

I. Contextualizing Kahlil Gibran's Writings and *The Broken Wings*

The present thesis on Kahlil Gibran's *The Broken Wings* (1912) tries to explore how and why women are commodified by patriarchal society. It is a tragic love story of the two young lovers; the narrator and Selma Karamy. However, the girl being engaged to marry another guy prefers to suicide rather than being separated to her lover. The orthodox patriarchy comes between the lovers resulting in a sorrowful separation of the lovers. Besides, the patriarchal society takes the feelings of a woman for granted and, love is mere a 'commodity' to them. Taking this perspective of viewing and treating woman, the present research applies Marxist Feminism as the theoretical tool to analyze the status of woman and her position in male dominated world.

The Broken Wings is an example of perfect love story, where one can find the mixture of eastern myth associated with demure femininity and submissiveness, as defined by patriarchal society. Most males are full of hypocrisy, without love and affection, dominant in nature and greedy for material prosperity concerned about their reputation and then treat women as their possession. On the other hand, the only one female character is demure and docile, and is suppressed by ideology of capitalist patriarchy in the novel. It has been a common scenario, where a woman is ready to accept the prejudice of patriarchal norms and values because she is in the trap of the capitalist patriarchal ideology. Hence, feminist movement is a medium for the females to seek their rights to which they have been deprived for ages.

The term 'feminism' has many different uses and its meanings are often contested. For example, some writers use the term 'feminism' to refer to a historically specific political movement in the US and Europe; other writers use it to refer to the belief that there are injustices against women, though there is no consensus on the exact list of these injustices. Although the term "feminism" has a history in English linked with women's activism from

the late 19th century to the present, it is useful to distinguish feminist ideas or beliefs from feminist political movements, for even in periods where there has been no significant political activism around women's subordination, individuals have been concerned with and theorized about justice for women. So, for example, it makes sense to ask whether Plato was a feminist, given his view that women should be trained to rule.

Marxist feminism is both an intellectual commitment and a political movement that seeks justice for women and the end of sexism in all forms. However, there are many different kinds of feminism. Marxists disagree about what sexism consists in, and what exactly ought to be done about it; they disagree about what it means to be a woman or a man and what social and political implications gender has or should have. Nonetheless, motivated by the quest for social justice, feminist inquiry provides a wide range of perspectives on social, cultural, and political phenomena. Important topics for feminist theory and politics include: the body, class and work, disability, the family, globalization, human rights, popular culture, race and racism, reproduction, science, the self, sex work, and sexuality. Extended discussion of these topics is included in the sub-entries to feminism in this encyclopedia.

Feminism brings many things to philosophy including not only a variety of particular moral and political claims, but ways of asking and answering questions, constructive and critical dialogue with mainstream philosophical views and methods, and new topics of inquiry. Feminist philosophers work within all the major traditions of philosophical scholarship including analytic philosophy, American Pragmatist philosophy, and Continental philosophy. As such, any ideas and debates appearing under the heading "feminism approaches" discuss the impact of these traditions on feminist scholarship and examine the possibility and desirability of work that makes links between two traditions.

These literary contributions, as well as, interventions in mainstream philosophical debates are covered by the feminist movement. Entries covered under the rubric "feminism,

topics" concern philosophical issues that arise as feminists articulate accounts of sexism, critique sexist social and cultural practices, and develop alternative visions of a just world. Marxist philosopher deals on topics that arise within feminism; however, focusing on providing more economic rights.

Although there are many different and sometimes conflicting approaches to feminist philosophy, it is instructive to begin by asking what, if anything, feminists as a group are committed to. Considering some of the controversies over what feminism is provides a springboard for seeing how feminist commitments generate a host of philosophical topics, especially as those commitments confront the world as we know it.

Literature Review

The Broken Wings carries the tradition of *Romeo and Juliet*, a classic story of young lovers torn apart by family and class conflicts. *The Broken Wings* follows the tradition of a simple, yet subtle storyline that has touched the hearts of millions of young people alike, all over the world. Furthermore, it breaks free from the line of traditional concept that love is within the likes of same status of people and caste and creed. Harold Bloom, one of the prominent names in criticism, opines on the greatness of *The Broken Wings*, as:

Interlaced with subtle imagery and deep philosophy, Gibran creates a masterpiece of first love that beats desperately against the taboos of oriental tradition. With great sensitivity and lyricism, Gibran describes his passion as a youth for Selma Karamy, the beautiful girl of Beirut who first unfolded to him the secrets of love. But it is a love that is doomed by social conventions which forces Selma into marriage with another man. (98)

Love flows in the vein of people around the world, and it these subtle feelings that have been beautifully created by Gibran in his masterpiece. The passion of love of the narrator, who is

no other than Gibran, self dismantles the age-old hierarchy of class, creed, status and time-limitation.

As *The Broken Wings* is all about love, where feminism is at the heart, it is essential to study the text from the feminist perspective. To be precise, it is about the commodification of females, so the researcher has taken the perspective of Marxist Feminist perspective to prove the theoretical aspect. However, the primary source of observation and analysis will be the text itself of comprehensive comparative study of the stories will be carried out for secondary sources. The researcher has tried to study all the available critical reading and evaluation from authentic sources on the novel and novelist will be thoroughly studied. This dissertation takes ideas developed in the field of Marxist feminist, to carryout the theoretical aspects. This research has been divided into four chapters.

Robin Simpson, a critic has all praise for *The Broken Wings*. According to him, the novel made a “profound impact on the Arabic immigrants of the United States of America” (37). In *Publishers Weekly*, he opines the novel as:

Lyrical and dynamic, free from the rhetorical flourished common in traditional Middle Eastern literature, Kahlil Gibran early short stories, prose and poems written in Arabic made a profound impact on his fellow immigrants in America and on his fellow writers in his native region long before he published his popular work, *The Prophet*. (47)

The dynamism of the novel lies in the fact that it evokes humane sentimentality taking into consideration the subtle side of life. This made Gibran popular amid his fellow people in New York and, also to American writers of his day.

In *The Broken Wings*, Kahlil uncovers the glory and pain of young love. This loosely autobiographical story is in the tradition of *Romeo and Juliet* but with Gibran’s characteristic lush Oriental settings and images. Gibran takes on a simple story of a young boy, who

remains unnamed, and could be taken for Gibran, and his love-lost adventure. A young boy is introduced to Faris Karama, a wealthy merchant and falls in love with Selma, Karama's daughter. But a powerful priest seeks the Karama fortune and demands that his nephew marry Selma.

Though, a simple story it is deeply moving in nature as it touches the softest corner of humane feelings. Praising the writer for this simplicity, Jean Gibran writes:

The Broken Wings is a deeply moving love story that explores the spiritual theme of the meaning of human existence and its importance in a world that contains profound beauty and love amidst the stains of greed and pains of sufferings, evoking humans towards simplicity of love and its grandeurness.

(67)

The only thing that could really make difference in human world is simplicity of love that touches the soul of every human individual. As such, it is the purity of love can remove the stains of greed, sufferings and other woes of this deeply material world.

Besides, there is a fundamental message in the novel. It is the novelist vision that there should be a balance between love and endeavor. The lovers are divided into two factions, as there is mere love and no endeavor to support love for spiritual need. To take for, the narrator loves Selma deeply, but his worldly enterprise is not sufficient to achieve his love from the material world, who seeks economic benefits above love and spiritual feelings. There is incredible power in love; however, in the recent time, it has been overshadowed by the fact that many attempt it to compare it with other worldly affairs and objects.

The first chapter deals with an introductory aspect of the study entitled "Contextualizing Kahlil Gibran's Writings and *The Broken Wings*." It incorporates the introduction to the writer, his themes and techniques found in his writing. The second chapters delves into the theoretical modality, where the researcher attempts to depict how the

patriarchal world stands in opposition to the love and spiritual feelings. As such, the theoretical modality will be ‘Commodification of Women in Patriarchal Society’ where attempts have been made to depict how male dominated world conquers the feelings of the innocent lovers.

