an enemy, and wishes her death "his desire of having a child to carry his name and reputation made him hate Selma in spite of her beauty and sweetness" (115).

Selma's Struggle for Freedom

The Broken Wings is a delicate story of young love that vanishes in the tradition. Throughout the story Gibran angrily depicts the plight of Arab women in his time. It is the tender story of love that beats desperately against the taboos of oriental tradition. The love between Selma and Gibran is doomed by a social convention,

which forces Selma into marriage with another man. Gibran has a fundamental message in the novelette though it seems a love story. His narrator struggles with the tension. He wants to spirit Selma always to a life of true love. He wants to break her father's word and follow his heart. Hence, *The Broken Wings* tells a love doomed by the restriction of a cruel society especially male dominated society. The whole story dealt with the plight of eastern women. The story tried to show that wealth, property, male's behaviors, women's weakness are an impediment to happiness. It also tried to show the greediness and corruption of the clergy.

Gibran does not want her to give up their love. His defense of this course act is passionate. Love is not always black and white. Selma's understanding is deeper and more complicated. It is a touching story about an impossible love of two young people in Lebanon, who are unable to be together because of patriarchal society. The story begins with the main character whose name is never mentioned, meeting with an old friend of his father's and fall in love with his daughter Selma. However, their love is torn apart by the most powerful man in the city of Beirut. The local Bishop has taken it upon himself to match Selma as the bride of his nephew Mansour Bey Galib. Despite Selma's protest, her father Effandi proceeds with the match. Gibran watches in profound sadness as his love is given to a man who is cold to her. After death of Farris Effandi, Mansour Bey takes control over Selma's considerable inheritance and being to waste it in gambling and reckless spending.

After married with Mansour, Selma steals always on occasion to be with Gibran, but their relationship remains pure and chaste. When Mansour demands that Selma gives him an heir, she sadly follows his demands. A son is born to Mansour Bey, but the celebration quickly shattered with the baby abruptly dies minutes after his birth. Selma's health severely becomes weak during the pregnancy and child birth.

She looks upon her death infant as her guide out of the happiness that imprisons her and follows the child into death.

Gibran's *The Broken Wings* is an appeal for women's freedom and he is trying to say that, 'the entire female race is put into trouble by male domination' by depicting Selma's situation. 'Freedom' is the fundamental to every human being either male or female. Freedom is the ability to make choice and carry out them everywhere in human society without reasonable limits of civilized society.

Selma's choice is abortion by her father's decision. She felt her freedom is limited when her father says, "My beloved Selma, very soon you will be taken away from the arms of your father to the arms of another man' (45). Selma responses, 'I understand. I understand everything. The Bishop has demanded me from you and has prepared an age for this bird with broken wings'" (46). Selma's already understand what a male do to a female, Effandi, except being a father to Selma, is a male of a male dominated society. She is quite angry with her father's decision and making her mere a bird except nothing. Selma compares herself with a bird but different from general birds that are free and not confined within prison. All bird extreme freedom in open sky except those who cannot fly and confined within man made prison. Selma is like a bird with broken wings that cannot fly freely in the open sky. Her wings are broken of frequently hitting in the bars of prison during her attempts to be free from that cage. Male do nothing except just changing cages to females. All males think themselves a cage and women are prison of those cages.

Selma's life is ruined and sees no hope. She thinks her life is snatched. She says to her beloved, "But you my beloved, are still in the prime of life. You can walk freely upon life's spacious path"(59). As a female she finds her freedom is confined within the walls of male dominated society. Males are free to do whatever they like.

They can act freely, walk freely, and are masters of their own lives. Males marry women of their own choice but women can't.

Gibran has made formal and proper speech in his expression to make the people in authority, power listen the voice of females. In order to establish counter culture, the novelette has remarkably advocated the freedom of expression as means of attack to the cruel male dominated society. The essence of freedom cannot be imprisoned inside the certain boundaries of society. The inherent nature of freedom cannot make its way as per the rules made by the society. Selma even loves and continues to flourish their love. She continues to meet with her beloved even after marriage despite being a daughter-in-law to an orthodox bishop. She requests her beloved to love her, she says, "I want you to love me as a poet love his sorrowful thought" (62). She finds extreme pleasure and freedom in company with her beloved. Hence she says, "I want you to be my companion" (62).

Women are suffered due to men's covetousness. They are taken as commodity and an object of sexual satisfaction. The speaker says Mansour Bey considers Selma as an enemy since she is unable to give birth to an heir to him. He becomes angry with his wife if he doesn't get the desired things from her. The speaker says, "the substantial man consider his childless wife as an enemy; he detests her deserts her and wishes her death" (115). Males do not value women's contribution to the society. Even religious doctrines consider women are subordinate and inferior. Non- the less it is a reality that millions of women in different parts of the world are suffering and are oppressed by religious beliefs and laws. What is happening to women under Islamic rule is according to Islamic orthodoxy which systematically oppresses and humiliates women.

