Chapter 5

‘Al Ajniha al Mutakassira:

An Analytical Study’

5.1 Analysis: An Introduction

An analysis is *"the separating of any material or abstract entity into its constituent elements (opposed to synthesis)."*[1] It is *"The separation of an intellectual or material whole into its constituent parts for individual study, the study of such constituent parts and their interrelationships in making up a whole or a spoken or written presentation of such study: published an analysis of poetic meter."*[2]

Analysis is *"the process of breaking a complex topic or substance into smaller parts to gain a better understanding of it. The technique has been applied in the study of mathematics and logic since before Aristotle (384–322 B.C.), though analysis as a formal concept is a relatively recent development."*[3]

A literary analysis is not merely a summary of a literary work. Instead, it is an argument about the work that expresses a writer's personal perspective, interpretation, judgment, or critical evaluation of the work. This is accomplished by examining the literary devices, word choices, or writing structures the author uses within the work. The purpose of a literary analysis is to demonstrate why the author used specific ideas, word choices, or writing structures to convey his or her message.

When we analyze a literary text, we deal with basic elements of literature, like plot, theme, character, point of view, and setting.

To create a fictional world that seems real to the reader, novelists use five main elements: plot, characters, conflict, setting, and theme.

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[1] http://dictionary.reference.com/browse/analysis, date: 29/03/2014
[2] http://www.thefreedictionary.com/analysis, date: 29/03/2014
[3] http://en.wikipedia.org/wiki/Analysis, date: 29/03/2014

5.2 Analysis of the Plot

Plot is *"the plan, scheme, or main story of a literary or dramatic work, as a play, novel, or short story."*[4] It is *"the events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, how the reader views the story, or simply by coincidence.*[5]

Plot concerns the organization of the main events of a work of fiction. Plot differs from story in that plot is concerned with how events are related, how they are structured, and how they enact change in the major characters. Most plots will trace some process of change in which characters are caught up in a conflict that is eventually resolved. Plots may be fully integrated or 'tightly knit,' or episodic in nature.[6]

The plot (which Aristotle termed the mythos) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects. This description is deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by particular characters in a work, and are the means by which they exhibit their moral and dispositional qualities.[7]

The plot is the actual story around which the entire book is based. A plot should have a very clear beginning, middle, and end—with all the

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[4] http://dictionary.reference.com/browse/plot, date: 29/03/2014
[5] http://en.wikipedia.org/wiki/Plot (narrative), date: 29/03/2014
[6] http://fictionwriting.about.com/od/glossary/g/plot.htm, date: 29/03/2014
[7] M. H. Abrams, *A Glossary of Literary Terms*, Cornell University, Seventh Edition, 1999,p.224.

necessary descriptions and suspense, called exposition—so that the reader can make sense of the action and follow along from start to finish.[8]

There are a great variety of plot forms. For example, some plots are designed to achieve tragic effects, and others to achieve the effects of comedy, romance, satire, or of some other genre. Each of these types in turn exhibits diverse plot-patterns, and may be represented in the mode either of drama or of narrative, and either in verse or in prose.[9]

Al Ajniha al Mutakassira is one of the novels written by Jibran Khalil Jibran. This novel was written on the basis of Oriental Lebanese society. The subject matter is the passionate love between the writer and a girl namely Selma Karamy in a religious bishop controlled society.

This novel is written in first person and the person is the author himself. To complete the novel he has divided the book into ten chapters including a foreword. In foreword he expresses the sorrowful love experiences with Selma Karamy who opened the love and beauty to the author as well as his unbearable sympathy and mourning over the death of his beloved. This is a flash back effect which leads the author to go to the happenings in details.

The characters of the novel 'al Ajniha al Mutakassira' are Jibran Khalil Jibran who is the author and narrator, Selma Keremy who is a protagonist and Jibran's beloved, Farris Effandi Karamy who is Selma's father, Mansour Bey Galib who is the nephew of a religious bishop namely Bishop Bulos Galib and Bishop Bulos Galib who is an antagonist and a Christian religious head in a society of Lebanon. This novel can be termed

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[8] http://www.katiekazoo.com/pdf/KK FiveEssentialElements.pdf date : 28/03/2014

[9] M. H. Abrams, *A Glossary of Literary Terms*, Cornell University, Seventh Edition, 1999,p.224.

as an autobiography of first and last love of the great philosopher Jibran Khalil Jibran.