Similarly, the third chapter – textual analysis will be “Women as a Commodity in *The Broken Wings*.” The chapter will deal on ideas and issues from the text, where women have been commodified by the male patriarchy. It also quotes the necessary extracts from the stories to support and justify the hypothesis of the research work. Finally the last chapter – conclusion sums up the dissertation, with a short synopsis of the researched work and its findings, entitled, “Depiction of Sexist Nature of Male.”

II. Commodification of Women in Patriarchal Society

The term feminism was first used by the French dramatist Alexander Dumas in 1872 in pamphlet "F" to designate the emerging movement for women rights. The term 'F' gradually emerged to be world-wide cultural movement to secure a complete equality of women within the enjoyment of all human rights in moral, social, religious, political, educational, legal, economic, and many others equalities. It studies the domination of women in many fields from different perspectives thereof. In this regard, Rosemarie Tong states, "Feminism is not one, but many theories or perspectives and that each feminist theory or perspective attempts to describe women's oppression to explain its causes and consequences and to describe strategies for women's liberation" (16).

Feminism is a school of thought which tries to dismantle the patriarchal social norms and values to liberate women against the natural law of equality. As a movement, it assumes that women are also human beings like men. It raises the voices against the inadequacy, as well as ideologies of the males. Therefore feminism is complaint against patriarchal monopoly and is a commitment to eradicate the ideology of domination to establish a healthy and equal society for both male and female. As such, feminism is a movement for the creation of new society in which there are any forms of discrimination and this society can't be separated from the process of its making.

The major focus of feminism is on political, economical, physical, psychological and religious equality. It opposes gender stereotypes and discrimination against women based on the assumption that women are passive weak and physically helpless. British author and critic Revecca West has following opinion on feminism:

I myself have never been able to find out preciously what feminism is. [. . .] I only know that other people call me a feminist, whenever I express sentiments that differentiate me from a door mate or prostitute to that of a woman of

voice and status. To be called feminist is okay, but what actually it stands for, is a challenge that has been a query to me. (219)

Feminism has often focused on what is absent rather than what is present, reflecting concern with the silencing and marginalization of women in patriarchal culture, a culture organized in the favors of men unlike the other approaches for their false assumptions about women.

Feminism is a reaction to the unfair treatment imposed upon women. It raises voices against the commoditization of women. Lois Tyson, one of the leading scholars on the necessity of feminist movement comments on the necessity of the feminist movement, as:

Women are not the objects used for the conveniences of men. It's a question made by women to break all oppression and restriction. It's a struggle against patriarchy and its ill treatment of the female race. Patriarchy continually exerts forces that undermine women's self-confidence and assertive, then points to the absence of these qualities as proof that women are naturally, self-effacing and submissive. (85)

Feminism wages wars against all kinds of myth-making tendency of men. It challenges the foundation of male norms and assumption and questions heliocentric ideologies which mean the patriarchal attitudes and male interpretation of literature, economics, politics, religions etc.

Marxist Feminism

The Marxist feminist movement is concerned with the representation of women in literature and position of women in society. The primary aim of the movement is to free women from oppressive restraints especially the cultural restraint of society which fixes the women's identity within narrow boundaries. The main strain of feminist movement strongly refuses the cultural definition of women which attempts to fix women's identity within the male-dominated canon. According to Lois Tyson, "Marxist feminist criticism examines the way in which literature and other cultural production reinforces or undermines the economic,

political, social and psychological oppression to empower the women on the way the male want them to be” (81).

According to Marxist theory, the individual is heartily influenced by the structure of society, which in all modern societies means class structure. Marxists feminist see contemporary gender inequality as determined ultimately by the capitalist mode of production. Gender oppression and women’s subordination is seen as a form of class oppression, which is minted (like racism) because it serves the interest of capital and ruling class. Marxist feminism is the belief that women’s situation cannot be understood in isolation from its socio-economic context, and that any meaningful improvement in the lives of women requires that this context be changed. In regards, Althusser opines, “We live in a class society that is also structured by gender, which means that men and women experience class in different ways” (258).

For Marxist feminists, gender oppression in class oppression and women’s subordination is seen as a form of class oppression. To analyze women’s situation in society understanding of socio-economic context is the prime requisite. Marxist feminism connects the oppression of women to Marxist ideas about exploitation, oppression and labor. Marxist feminists see women as being held down as result of their unequal standing in both the workplace and the domestic sphere. Prostitution, domestic work, childcare and marriage are all seen by Marxist feminist as ways in which women are exploited by a patriarchal system which devalues women and the substantial work they do. Marxist feminists focus their energies on broad change that affects society as a whole rather than on an individual basis. They see the need to work along side not just men, but all other groups as they see the oppression of women as a part of larger pattern that affects everyone involved in the capitalist system. Feminism tries to find out the root cause of women’s oppression in society and way-

out from that oppression. Marxist feminism is a sub type of feminism, which sees the oppression of women and seeks its resolution from Marxist point view.

Mary Wollstonecraft in *A Vindication of the Rights of Women* depicts how the industrialized Europe of the eighteenth century worked against the married bourgeoisie women of the time. She was an advocate of educational and social equalities for women.

Wollstonecraft compares the women to that of the caged birds, who can sing but cannot, claim to do so in the natural habitat. Women, can claim their supremacy in traditional works like giving birth and looking after the children, added by the house-hold chores. Thus, Wollstonecraft attacks the sentimental novels of her time for their harmful influence on women's intellectual development. In the context, she writes, "Feminine weakness of character often produced by confined education is a romantic twist of the mind, which has been very properly termed sentimental" (385). As such, the sale of emotions of women was the subject matter of sentimental novels.

Marxist searches their root of feminism in the writings of various writers, including Virginia Woolf. The sentimentality novel so that they always remain in the story of love affairs and feelings *A Room of One's Own* is a book by Virginia Woolf where she discusses the privacy and economic independence to develop and write text as male writers. Due to the lack of right to freedom and property, women are being prevented from realizing their creative possibilities by patriarchal society. She hopes to achieve a balance between a male self realization and female self annihilation. The tradition of women's writing is affected by male's tradition. She also makes a survey of the women writers from the seventeenth century to nineteenth century. However, Woolf was a feminist who disliked the word 'feminist,' as this word represented feminine attitude of weak mentality and submission. She wanted boldness and decency in the society, so as to deal with the problems on her own. By being what male wanted them to do, there was no escape from the traditional sense of male

domination on the females imposed on them, since ages. This is the outcome of the male mentality, which has guided and motivated by the sexist nature of male.

Facing different cross currents like the Suffrage Movements, Civil Rights Movements and Liberation Movements of 1960s of twentieth century feminism took shape as an organized movement only after 1960s. It was launched as one of the effective literary movements after this. This ferment of the 1960s provided feminism with its ideological core, vitality and impetus. The early feminists during the first half of the twentieth century were ultimately successful in gaining the suffrage in 1919 and were instrumental in the enactment of protective legislation for women workers in the 1920s. These women, who were concerned with reforms to improve the status of women within the separate sphere, have been termed “social feminists.” At the same time, they were challenged by a group of more outspoken feminists who rejected protective legislative as inherently discriminatory and worked for equal rights legislation. These are often described, as the “radical feminists.” They questioned patriarchal authority in such a radical manner that the social feminists accused them of being anti-family (Source: *Students’ Microsoft Encarta 2008*).

During the 1960s and 70s, new wave feminism came with an attempt to break down the barriers between the male and female spheres. In a social context, where patriarchy disseminated the idea that to be women in this society is to be “feminine” and to be a feminist is to be “neurotic,” this movement of feminism flourished much with the writings of twentieth-century feminist writers Virginia Woolf and Simone de Beauvoir who made a great contribution in the field of feminist theories with their world famous works *A Room of One’s Own* and *The Second Sex* respectively.