Males marry other women if they are not satisfied with the previous ones. But if a woman marries to another man after the death of her husband or something else, she is labeled as 'taboo'. Here Gibran shows the doomed society where, "The Christian Bishop and the Moslem Imam and Brahman priest become like sea reptile who clutches their prey with many tentacles and suck their numerous mouth"(52). Society is doomed by such evil and needs to be cured by counter attack with the help of quest of individual freedom and such freedom is visible expressed in Selma's behaviors even after her marriage.

Though Selma and the speaker are lovers, their companionship is not confined within the definition of love. They also discuss on the serious issues in the society for example suppression of women by males. Gibran as a true advocator of women's freedom and emancipation always raises voices that reduce or eliminate discrimination between men and women. He shows the imprint of the past generation to the society that has curtailed women's rights.

Gibran also complains the present poet for not addressing the header secret of women and for not understanding the reality of women. He has said that, in the past or previous days poet and writer were trying to address and understand the reality of women. He says in the previous days, writers and poets hide secret of women's heart with "the sexual veil". According to him, suppression on women is due to the corrupt minds of males. These males also see women as weak, submissive, demure and very much docile to them. They have a "magnifying glass of hateful and find nothing except weakness and submission" (95). He has tried to show that human society, corrupted law do understand the meaning of superior and enter law i.e. law of humanity, freedom, equity and dignity. Theses males forget, 'all are born equal'.

Those who are accustomed with the dim and dark dazzled with the light. They fear to encounter with the light because they are the dweller inside a dark cave:

A man's eyes have become accustomed to the dim light of candles and not see sunlight. Spiritual disease is inherited from one generation to other until it becomes a part of the people who look upon it as disease, but a natural gift, showered by God upon Adam. (96)

People think of Selma Karamy is an evil, since she meets with the speaker ever after her marriage to Mansour, and exchange love to each other, are unable to find the 'essence of women's desire'. She leaves her husband's house, because he is not her choice at any cost. Whether people call good or bad to her, the speaker is her own choice and she can't crush her own choice so that people could call her good. The very choice is the power of feminism. Freedom is always guided by choice and motive to attain desire things. She didn't like Mansour because he was not her choice and additionally he was female seducer and all the days he would pursue sexual satisfaction. Selma thought of society as a disease because of traditional view as germ. She placed a courageous attempt by violating existing social behaviors. Her action, no doubt, is a kind of sudden attack for the social order. To release herself from the suppression she secretly met with her beloved at a temple. People who were accustomed with the traditional norms and values pointed Selma as a social stigma. But in reality the very people were dwellers of a dark cave who did not understand reality. The speaker says, "those who think evil of Selma Karamy because she left her husband's home and met me in the temple are the diseased and weak minded" (96).

She calls 'thieves, to those who steal her freedom. She imagines of 'west' where there is freedom to her imagines a boat that takes her to the world of freedom. Here her imagined boat resembles the 'faith of love' that drives her to the world of

freedom. Selma totally wants to leave the Bishop's house because suppression on women is in culmination. Selma had chosen the path of love to free her from the very society.

Gibran urges Selma to liberate herself from the chain of social norms and to run away with him from the world of suffering, or what he calls 'slavery and ignorance' to another world across the oceans (presumably the west) where real freedom and personal independence can be found. The story, however, illustrates Gibran's attempts at approaching universal truth. He reflects on the meaning of the human existence and portrays himself as a champion of women and of the values of human freedom and dignity.

Gibran says those who bear injustice are committing crime themselves. He says one should raise voice against any kind of suppression. For him, "the oppressed prisoner who can break away from his jail" and "does not do so, is a coward" (96). Gibran also criticizes the human civilization not for understanding:

The meaning of the superior and eternal laws, a man's eyes have become accustomed to the dim of light of candles and cannot see the sunlight. Spiritual disease is inherited from one generation to another until it has become a part of the people, who look upon it, not as a disease, but as a natural gift, showered by God upon Adam. (96)

Chapter IV: Conclusion

Suppression Ultimately Backfires

The Broken Wings emerges as a reaction to male dominated theories and philosophies that are totally Phallus centric. Gibran sympathetically describes women in his native Lebanon as victims of a despotic patriarchal and chattel marriage system. They are prisoners of social expectations and are treated as a commodity to be purchase. It is Gibran's longest sustained narrative, written in the tradition of 'Romeo and Juliet' and based on oriental settings and images. Inspired by his own first love and bitter experience in his home village Basharri gives the taste of the bittersweet, of the beauty and pain of young love. It is an alive and profound story characterized by beautiful prose and evocative imagery, a tale of passion doomed by the restrictions of society and the power and greed of the clergy.