The summery of the novel is that one day the narrator-cum actor Jibran meets Farris Effandi Karamy by one of his friend in Beirut city and this old, humbled and simple minded Christian man introduces his daughter Selma Karamy to him. This man is a friend of his father who finds in him the impression of his father. Selma's beauty and intelligence attracts Jibran and spiritual love grows slowly in his heart. Her meaningful and passionate character also attracts him and they start to come close together. In the meantime during the increasing growth of their love feelings, one evening a Christian Religious Bishop namely Bulos Galib summons Selma's father in his house and compels him to marry his daughter to his nephew namely Mansour Bey Galib.

After returning home he announces Selma's marriage appointment. Selma realizes about the trick and trap of that religious Bishop.The hearts of Jibran, Selma and her father break in the cruel hands of the system of Oriental Lebanese Society. Jibran and Selma tries to console each other for their lot during these dark days. One day though Selma marries Mansour Bey Galib she is neglected badly in every aspects of her life and captures the wealth of her father after her father's sorrowful and unhappy spending of days. Her father's demise adds more agony to her and she lives completely a life of a prisoner till her immature early death after giving birth a baby boy. She dies spending a life being oppressed, helpless and humiliated. Jibran has to digest the agony from the introduction with her to the end of her life. She sacrifies her life and rescues him from the trap of this religious Bishop.

In the last part of Selma's life she meets Jibran in a secret temple once in every month to share their feelings over the happenings. Even after knowing the cruel ending of her life she denies to flee with Jibran to other country. Their long debate cum conversations reveals the deepness of love to each other and the rule of the religious bishops towards the common man of the society. With the demise of Selma Jibran's love remains as nostalgia throughout his life.

In توطئة (foreword) he expresses the sorrowful love experiences with Selma Karamy who opened the love and beauty to the author as well as his unbearable sympathy and mourning over the death of his beloved. This is a flash back effect which leads the author to go to the happenings in details.

Jibran Khalil Jibran starts his writing of this novel with the chapter chapter 1 namely الكآبة الخرساء (silent sorrow) which itself clears the meaning. In this chapter, he remembers his agony of love to Selma which drops as a seed into the author's heart. Being a teenager of eighteen years of age, he has to bear the sorrow of love deeply in his heart. He only remembers this magical experience in his solitude and makes him sorrow. He is unable to get his love.

In chapter 2 namely يد القضاء (The Hand of Destiny), he describes his first meeting with his lover's father, Farris Effandi Karamy through a friend of him. From that first introduction he comes to know the relationship of a man who was about sixty five years old with his father and of his past memories. After being invited to his house, he also knows about the characters, habits, position character and power of the Bishop, their probable future happenings from his friend. He promises to visit his father's friend's house.

In chapter 3 namely في باب الهيكل (Entrance to the Shrine), he describes the beautiful atmosphere of Farris Effandi's house, his first introduction with his lover Selma Karamy; her beauty, character, manner, her sharing with him regarding his father's old days experience, his first feelings of spiritual love for her and her father's invitation for his regular visits to this house. He becomes like a thirsty man for his first love to her.

In chapter 4 namely الشعلة البيضاء (The White Torch), he describes his frequent visit to Selma's house to meet her, close look at Selma's beauty, spirit, her bodily and spiritual beauty, her dress, voice, face, description of the whole body, thoughtfullness of mind and sorrow. He observes these qualities very closely.

In chapter 5 namely العاصفة (The Tempest), he describes about his going to the dinner arranged by Selma's father, the changing of their happy moods into sadness by a bishop's messenger's suddenly entrance to the room, Selma's father's going to the Bishop's house with the messenger, Selma and his long time romantic gossip, their acceptance of each other's spiritual love expressed in the garden in the moon light, returning of Farris Effandi from the Bishop's mansion, his announcement about the engagement of Selma, her knowing about the trap of the Bishop, her father's apologetically attitude to Jibran, his falling tears and his departure from that house. He understands the real value of love after this forceful separation.