Woolf in *A Room of One’s Own* (1929) wrote, for example, about how women are imprisoned within the domestic premises and are prevented from realizing their productive, creative possibilities. The social and economic obstacles extended before them always

obstructed women's creativity. She believed that these obstacles often stood as hurdles before their literary ambitions. In her essay "Professions for Women," Woolf discusses the disabling nineteenth century ideology of womanhood. She also claims that the literary genres were made by men for their own use. Only the novel gives women a workable space, but still their form has to be reworded for its new purpose expressing the female body.

A Room's of One's Own) beautifully depicts the pain of being a woman. She creates a character called Judith, sister of William Shakespeare, the greatest English dramatist. Judith too, was equally talented as Shakespeare in her childhood. However, unlike Shakespeare, she never was sent to the Grammar School. She, however, managed to study Latin, Ovid, Virgil and Horace, and the elements of grammar and logic. And just as Shakespeare had fled to London to accomplish his dream to work in theatres, Judith too, fled to London.

But on her arrival to London, she found that the women were not permitted to act in theatres, as at that time, the female role too, was performed by the males. And so, she stood outside the theatres caring the horses, while people tried to take undue advantage of her beauty and innocence. She then had only two opportunities, either to surrender to her rapists, or to follow a so-called gentleman, who had taken pity, on her taken her to look after his children; who knows, as a wife or a maid. Her brother, Shakespeare, by contrast had an opportunity to turn into small and part time actor in the theatres, and later had chance to flourish his skills and became the famous dramatist, Shakespeare the great. However, similar could not have taken place, had there been the sister of Shakespeare, in his place.

The whole episode shows how the genius of women is often discarded because they are born up in a society that is male engineered and pioneered by males. Muna, the lonesome damsel in distress, too was like Judith; a woman who was left alone to survive in an uncaring society, though she had to bear the responsibility of her mother-in-law, as well.

There is strong affiliation between Marxism and Feminism. Both of them attack social injustice and discrimination. Marxist feminism is a sub-type of feminist theory which tries to dismantle the capitalism as a way to liberate women. Economic inequality, dependency, political confusion and the unhealthy social relations between men and women come into existence due to the concept of private property. So, private property is the root of women's oppression in the current social context, which is the main concern of the Marxist feminist.

In capitalist system, the relation between employer and employee is similar to the commodity and its owner. Capitalists have everything but proletarians have nothing except their labor. This is a way for their emancipation when proletarians come to know that they are exploited, they are not getting proper wage, they try to find out where and how they are exploited. Then they revolt against the exploitation imposed upon them. The class-consciousness inspires them to revolt against every kind of justice. Proletarian revolt freely because they have nothing to lose but bourgeoisie have everything to lose. They establish classless society, which is a society of every people where both men and women get equal chances. Then non-hierarchical society emerges as result of class-consciousness.

The capitalists, also represent patriarchy, exercise to create false consciousness to establish their empire. They try to hide all kinds of discrimination and injustice. For Marxist feminists gender oppression is class oppression and women's subordination is seen as a form of class oppression. It believes that women's situation in the society cannot be understood in isolation from its socio-economic context. As the Marxists see the alienation of labor from work, self, human beings and nature women are also alienated from sex, self, children and from whole surroundings. In capitalism labor is treated as a commodity which can be sold and bought. Capitalism intensifies alienation and generalizes it throughout all level of society.

Except housework women have to perform their natural works. One of them is childbearing which women's unquestionable task is. But in patriarchal society childcare is

also women's essential work. They give birth and bring up the baby but male members do not take it as a vital work and if any woman does only child caring in the house is called workless. But the father or may be so called father takes away the child when he wants. This Injustice is in patriarchal society. As Friedrich Engels's says, "women give birth, the mother of any child is always known. However, the identity of the father is never certain because a woman could have been impregnated by a man other than her husband" (qtd. Tong 49). Later this child, if male, tries to control mother.

Marxists feminists argue that in class society rights can benefit only a few middle class women; like most men, will remain oppressed until the capitalist economic system is replaced by communism. Women's liberation is their entry into the paid labor market and their participation in the class struggle; it is only in communist society that the economic dependency that is the basis of women's oppression will disappear, and communal child care and house keeping free them from domestic drudgery and allows them to participate fully in productive life. Such change cannot be achieved simply by demanding justice, for they are the product of a particular stage of economic development; sexual equality can not therefore be achieved at will, but only in specific historical circumstances.

Marxist feminist share ideas with radical feminists, desire for revolutionary change; they seek the establishment of communist society. A society where the means of production will be commonly owned, they believe gender inequality will disappear. There is no clear cut division between Marxist and socialist feminists; they share much in common. Marxist feminists tend to give more credence to the possibility of capitalist societies gradually moving towards female equality.

Some Marxist feminist have argued that women position in society primarily benefits capitalism and capitalist rather than man. As Margaret Benton argues:

Capitalism benefits from a large reserve of labor force of women to keep wages down and profits up. In their roles in secondary breadwinners, married women provide a source of cheap easily exploitable labor because women have been socialized to comply and submit, they form a docile labor force that can be readily manipulated and easily fired when not required. (7)

Compared to male workers, women are less likely to join unions to go on strike or take other forms of militant actions against employers. Even when women join unions, they often find themselves in male dominated organization where according to Barron and Norris, men often do not share the interest or outlook of their fellow female unionists. Some Marxists also believe that women benefit capitalists and the capitalist system in their capacities as mothers and housewives by reproducing labor power at no cost to employers.

Capitalist social system is main cause of women's oppression in society and its way out is to dismantle this capitalistic social system. Capitalism gives rise to economic inequality and dependence. Marxism can be used to help us understand, how patriarchal law and custom to have manipulated economic forces. In the context, Engles says "If wives are to be treated be emancipated from their husband, women must first become economically independent of men" (qtd. Tong 49). For that dismantle of capitalistic economic system is needed where the exploitation of labor is working very strongly. By this reason women are suffering from the adjective like weak, passive emotional in patriarchal society. As such, Tyson writes, "Women economically, politically and socially oppressed as an underclass" (93). Marxism which is used to understand the feminist issues, economic political and social, is called Marxist feminism.

Thus, one of the primary tasks of Marxist feminism is to create the kind of world in which women experience themselves as an integrated person rather than fragmented or sophisticated beings. Gender in equality is production of capitalism and determined by

capitalistic mode of production. For the elimination of the oppression of women capitalistic economy should be dismantled which also dismantles the patriarchal social system because it is based on a capitalistic system as workers are alienated from sex self children and their surroundings. Women do not get their proper place because working class men have succeeded in protecting their own interest at women's expense. They have been able to do this because dominant attitude labels any work done by women as inherently inferior to that done by men.

Women are paid less because of the interest and self-protection of male superiority that evaluates women as if they are commodity because of their different sex. Women take domestic responsibilities and outward work is generally supposed to be carried out by their male counterparts. In turn, it is generally supposed that the outward work (outside house) is hard and tough. As such, women are treated as weak creatures capable of carrying out domestic responsibilities, which are less troublesome. Therefore, women's interest, capacity, vigor, etc. are neglected as men term women as commodity and suitable for inferior activities.

The status of female in the proletariats and bourgeois families are almost similar. A female in proletarian society is found by Marxist feminist mentality. It is father or male member that rules and dominates and enjoys the total economic control. And, the role and status of a wife in bourgeois family is similar to that of a proletarian family. As such, in all societies, women are being exploited in the society on the basis of patriarchal norms and values, which are construction of economic power position. In the context, Tong writes:

Women are the victims of men's comfort and man's control of women is rooted in the fact that he not only controls her property, but also commands her, mentally and physically, as well. It has its basis in the belief that the household works are of inferior importance and outward are of superior

importance. The oppression of women will cease only with the dissolution of the institution of private property. (49)

This mentality, in turn becomes a weapon to suppress the female. It further helps, in practice, to restrict women's freedom and desire. Their needs and feelings are condemned so they are suppressed because property is in the hand of patriarchy, which believes that there is no desire of woman that is different from that of men.