In *The Broken Wings*, Selma, whose function is to take her father's riches to a husband, is being treated like a possession. She finds her identity is in crisis. Due to lack of power, she accepts Mansour Bey Galib as a husband. Though she loves young Gibran, she can not announce her choice to the society. Thus she becomes a victim of male domination. She crushes the love of young Gibran, for the sake of her father's word. But she does not follow her father's word blindly because she is guided by the zeal to revolt against male domination. Though she knows that to follow her father's word is to lose her freedom. Selma even loses her identity in her father's house, but it does not mean that she builds her identity in her husband's house. She is dominated by her father because Farris Effandi fixes her marriage to Mansour Bey Galib without her consent. This forceful decision is a product of male domination. The restriction of the society and the power of clergy forces Selma to marry Mansour Bey Galib. The powerful priest, who is after the family's fortune, puts pressure on Farris and demands

Selma's hand for his nephew Mansour Bey. or zeal. She accepts Mansour Bey Galib, who is depicted as oppressive and cruel male in the society. She is supposed to be a victim of male dominated social framework only to revolt against it. She breaks her social image of a good wife by leaving her husband's house. She finds extreme pleasure on her rebellious spirit. Her too much nearness to her beloved also strengthen rebellious spirit or zeal. As a wife to Mansour Bey Galib, she stays in that house, but revolts against the rules and regulations of that family by keeping frequent visit to her beloved.

The Broken Wing has shown the hypocrisy of religion, cultural and male domination in Lebanon, which consider females are deviant or out of normal. Soon after Effandi's death Mansour Bey Galib takes over Selma's inheritance and begins to waste it in gambling and other thoughtless spending. Meanwhile, Selma resumes her chaste relationship with Kahlil. She resembles the Middle East Woman in the 19th and early 20th century. Society is depicted as a destructive force with its fiery fingers in the forms of religion, culture, tradition, social rules and behaviors. These are the things that put women into trap from centuries ago. Their creative potentials are confined within themselves. Society has tried to put Selma into a trap. But her endeavor to break up the social norms and behaviors is value worth.

When Farris Effandi is introduced with the Young Gibran the relationship with Selma is geared. The speaker frequently keeps visit of that house comes in contact with Selma Karamy. She is also interested with him. Hence, the intimacy between them increases. The Speaker's spirit reaches out Selma's, and intoxicates with the wine of youth. Her company frees the speaker from the bondage of youth and solitudes.

The love between Selma and the speaker has been torn apart when Bishop Bulos demands the hands of Selma for his nephew Mansour Bey Galib. He is an evil character. Selma is beautiful, honest, and good spirited girl. She is rebellious too. So that keeps her relationship with the speaker even after her marriage at a powerful clergy's house. Selma as a daughter-in-law of powerful and orthodox clergy challenges the laws of that house. This is also a challenge to oriental society since after marriage in oriental setting women shall not make relation with illegal male. If a woman after her marriage keeps relation with other male is supposed to be illicit or illegal relation which society doesn't digest. Selma cannot forget the speaker because he is her first choice. The very important element for attaining freedom is right of 'Choice'. If there is no right, there is no exercise of feminism. If all women want to be free they should breakup themselves from male's tutelage. They must possess courage to choose whatever they like. If they accept anything blindly, they become victim of male domination and hypocrisy. One who is conscious of his/her identity follows the freedom of choice. If s/he is disabling to breakup chains lead the path of identity crisis. "Identity" means "freedom" and "freedom is that situation where one finds himself/herself without any constraint or restriction. Selma's desire to come out from the Bishop grasp is an attempt for searching her own freedom. Only in a condition of freedom, one enjoys his/her choice. Thus, freedom is the ability to make choice and carry them out everywhere in human society without reasonable limits of civilized society.

In *The Broken Wings*, Gibran is not just a story teller but a culture analyst and a reformer who seeks to correct the wrongs. The novelette moves from romantic ideas to the revolutionary. It rules out all the restriction made by the society to the females. The novelette is a moment of deliberate reaction after the feelings and emotions of

females are chocked. By nature females are free, if so-called social rules restrict their freedom; they should immediately use their conscience to fit the freedom endowed by the birth. The female's life is like a flowing river and it has to flow without restrict. All are born equal, but because of the narrow concept about women in the minds of male make women inferior. This should no longer exist. If any man creates barrier and restricts the perpetual flow of the river, certainly it overflows or blows out. Just like that characters in *The Broken Wings* try to break down social wall of restriction by breaking the existing social conventions. The novelette gives optimistic vision of women's freedom when Selma thinks of a 'boat' which takes her to the world of freedom. Her vision of the 'boat' is her faith in love and she follows the path of love.