In chapter 6 namely بُحيرة النار (The Lake of Fire), Jibran narrates about the aim and desire of the Bishop's meeting with Farris Effandi, the role and power of the religious heads in the East, Bishop's demands for Selma's hand, Farris Effandi's acceptance of the request unwillingly, the weakness of a general Christian people in front of the religions heads,

Selma's misery for her father's wealth, his going to their house, his observation of Selma's external changes, her long time sharing about her future life with Jibran, the role of her love as a guide to him in the coming years, her laments to the Lord expressing her weakness being a woman and seeking help from the Lord and his separation from Selma. He remembers Selma's last prayer of seeking help from the God to mind her broken wings.

In chapter 7 namely امام عرش الموت (Before the Throne of Death), he narrates about the concept of marriage in modern society, status of woman after marriage, woman's status in past and modern society, situation of Farris Effandi after Selma's marriage, her relation and situation after her marriage to Mansour Bey Galib, comparison about the bad characters of the uncle, the Bishop and the nephew, Mansour, Farris Effandi's becoming dying situation after illness, Selma's tragic laments, Jibran's consolation to her, her father's consolation to her to keep patience, his showing of her mother's picture, her reaction to her mother, sharing the memory of her mother to console her ad to become like her, Farris' last time wishes over his body, at last his death, Mansour's possession of the wealth, and Jibran's trying to forget the tragedy of misfortune.

In chapter 8 namely بين اشتروت و المسيح (Between Christ and Ishtar), he narrates about the pen picture of an old unknown temple, his and Selma's secret meetings, their sharing about the woman's place in society, need of superior and eternal laws for human society and the justification of Selma's right approach and decision in the case of her meetings with him.

In chapter 9 namely التضحية (The Sacrifice), Jibran describes about his waiting for Selma in the temple carrying a little book of Andalusian poems, her declaration about their separation, his inquiries for that

unexpected separation, her expression of the Bishop's suspicious mind and his duty towards her, sacrifice of her love to save him from Bishop's trap, his proposal to go outside the country for their love, her refusal by expressing her incapability to do so, her giving condolence to him citing his earlier dialogue, her prayer to the Christ kneeling down at the picture of Christ, her acceptance of a miserable life, her last time request towards her lover, her departure from him and from the temple, his realization of the meaning of farewell and lonesomeness and men's helpless situation of strict laws made by their forefathers.

In chapter 10 as well the last chapter namely المنقذ (The Rescuer), Jibran mentions about the condition of Selma's five years married life without a child, her husband's intention to her, her kneeling down before the Heaven for a child, acceptance from the God, giving birth a baby boy, Selma's pleasure to his son, announcement of the baby's death by the doctor, her laments, finds of him her rescuer from the slavery and from the pitiless husband, Selma's death, remarks to her husband by the bystanders, role of the Bishop and the priests, role of the general people towards the Bishop and his nephew, grave digger's work and Jibran's own situation over her death.

The novel starts from the spiritual feelings of love and ends with the tragic demise of the beloved.

5.3 Analysis of the Caption

A caption or title of a story, drama, poetry or novel has always a valuable significance. This title draws the attention of the readers. Sometime title is given directly where reader can easily understand the main theme of that writing. Sometime title is expressed in indirect way to increase the curiosity of the mind of the reader. It is then used as a symbolic style.

Reader can understand or can imagine different ways of thinking. So title expresses the ability of the writer or the poet.

Jibran Khalil Jibran uses the titles of his creative works in both styles-direct and indirect. Most of the titles of his works are given directly. Without any curiosity, the readers understand the subject matter of the work. His works like the *Prophet*, *The Garden of the Prophet*, *The Madam*, *'The Wanderer'* etc. expresses the clear idea of the writings whereas *Nymphs of the Valley*, *Spirits Rebellious*, etc. express the indirect meaning of the writings. These titles are symbolic one.