Women's exploitation is everywhere. Before and after marriage women become the victim of sexual exploitation. Marxist feminist compares sex to work. Capital to men and worker to women, thus making women and sex as a commodity to satiate the male sexual desire. There is no place for women's sexual desire in society. If a husband or boy friend wants to have sexual relation then that is the desire of wife/girl friend also. Tong brings the concept of Marx and Engle's and sees marriage as a form of prostitution. Marx and Engle implicitly accepted the services that can be prostituted are not limited to sexual services sold by the prostitute wife. Therefore, in patriarchal society husband-wife relationship is unequal relation, which is similar to bourgeoisie proletarian or employer –employee relationship.

Heidi Hartmann in *Women's Oppression Today* compares the situation to a marriage in which the husband represents Marxism, the wife represents Feminism, and it is the husband who has all the power. She says, "The marriage to Marxism and feminism has been like the marriage of husband of wife and wife depicted in this common law; Marxism and feminism are the one that one is Marxism" (607).

In terms of the Marxist theory women appears insignificant; they sit on the sidelines of the grand struggle between capital and labors. Marxist explains capitalism, in terms of exploitation of commodity, which in turn are women. As such, it is capitalist who take advantages on double ground; as domestic exploitation and also sell their wages. She opines, "The capitalist take double advantage; by domestic exploitation and depending on their

wages, as well” (73). She points out that working class men can benefit from the labor of their wives as well as capitalists.

Hartmann and Barrett in *Women's Oppression Today* accept that Marxism can play an important part in explaining gender inequalities; however they believe that feminism must be fully incorporated into any adequate theory. Both these writers attempt to comment a marriage between Marxist and Feminist theory. Following radical feminists, Hartmann argues that patriarchy provides the key to explaining the sexual division of labors. She believes that patriarchy has a ‘material’ base which is not directly related to biological differences to men and women. Men largely deny access for working women to jobs that pay a living wage.

They further, force women into financial dependence on husband and thereby control the labor of women in their capacities as mothers and housewives. Because of men’s dominance within the family they also control women’s bodies and sexuality; women who are married become almost their husband’s property. She ensures that capitalism and patriarchy are very closely connected, termed as ‘intertwined’ but she does not believe that the interest of men may benefit from increasing numbers of women entering the labor force, whereas working class men may prefer their wives to stay at home to perform personal services for them. Hartmann accepts that the increasing participation of women in work today has made them slightly less dependent on men. There are more opportunities for women to become independent. She claims, women’s wages allow every few women to support themselves independently and adequately.

In *Women's Oppression Today*, Barrett, as a Marxist critic believes that it is necessary to go beyond Marxism in order to explain women’s oppression. Like Hartman she sees the origins of women’s oppression today as lying in the 19th century, and she argues that a coalition of men and capitalist led to women being excluded from work and being forced to

take on primarily domestic role. In this process women's oppression became lodged in what she calls the family- household system.

In 20th century, the family household system became an entrenched part of capitalism, although there is no inevitable reason why capitalism needs women to do the unpaid household, the capitalist class do benefit politically from this division of labor. According to Barrett, the working class is divided by the family household system; husband and wives, men and women, fight each other instead of uniting to fight capitalism. Most feminist believe that the position of women in the labor market is and importance source of female disadvantages. Some radical feminist see lack of employment opportunities-as one but only one- one of many sources of gender in equalities. Marxist feminists with their greater stress upon material and economic factors, generally lend rather more importance to employment opportunities.

Marxist feminist approaches to women and employment stress the relationship between the economics system and women's work. Marxist feminism tries to combine with those of radical feminists to explain the disadvantages experienced by women in the labor market. They argue that the disadvantages experienced by women in the labor market. They argue that the disadvantages are consequences of both the operation of capitalist economy and attempt of men to maintain patriarchal control. As Tyson puts it:

The capitalist tries to hide all kinds of discrimination and injustice existing in the society through emotional blackmail to woman. Workers work very hard for the production in the factory and produce a large quantity but none of them bore which name or any other mark of their individual contribution, out of which the product gets its recognition. (58)

So the workers are alienated from the production itself. They are alienated from themselves also. When they are alienated from the product they find the work unpleasant but are bound

to do their work, when the potential as the capitalistic economy system. Therefore, the most important aspect for elimination of alienation is the eradication of capitalism.

Due to the unequal power relationship females are compelled to do what men want them. Men use women whenever and wherever they want. Women are just like commodity for men in patriarchal society because men can buy women easily, as a capitalist can buy work. So, women are made victims of male supremacy and capitalistic power under which women keep on graying into the social roles assigned to them.

According to Marxist theory, the individual is heavily influenced by the structure of society, which in all modern societies means a class structure that is people opportunities, wants in all modern societies means a class structure that is people opportunities, wants and interest are seen to be shaped by the mode of production that characterizes the society they inhabit. Marxist feminist see contemporary gender inequality as determined ultimately by the capitalist mode of production. Gender oppression and women's subordination is seen as a form of class oppression, which is minted (like racism) because it serves the interest of capital and ruling class. Marxist feminists have extended traditional Marxist analysis by looking a domestic labor as well as wage work in order to support their position. A vital principle of Marxist feminist is the belief that women's situation cannot be understood in isolation from its social-economic context, and that any meaningful improvement in the lives of women requires that this context be changed. As it is clear, we live in a class society that is also structured by gender, which means that men and women experience class in different ways.

Similarly, in patriarchal society, ideology and discourse are created to dominate women. Ideology and discourse are related to Louis Althusser and Michael Foucault's concept of power respectively. Foucault, in *History of Sexuality*, writes, "Ideology and discourse are the products of power" (1). When a person or an institution is in power, through

different means s/he is free to create any kind of ideology and discourse because s/he is in the privilege position to do so, and discourse is created by the authority of power, that becomes the ultimate truth for those all who are under the system of power or in the subordinate position. This is the reason why Foucault says that truth is constructed, along the path of hegemony.

When truth is created and articulated among the people under the system of power, the constructed truth gets materialized in the form of culture and through this culture those people internalize their own interiority; thus, supporting the system of authority of power. Italian communist thinker Antonio Gramsci defines hegemony as, “A culture of endurance, the consent of the ruled to be ruled: ruled themselves agree to be ruled in hegemony” (32).

Ideology works as a weapon for the ruling class to dominate the subordinate class and to perpetuate the same imposed thought upon them. The revisionist Marxist thinker Louis Althusser views:

Ideology manifests itself in different ways in the discourse of each of the semi-autonomous institutions of an era, including a literature, and also the ideology operated to form and position the users of language as the “subjects” in a discourse, in a way that in fact subjects them – that is, subordinates them to the interests of the ruling classes. (Abrams 183)

An ideology is the product of the position and interest of a particular class that is male in our society. In any historical era, the dominant ideology, embodies and serves to legitimize and continue the interests of the dominant social class that is female.

So, by the use of ideology, as a weapon, dominated class in the society, (i.e. female) is chopped according to the interest of the privilege class i.e. male into the pieces of cultural discourses, and those pieces of discourses become truth even for the females because they

have been made so by the domination or powerful authority. Discourse, according to Simon Blackburn is:

[. . .] is a continuous stretch of language containing analysis of the social and linguistic description of norms governing such productions, and may include (in critical linguistics) focus upon the social and takes; for instance, the hidden presuppositions that the persons addressed are of a certain class, race, or gender. (107)

It is a theory designed to establish the right moral and political principles, and these principles are emerged by means of certain process taking place under some conditions.

Power is created by means of discourse. It is created any forms, either in verbal as myths or in written texts. Discourse may seem to present or reflect an eternal reality in fact consists of what are called representations that means, verbal formations which are the “ideological products” or “cultural constructs” or the historical conditions of a specific era. Such representations are conditioned to be true to those who are under the system of ruling power who has the privilege to create the discourse as truth.

From all these above conditions, we can witness that feminism came with political, cultural and social awareness but the male ideology and discourse is still there in the culture and society to distort feminism making the women culturally silent and enduring, thus making their thinking culturally erroneous.

In the suppression of female, ideology plays an important role. For Louis Althusser, ideology is “the name of all the discourse in society that does not, like science, represent the reality of that society, but leads to an uncertain future” (32). It is the way in which men and women ‘live’ their relationship to reality; it represents ‘the imagery relationship of individuals to their real conditions of existence’. They function primarily to perpetuate the ruling ideologies of capitalist society, most fundamental among which is the humanist

ideology of the subject. For Althusser, “All ideology, even before the rise of the bourgeoisie was interpellated individuals as subjects” (94).

Similarly, Simone de Beauvoir’s in *The Second Sex* (1949) raises the voice against man woman dichotomy as the male ideology makes women the second sex. Women were made inferior by society and culture Beauvoir further says that “Women are not born as women, but made women” (995). The book *The Second Sex* is an overall account of women and tags given to women.

Kate Millet, in *Sexual Politics* (1970), argues that sex is political primarily because the male – female relationship is the paradigm for all power relationships. Patriarchal ideology, according to Millet, exaggerated biological difference between male and female, making certain that men always have the dominant, or masculine, roles and that women always have the subordinate or feminine, ones this ideology is particularly powerful because through conditioning, men usually secure the apparent consent of the very women they oppress. They do this through institutional such as the academy, the church, and the family each of which justifies and reinforces women’s subordination to end with the result that most women internalize sense of inferiority to men. Should a woman refuse to accept patriarchal ideology and should she manifest her mistrust by casting off her femininity that is her submissiveness, men will use coercion to accomplish what conditioning has failed to achieve. Intimidation, observed Millet, is everywhere in patriarchy. “The streetwise woman realizes if she wants to survive in patriarchy, she had better act ‘feminine’ or else she may be subjected to very of cruelties and barbarities” (qtd. in Tong 26).

Thus, consciousness about female as an equal human being is somehow the contribution of feminist movements. Feminists view that only feminist struggle will

particularly change relations between man woman that concern issues such as sexuality, violence gender discriminations, emancipation, freedom and equality for woman.

The end of capitalistic system is, therefore, end of prostitution. Prostitutions are also alienated in capitalistic society because they are treated as if they are commodity. Tong gives reason why prostitutes are alienated:

Selling one self whether as wife or a prostitute, alienates ones from one's work because that work is being done for another, not for oneself. This concept is particularly applying in the case of prostitute, for what she is selling is what is closet to her; her body, her sexuality. So under capitalism worker sexuality becomes a commodity. (34)

Both wives and prostitutes are alienated, essential human capacity is alienation. They are dehumanized and their real existence and proper values as a person is turned and reduced into market value. They can earn as much as they can sell themselves. Selling and buying become the means of their survival. They get examined as if they are sellable commodities in the capitalist market. To end this treatment, women as commodity, first of all, women will get full freedom, which will be an end of patriarchy also "the age old patriarchy cannot end without a radical change in the fundamental economic basis, and then only women will get full freedom, which will be an end of patriarchy. And the patriarchy cannot end without fundamental economic changes guaranteed to entire female's community in full fledge" (Bryson 258).

As such, women are unable to practice their freedom and desire. Their needs and feelings are condemned so they are suppressed because property is in the hand of patriarchy, which believe that there is no desire of woman that is different from that of men. Therefore, women are being exploited sexually, psychologically, physically, and in many more fields. The root cause, for all these oppression has its root in the unfair economic distribution of

means of production and, holdings over the monetary transactions. Marxist believes that unless there is equal share in economic holdings and activities, there cannot be emancipation of females in the truest sense. As witness in the case of Selma, whose major woes and sufferings is due to the unequal distribution of economic share to her. Thus, it is essential for the women to fight against the patriarchy and the capitalism to come out of their commodity like situation.

III. Women as Commodity in *The Broken Wings*

Khalil Gibran's *The Broken Wing* is the story of plight of women resulting from the hypocrisies, corruption and materialistic nature of patriarchal society. It depicts the woes and sufferings of women. It is this claim of the male guided by patriarchal mentality that ultimately leads to the tragic demise of the heroine, who is a mere victim to this age-old tradition of sexist male.

As such, women's commoditization is like a corporation in the patriarchal world. Gibran's *The Broken Wings* reflects not only objectification of women, but also shows how they are turned into mere commodity. The plight of women in a society is because of this faith that males are superior to the females. The only fault for facing the tragic plight by the heroine, Selma Karamy in *The Broken Wings* is that she is a female. Her tragedy starts from the very fact that she is a commodity. This female character is demure and docile and is suppressed by capitalist patriarchy ideology, when it comes to her happiness and freedom. She is ready to accept the prejudice, patriarchal norms and values because she is in the trap of the capitalist patriarchal ideology. They are ready to do according to their societal structure because they are in the trap of capitalism.

The Broken Wings is an exquisitely a love story that beats desperately against the taboos of Oriental tradition. With great sensitivity and lyricism, the narrator, (Gibran) describes his passion as a youth for Selma Karamy, the beautiful girl of Beirut who first unfolded to him the secrets of love, as:

Only our spirits can understand beauty, or live and grow with it. It puzzles our minds; we are unable to describe it in words; it is a sensation that our eyes cannot see, derived from both the one who observes and the one who is looked upon. Real beauty is a ray which emanates from the holy of holies of the spirit,

and illuminates the body, as life comes from the depths of the Earth gives color and scent to a flower. (31)

The meeting between the two lovers starts with 'beauty.' Had Selma not been beautiful, Gibran would not have looked at her twice. It was her heavenly beauty that attracted the narrator to her. So, it is the commodification of women.

Disagreements between feminists and non-feminists can occur with respect to both the normative and descriptive claims as well, e.g., some non-feminists agree with feminists on the ways women ought to be viewed and treated, but don't see any problem with the way things currently are. Others disagree about the background moral or political views. In an effort to suggest a schematic account of feminism, Susan Edwards characterizes feminism as follows:

Feminism is grounded on the belief that women are oppressed or disadvantaged by comparison with men, and that their oppression is in some way illegitimate or unjustified. Under the umbrella of this general characterization there are, however, many interpretations of women and their oppression, so that it is a mistake to think of feminism as a single philosophical doctrine, or as implying an agreed political program. (176)

James seems here to be using the notions of "oppression" and "disadvantage" as placeholders for more substantive accounts of injustice (both normative and descriptive) over which feminists disagree.

As such, even love is a means to suppress women. Love is a mere means of satisfying the physical and mental demands of the men folk. The male take love for pleasure and love is a way to achieve the same. Had not it been, the hero would not have fallen in the trap of the

heavenly beauty of Selma. The concept of beauty, as put by Gibran, is an unworldly concept only to lure his partner:

Only our spirits can understand beauty, or live and grow with it. It puzzles our minds; we are unable to describe it in words; it is a sensation that our eyes cannot see, derived from both the one who observes and the one who is looked upon. Real beauty is a ray which emanates from the holy of the holies of the spirit, and it illuminates the body, as life comes from the depths of the Earth and gives color and scent to a flower. (31)

Thus, it is real beauty that should be looked upon. But the narrator seems to have pity over the girl, as her father was on debt and she was not able to pay for the same. In order to pay for the debt, she (Selma) becomes a means to her father; and on other hand, it becomes a tool for the hero to win mercy of love from her.