The novel of our discussion is *al Ajniha al Mutakassira*. The title or the caption of the novel is symbolic. The English translation of *al Ajniha al Mutakassira* is *The Broken Wings*. *Al Ajniha* means *The Wings*. Wings are related to that creature which can fly like birds. Sometimes creatures having wings cannot fly as like the ostrich. Though it has wings but it cannot fly. So only this part of the title does not give us a complete idea clearly. The remaining word of the title is *al Mutakassira* which can be translated in English as *The Broken*. Now if we join the two words together that is *al Ajniha al Mutakassira* then the English translation will be *The Broken Wings*. It somehow clears the meaning. From this title it can be said that it may be a creature like bird or that which can fly. Jibran uses the plural form of wing. A creature having two wings can fly. If one is broken, it may try to fly. But if both of the wings are broken it cannot be able to fly at all. It can imagine flying but its wings will not permit it to fly. This is the general meaning of the title. The word *The Broken* expresses the idea that someone has to break it. It itself automatically will not break its wing. So, other force can only do this. Now *The Broken Wings* means, those kind of creature

whose two wings are forcefully broken by someone or indirectly it means to prevent its flying according to its desire, wish and freedom.

What is the application of the title in this novel? What is the justification of the title of the novel? Who is regarded as 'The Broken Wings' in this novel? Those are the questions hover around the reader's mind. Now, let us discuss the questions and try to find out the solution. After studying this novel completely and attentively, it seems that the title 'The Broken wings' is very much justifiable. The love between Selma Karamy and the author Jibran Khalil Jibran is like broken wings. Their hope to live together or to be for each other or their hope, wish and freedom is like the broken wings. As if their love is a bird that will fly freely in the spacious sky but their wings have been broken by the religious bishop namely Bishop Bulos Galib and his nephew Mansour Bey Galib. They break their freedom of love and make them captive in the law of patriarchal society forcefully. Here the justification of the title is acceptable. In this novel, Jibran loses his first spiritual love and Selma loses her freedom, right and status completely. Their wings are broken. In another sense, Selma's father, Farris Effandi Karamy also has to bow to the selfishness of the Christian religious bishop and has to sacrifice his innocent and gentle daughter to a corrupted man who not only spoils her daughter but ignores him as well. In this angle, we can compare Farris Effandi Karamy as the broken wings. As already mentioned that the title is a symbolic one, the title fits in all the characters of the novel namely Selma Karamy, Khalil Jibran and Farris Effandi Karamy.

But who is entitled chiefly as the broken wings or whose wings have been broken mainly? An elaborate discussion will clear the doubt. Who

suffers maximum can be regarded as the person whom Jibran entitled for in the novel.

Farris Effandi Karamy's role to his daughter Selma is pitiful. He makes his daughter like him. Being a wealthy man and gentle man he hopes for his daughter a bright future. He nourishes her from her childhood when her mother dies. Selma is like a precious treasure in his heart. She grows up in such environment that in spite of her pride and intelligence she obeys him. He is a candle in her life. He is not a good father only but a close friend of her as well. He shares all his past experiences and memories with her and inspires her to become a good human being like him with noble heart and kindness. He lives in such a home where the scent of roses, gardenia and jasmine fills the garden. He has always a romantic feeling though he is a very simple minded man. He pours all his habits, characters, morality and behavior to his daughter and hopes for a beautiful life for Selma. In this lovely environment Jibran becomes the new and interested guest to him and to Selma. All were going well but suddenly a matter twists his imagination and thinking. His free will and thought become subdued. One evening, he has to go Bulos Galib's mansion, the Christian religious bishop for the latter's demand leaving the dinner party with her daughter and his friend's son Jibran. In Bulos Galib's mansion his will for his daughter turns into ashes. He has to bow down to the law made by the religious bishop. In the nineteenth century and the earlier twentieth century, the Middle East including *Levant*[10] witnesses the tyranny of the Patriarchal Laws especially the role of the Christian religious heads. In that period, no one can protest

[10] Lebanon and Syria

against the injustice of the Christian religious heads. Jibran reveals this open secret and says:

و لكن أيّ مسيحي يقدر أن يقاوم أسقفا في سوريا و تبقي محسوباً بين المؤمنين؟ أيّ رجل يخرج عن طاعة رئيس دينه في الشرق و يظلّ كريماً بين الناس؟ أتعاند العين سهماً و لا تفقأ أو تناضل اليد سيفاً و لا تقطع؟[11]

(In Lebanon, no Christian could oppose his bishop and remain in good standing. No man could disobey his religious head and keep his reputation. The eye could not resist a spear without being pierced, and the hand could not grasp a sword without being cut off.)