As accepted, love, starts from soul but in case of Gibran, it starts from the extreme beauty that Selma possesses, as it makes him (hero) a desirer of material object rather than the soul of the girl he loves. Selma is tender and has a noble heart, so Gibran gets attracted to her. So to say, it is beauty that attracted him to her. Moreover, the background on which Gibran goes to see Selma is also her beauty, which he comes to know from one of his friends. His friend describes Selma as a woman of “unearthly beauty and heart” (18). These words of his friend attract Gibran towards her, and not the gist and zeal of love. It was, of course, love but it came second to beauty; so love here is second to physical attraction.

The end of alienation requires communism. As the classless society emerges the class discrimination and gender discrimination will be diminished. However, this concept has its root in the male mentality that comes prior to any other issues. As such, when the classless society is established, all people become equal and property will be distributed equally to

everybody. Then only in such society women get their proper place and equality. In this context, K.K Ruthren writes:

Marxism identifies capitalism (and the modes of production which support it) as a material base of a class system which is source of all, oppression, and holds that the specific subject of women will end necessarily in that general dismiss of oppression which is to follow the destruction of capitalism. (28)

Women are mostly confined in household activities and they are not allowed to go out and work because their strength, skill, ability are taken as inferior to the male.

The internal household chores maintained by female make outward industry for male. As such, a woman is doing work to facilitate her husband, for free. In the context, Tong narrates:

No woman has to enter the productive workforce, for all women are already in it, even if no one recognizes the fact. Women's work is the necessary conditions for all other labor from which, in turn surplus value is extracted. By providing current (and future) workers not only with food and clothes but also with emotional and domestic comfort, women keep the cogs of capitalist machine running. (54)

Therefore, some Marxist feminists ask for the wage for their household activities. They say that from the production of capitalistic factory or from surplus value some amount of money should be given to women. State should pay for housework of women.

The unearthly beauty of Selma had attracted another guy from the same locality, the son of an influential Bishop in the village. This was due to the result of her father's debt to the Bishop. It is thus, another aspect that clarifies woman as a commodity in the novel. Even to clear the responsibility father (male) had taken, the daughter (female) has to come forward. Some might prefer to define this condition, as situational and that the girl or boy child should

be able to bear the pain and liability of their guardians. But, the extreme is that Selma in the battle of her father's attempt to remain innocent and just in the village. Her father is indebted, economically to a local clergy, who in turns demands the hand of her for his nephew. If Selma is to be married to his nephew, all her father's loan would be excused. As such, this is injustice to woman.

In terms of a normative claim alone: feminists are those who believe that women are entitled to equal rights, or equal respect, or fill in the blank with one's preferred account of injustice, and one is not required to believe that women are currently being treated unjustly. However, if we were to adopt this terminological convention, it would be harder to identify some of the interesting sources of disagreement both without and within feminism, and the term 'feminism' would lose much of its potential to unite those whose concerns and commitments extend beyond their moral beliefs to their social interpretations and political affiliations. Feminists are not simply those who are committed in principle to justice for women; feminists take themselves to have reasons to bring about social change on women's behalf.

Taking this aspect as a feminism to entail both normative and empirical commitments also helps make sense of some uses of the term 'feminism' in recent popular discourse. In everyday conversation it is not uncommon to find both men and women prefixing a comment they might make about women with the caveat, of having soft corner for females despite being a male means that a person (male) is ready to use the female for the sake of bodily pleasure. Of course this qualification might be (and is) used for various purposes, but one persistent usage seems to follow the qualification with some claim that is hard to distinguish from claims that feminists are course of becoming.

Similarly, in the case of 'I' character, who finds Selma a charming poor girl is enough to be sympathized. Thus, love of the narrator hero is an inborn more of the masculine

sublimity he preserves towards his so-called beloved. It is patriarchal love born out of masculine feeling of supremacy to be imposed on the female, when they are in tough situation. This further deepens and a question arises, can the male truly fall in love with a female, despite the fact that they assume female as pure female rather than identity less creatures. If we see the identification "Marxist feminist" as implicitly committing one to both a normative stance about how things should be and an interpretation of current conditions, it is easy to imagine someone being in the position of wanting to cancel his or her endorsement of either the normative or the descriptive claim. So, e.g., one might be willing to acknowledge that there are cases where women have been disadvantaged without wanting to buy any broad moral theory that takes a stance on such things (especially where it is unclear what that broad theory is). Or one might be willing to acknowledge in a very general way that equality for women is a good thing, without being committed to interpreting particular everyday situations as unjust (especially if it is unclear how far these interpretations would have to extend). Feminists, however, at least according to popular discourse, are ready to both adopt a broad account of what justice for women would require and interpret everyday situations as unjust by the standards of that account. Those who explicitly cancel their commitment to feminism may then be happy to endorse some part of the view but are unwilling to endorse what they find to be a problematic package.

In other words, the love is another factor that dooms the destiny of a female. Portraying the exalted happiness and infinite sorrow of his relationship with Selma, Gibran at the same time probes the spiritual meaning of human existence with profound compassion. And, he does so in a poetic prose that has magic and majesty, thereby to create and exemplify his love to the young girl. However, the young girl he falls in love is mere object of beauty. Beauty should be unconditional and anything that is beyond the earthly possession. It should erupt from the core of the heart, without any prior feelings and sentiments. However, it does

not seem so in case of the narrator hero, as he narrates to readers as, “Oh, comrades of my youth! I appeal to you in the names of those virgins whom your hearts have loved, to lay a wreath of flowers on the forsaken tomb of my beloved, for the flowers you lay on Selma’s tomb are like falling drops of dew for the eyes of dawn on the leaves of withering rose” (22). Even these lines are mere expression of emotional attachment the ‘I’ narrator wants to display on her, highlighting the fact on how much he loves her.

This is a clear indication that the narrator hero takes his beloved as an emotional object. He appeals to the readers and persons knowing him to express sympathy to him by offerings flowers and moments to remember her. This is, of course, love but a fountain from the male patriarchal hegemony. A male wants to be sympathized when in distress and the source of his woes is a lady. A male mentality very beautifully lays his pains, prescribed in the name of female’s sufferings; at the stake of female’s cost.

Similarly, the narrator extends his feelings by depicting the tomb of his beloved. His beloved is laid in a place, which is supposed to be her last resting place. She is dead, and her tomb is laid amid the cypress trees, out side the town. This last resting place, too, serves as the depiction of male mentality and the objectification of female. The trees away from the madding crowd display feminine features, as:

By that tomb grows Gibran’s sorrow together with the cypress trees, and above the tomb his spirit flickers every night commemorating Selma, joining the branches of the trees in sorrowful wailing, mourning and lamenting the going of Selma, who, yesterday was a beautiful tune on the lips of life and today is a silent secret in the bosom of the earth. (2)

Selma, the tragic heroine was a beautiful maiden in her prime teens, when she preferred death to life. This is all because things were made unbearable by the male world. However, even after her death, the male world (the narrator) continues to hunt her in the final resting place.

He assumes that her spirit is amid the pine trees and they spell her name and words and finds solace in the company of the place. This is true to the burning heart, whose beloved has recently died; however, it can not be the last thing a genuine hero desires to do. It would have been better, and a true tribute to the made-poor lady, had he turned the weakness to might and thereby avenged the world, who were unjust to his love.

Drawing on personal experience, Kahlil Gibran describes their emotional upheavals with a sharp eye and an eloquent pen. *The Broken Wings*, his longest sustained narrative, also illuminates many of his central concerns: the plight of Eastern women; wealth as an impediment to happiness; the greed and corruption of the clergy; and the overwhelming power of love to transport us into a transcendent texts adds a fresh dimension to our understanding of his whole philosophy and career. A young man falls in love with a woman engaged to the nephew of a leading churchman. When their secret meetings are discovered, she is confined to the house, their beautiful dreams crushed by a cruel society.

The Broken Wings begins with the writer's (narrator) visit to his friend who lives at distance from the glamorous city (Bierut). Once the writer visits his friend where he meets his father close friend named Farris Effandi. Once he goes to Farris house, he fortunately comes to meet his daughter with whom he falls in love accidentally. Narrator has no space to expose his love because Selma's father introduced him as a guardian of her.

It so happened, that one day her father Farris Effandi had fixed her hand to the Bishop's Nephew. Selma Karamy cannot get any option to accept or deny because her father already fixed up. Bishop intention is only to get Selma's property and as she is unable give to birth a baby. As her father dies, the more tragedy occurred in her life and it reaches in climax when she knows she is pregnant. Mansaur Bay Galib, who is her husband, knows that he is going to be father but, infact he is a cruel man who tortured his wife. She gives birth to a baby but even the nature cannot love the prodigal daughter and lost her baby. She can not

endure the cruel judgment of nature reaches herself to the death bed. The resistance of this poor lady came in the form of death.

Tragically, death becomes the ultimate resistance of the poor lady, who finds solace amid the dead ones, when the entire world is playing stakes at her. Her way to resist the cruelty of this male world. Despite the sympathy that the narrator hero had for her, he could be of no use to her. He was there only to sympathize her tragedy. The poor lady took wanted love all her life, but was deprived every time she wanted it. Initially, she was born into a poor family, and later her sympathizer was a poor fellow. The tragic heroine was laid to rest on the same place, along with her child in the same coffin, in a graveyard, where her father was buried. This remained a lasting hurt in the soul of her lover.

Gibran uses beautiful prose and philosophical insight to depict the plight of the feminine status in a confined Islamic society. He displays how females in the east are subjugated to a harsh environment. Gibran during the early years of the twentieth century presents a love-story that transcends time and situation, however, the plight of the female continues, even today. Gibran's prose is simply redolent with images where a young man (Gibran, the narrator) exalts his love claims to his beloved.

There were several thoughts of Gibran's that are significant in the story, as it progresses. In talking about the blossoming of love, Gibran writes that love is not "born of long association and unbroken companionship" (40). Instead he writes, it is "the daughter of a spiritual understanding, and if that understanding is not achieved in a single moment, it will never be attained -- not in a year, not in a whole century" (41). As such, there are situations, where the true love of the male (Gibran) can be analyzed and be skeptical about. He opines that the beauty of his beloved is a spiritual understanding and will never be attained and achieved. In fact, true love can never be achieved through worldly procedures, but it is also unfair to say that it is unattainable.

Love is a worldly object that satiates and soothes a human being. It is pure and sacred, and above all religion and status. But, when Gibran claims, "Limited love demands possession of the beloved, but infinite love desires only its own essence, he is talking about the lasting love. He is not sure of what love he wants from Selma" (97). A lover should know his wants and demands, and act accordingly, but Gibran seems to an immature lover, whose concept of love is mingled between possession and infinity.

The Broken Wings puts a fundamental balance between love and material desire. The novel develops fundamental tension between the concept of eternal love and, gist to achieve the same love. Gibran's narrator struggles with this tension. He wants to spirit Selma away to a life of true love. He wants her to break the promise she had committed to her father, and listen to what the heart says. Mostly, he doesn't want her to give up on their love. His defense of this course of action is passionate: "For the soul to experience torment because of its perseverance in the face of trials and difficulties is noble than for it to retreat to a place of safety and calm" (67). It is similar to a situation, where a moth that continues to flutter about the lamp until it burns up is more exalted than the mole that lives in comfort and security in its dark tunnel.

The imagery is again evocative, and certainly speaks, if you are to pursue life, pursue it like the moth -- soaring to unimagined heights and experiences. Don't be a mole who attempts to prolong his life by simply hiding himself away -- but never really experiencing life. Live, don't simply preserve an unlived life. Similar is the case with many male member of the society, who show sympathy and claim to vocal the voice of feminist movement but continue to dominate the female desires and wishes; similar to that of Selma's father and her lover. Both, claim to love her and of course, do so, but are trapped in the world of male hierarchy and cannot come out of it. As, love for them (male) is the outcome of their thinking shaped up through ages of sexist male nature.

This male nature, to many critics is the situation of continuing oppression to females many forms may be instrumental to, even a necessary means to, feminism, but not intrinsic to it. It is a mere weapon for the male world to impose their supremacy over the female; however by giving them chocolates. In regards, bell hooks put forward her opinion as:

Feminism, as liberation struggle, must exist apart from and as a part of the larger struggle to eradicate domination in all its forms. We must understand that patriarchal domination shares an ideological foundation with racism and other forms of group oppression, and that there is no hope that it can be eradicated while these systems remain intact. This knowledge should consistently inform the direction of feminist theory and practice. (22)

In most cases, a male guided by patriarchy principle does not know the level of domination being imposed on women. Male are habitual of doing out those works at a regular interval. It might be a part of their blood ties, which they think they should carry out, out of compulsion and tradition, followed for ages. The father's sympathy for daughter is justified but, it is there, where a woman is dominated the most.

Similarly, hooks on account of defining characteristic that distinguishes feminism from other liberation struggles puts it in terms of sexism. She puts this male mentality in following manner:

Unlike many feminist comrades, I believe women and men must share a common understanding — a basic knowledge of what feminism is — if it is ever to be a powerful mass-based political movement. In *Feminist Theory: From Margin to Center*, I suggest that defining feminism broadly as "a movement to end sexism and sexist oppression" would enable us to have a common political

goal...Sharing a common goal does not imply that women and men will not have radically divergent perspectives on how that goal might be reached. (23)

hooks' approach depends on the claim that sexism is a particular form of oppression that can be distinguished from other forms, e.g., racism and homophobia, even though it is currently (and virtually always) interlocked with other forms of oppression.

The hero in *The Broken Wings* is full of sexist mentality. He, of course, loves his beloved (Selma); however, his love is not an inborn or platonic concept. The feelings of male supremacy play a larger role in his love life, than the natural feelings of love. He finds Selma all alone, and in want of a genuine partner to safeguard her from the evil of the world. He presents himself for the same, and desires to stand up beside her protecting and giving her an assuring arm rather than the spiritual love, he claims to be in. So, Selma once again ends up being a poor creature, which could not do and survive on her own.

As mentioned above, there are a varieties of interpretations — feminist and otherwise — of what exactly oppression consists in, but the leading idea is that oppression consists in an enclosing structure of forces and barriers which tends to the immobilization and reduction of a group or category of people. Not just any enclosing structure is oppressive, however, for plausibly any process of socialization will create a structure that both limits and enables all individuals who live within it. In the case of oppression; although, the enclosing structures in question are part of a broader system that asymmetrically and unjustly disadvantages one group and benefits another. So, e.g., although sexism restricts the opportunities available to — and so unquestionably harms — both men and women and considering some pair-wise comparisons may even have a greater negative impact on a man than a woman), overall, women as a group unjustly suffer the greater harm. It is a crucial feature of contemporary accounts, however, that one cannot assume that members of the privileged group have

intentionally designed or maintained the system for their benefit. The oppressive structure may be the result of an historical process whose originators are long gone, or it may be the unintended result of complex cooperative strategies gone wrong.

Sexism is another form of oppression on female. For example, feminists who themselves remain racists will not be able to fully appreciate the broad impact of sexism on the lives of women of color. Furthermore because sexist institutions are also, e.g., racist, classic and homophobic, dismantling sexist institutions will require that we dismantle the other forms of domination intertwined with them. Following, feminist critic bell hooks' lead, we might characterize feminism schematically (allowing the schema to be filled in differently by different accounts) as the view that women are subject to sexist oppression and that this is wrong. This move shifts the burden of our inquiry from a characterization of what feminism is to a characterization of what sexism, or sexist oppression is.

As such, *The Broken Wings* through its evocative narration helps to paint pictures with words which both the readers away from the concept that sexist society is the cause of women's woes and pains. Gibran's idea is much clear, as it simply arrests the crispness of his imagery. He paints a picture where his characters are ignorant of the societal pattern, such as when he writes:

Those ample treasure chests that the energy of the father and the tariff of the mother fill up are transformed into dark, narrow prison cells for their heirs.

That mighty deity whom people worship in the form of money metamorphoses into a horrifying demon that tortures the people and kills the heart; so as to devour them to its final place. (94)

This is Gibran's typical lyrical prose, interlaced with subtle imagery and deep philosophy, to cover feminine weakness and to show that it is male who could provide them solace and

emancipation from their woes and worries. Even the lyrical prose is in a way, sweet thing offered to female to fool them as; somehow, this has always worked.

As such, it is note worthy that true love in today's material world revolves around the material demands and desires. It has become impossible to have desire platonic love, as it also makes its way through bodily desire, or beauty, which is why male desire for a pre-requisite to fall in love for. Love, had it been true and spiritual would not have sought bodily attraction and any person of disabilities, too, would have been the lovers of great beauties, whom we read in the history. This is clearly because love starts through the bodily pleasure and beauty; not as claimed that they start within the soul. These are mere words to through to humble people, so that few groups of bourgeoisie will continue to rule and dictate a large number of lowly and innocent people.

So, love is a mere object to satiate the male world and to highlight the necessity of male's supremacy over females. As such, male patriarchy is shaped up in such a manner that love is a tool to lure the woman. It is further constructed in such a way that even God is near to male, and their existence is accepted, even by the Gods, up in the heaven. However, it is clear even Gods use them in the name of love and, the men folk are adding mere a stone in doing so. Not to forget, even Gods are male, or at least make up the large number, in respect to female Gods.

In respect, Gibran's *The Broken Wings* is the depiction of male love and not female. As usual, females are mere stereotypical victim to please the male world. In doing so, they are highlighting what male can do for female, and not vice-versa. Had it been other ways, the central character would have been a female; or if not, there would have been the dominant presence of female in the story. However, it is not so and the traditional way of male dominating the female is depicted. The manly love as depicted in the story, is:

Love (and any endeavor, I imagine) isn't always so black-and-white, though. Selma's understanding is deeper and more complicated: before even her emotions and her love, she places her commitment to her father and to her (unloving) husband. There is incredible power in her choosing integrity over running away to a love which paints as being the fulfillment of all of our hopes for love. (65)

There is some unspoken insight here about integrity and commitment of love. Selma is bound to take the lines and principles imposed to her by her father and her husband, with, whom she is unjustly married; however, her true love was Gibran.

As such, love is part of the foundation of male patriarchy itself, a necessary ingredient to make the woman fall in its lure. To take for, had Gibran achieved his lover (Selma) and her personal woes, there would have been no love story. And then, there would have been no reasons to mourn the lost love, but the narrator expresses his worldly desire to his beloved, but could not take her woes. Thus, it is a tragic love story similar to other novels and incidents (in real), it is the female who suffers the most, as she is mere a commodity. Her existence initially is limited to her parent's house, then to her husband and later to her children. She lacks her own identity and has to live in a world that is adverse to her from the very birth to the death. Even, her woes are not for her, as she laments for the near and dear ones, more than herself. Selma, as seen is more disturbed by the tragic fate her father is going to face, more than what would befall on her. Similarly, her eyes speak her heart of the immense love, she has for Gibran; for whom, Selma is mere an object to rest his confronted and deviated soul.

Thus, *The Broken Wings* commodifies the sentiments of the woman, and makes them a scapegoat to the desire of the male world; let it be her father, lover or the husband. The male world, as usual sale their emotion in the name of innocent female to glorify what they

are capable of doing to their beloved (female). It is the mere depiction of male supremacy in the name of love; they claim to be doing towards the female. This is how men folk use the female, as their sexist nature makes them do so. Selma, the tragic heroine is one of the finest examples, where her sentiments are sold in the name of fatherly and beloved's love. As such, she is mere an object, as rightly claimed by the Marxist feminists.

IV. Conclusion: Depiction of Sexist Nature of Male

This thesis, based on Kahlil Gibran's famous novel *The Broken Wings*, depicts how a woman is commodified in several names and pretensions. Selma, the tragic heroine of the novel is born into a family, whose guardian (father) is in debt. The father, Farris Effandi is a gentleman with lofty social prestige, though economically weak. As such, the beautiful and sober Selma becomes an object to his father, so as he could seek pretension to escape from his debt. He does not sell her, but, she becomes a scapegoat to wipe his (father's) debt, as he marries his daughter to the Bishop's (creditor) nephew.

On the other hand, the narrator of the novel, a person of normal well-to-do background, falls in love with Selma. However, it is because he is in search of someone, who is beautiful and can be his sole partner. The narrator is all alone in this world and is in grief of not having a family head to share his woes and pain with, finds Selma the perfect match. He is isolated and lonely; however, until he meets the beautiful Selma. The narrator upon the request by one of his friends goes to look Selma; so as his internal wounds are softened and, he finds solace to his burning heart. So, he comes to see Selma, as if she were an object to provide him relief from his pain and woes; another proof that Selma is nothing more than an object. The social structure is such that the female are not treated more than anything that could provide them (the male community) with relief from their woes and pains. She (female) is nothing more than a tool to provide the men folk with desired pleasure, let it be physically, or mentally.

As, the story progresses, Gibran, the narrator hero falls in love with Selma, a young and beautiful lady, who is living in distress. Selma's father is in debt to one of the landlord of the village and has no ways of paying out his debts. In this awkward situation, Selma's father finds the narrator a way to save his dignity from the landlord in case, the narrator can be of some financial help. On the other hand, the narrator's love to Selma is seen from the very

time, he sees the 'beautiful' and somber Selma. However, it is doubtful, if it is in the part of narrator, a physical (external beauty), or platonic. It is even more suspecting, as the love of the hero is more sympathetic, as he repeats his desire to take her away from the miserable situation. In fact the male ego makes him (hero) fall in love with the 'damsel in distress,' a common phenomena among the male.

The narrator in a flimsy style exaggerates his true love for her and does not get tired of praising her. Selma, who is of unearthly beauty, becomes an object for two parties; first the Bishop, to whom her father is indebted, and second, the narrator, to whom, she has a soft corner. She, on one hand, has to fulfill the duty to her father and on other side; her heart is with the narrator. Thus, the cruel world takes its toll on the innocent beauty of her, being a female. But for a male there is no such dilemma, as there would be no one to impose on him the will and wish to marry against his desires. Thus, the aim of both the gentleman, the lover Gibran and the Bishop are almost the same. Both of them want Selma to provide relief to their burning hearts; first from his loneliness; and other to prove his supremacy as a male in the society.

As such, Selma is a mere commodity that is used by all; her father, lover and the cruel society. It has been so for years, as when there is a beautiful lady, and surplus, she is beautiful; everyone comes to her rescue. But, had the scenario been opposite, the entire love story would not have taken place. The tragic demise of the heroine is not her fault but the male world; who impose their hegemony on to her. The fall is the satiation of the ego of the male hegemony, who in or other way, make female to suffer the mistakes performed by the males. In the case of Selma, her father is in debt and her lover, turns out to be a mere sympathizer, who has flowery language but not action to take her away from the woes and difficulties of this selfish world. The hero is very similar to the male folk, who can fall in love with the unearthly beauty, because it is the nature of male.

Thus, the sexist male society has its toll on Selma, who is a mere escapist to glorify the deeds of male society and their sexist nature. The tragic demise of Selma is one of the examples of the sufferings of a female. Women, initially, are used by the men folk according to their desire and wish, and finally, they are made scapegoats to the desires and wishes of the male world. As such, it is not the fall of Selma, the made tragic queen, but the continuity of the male desire who find solace and satiating in doing so. Selma is a mere commodity to her father, her husband and, even to the lover (narrator), and ultimately finds escape in ending her life.

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