So, there he loses the freedom to select the bride of his own choice for his daughter. He has to accept the marriage proposal from Bulos Galib. Bulos Galib selects his daughter for his nephew Mansour Bey Galib. After knowing the wickedness, hatred and corruption of Mansour Bey Galib, he becomes unable to oppose or to protest or to refuse the marriage proposal. His wings of dream for Selam have been broken by this Christian religious bishop. From this matter Farris Effandi Karamy automatically becomes changed. His smile, free flow attitude and humorous face all changes automatically. After accepting or granting the unwanted will he returns to his home and announces the same to his daughter Selama. Selma's reaction is significant in this regard. When she says:

إن المطران قد فرغ من حبك قضبان القفص الذي أعده لهذا الطائر المكسور الجناحين، فهل هذه هي إرادة يا ولدي؟[12]

(I understand. I understand everything. The Bishop has demanded me from you and has prepared a cage for this bird with broken wings. Is this your will, Father?)

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[11] Jibran Khalil Jibran, *Al Ajniha al Mutakassira,Muassasah*,Bahsun, Beirut, Lebanon, p. 75.
[12] Ibid,p.70.

Farris Effandi knows that he is doing nothing right for his daughter. Through he is helpless to the law, yet his inner self does not permit him to do this kind of injustice to his daughter because no good man will give his daughter to a wicked man. His answer to Selma's appeal is a deep sigh. This deep sigh reveals the actual situation of him. He is not greedy of wealth which already he has. He is not familiar with the artificial social status. Very simply, he wishes to live his life and wants for his daughter a gentle, simple and humble husband. After a few days marriage is executed between Selma and Mansour Bey Galib with the internal sufferings of both father and daughter. Selma goes to a home which is like a prison for her and Farris Effandi Karamy remains in his solitary home alone. The behavior of Selma's husband and her husband's uncle adds more agony to his sufferings. He knows that her husband neglects her. Her husband also ignores him. How a good father can be able to bear the situation. How his daughter will bear the harsh manner in her husband's house because in her father's home she even did not get the feeling of what harsh manner is. She grew up in the environment of pure love and affection. Though, she did not receive her mother's love and affection, her father fulfilled it being not only a good father but being a good lovable mother also.

Selma's agony adds more agony to Farris Effandi Karamy without any treatment of it. Day by day his health deteriorates and becomes ill at last. His inner consciousness makes him ill because Selma's condition remains the same and probably will remain the same. He feels himself criminal for the fate and misfortune of Selma. By his fault, Selma has to live a life of a prisoner sacrificing her will, desire and freedom. In his dying moments, Jibran and his daughter remain close to him. When he shares the

qualities of Selma's mother showing the picture, Selma argues about the role of her father and her husband in the matter of imposing right. He has no reply to Selma as he is a victim of the unjust social laws and customs in patriarchal society. He is the slave in this society and makes his daughter also enslaved in the same prison. Patriarchal society or the life of his helplessness mood is like a cage to him. So, he has no desire to live after witnessing his daughter's agony and misery helplessly. In a pathetic sense he says to his daughter Selma, "*Let me go peacefully, my child. I have broken the bars of this cage; let me fly and do not stop me, for your mother is calling me.*"[13]

He also says as:

إن الايام العبوديّة قد مضت فطلبت روحي حريّة الفضاء. و لا تدعوا كاهناً إلي جانب فراشي لأن تعازيمه لا تكفّر عن ذنوبي إن كنت خاطئاً، و لا تسرع بي إلي الجنّة إن كنت باراً،[14]

(The days of slavery are gone, and my soul seeks the freedom of the skies. And do not call the priest to my bedside, because his incantations would not save me if I were a sinner, nor would it rush me to Heaven if I were innocent.)

At midnight he dies. Thus his soul remains with broken wings. It cannot fly according to its wish and its wings remain broken.

The other character to be entitled on the broken wings can be considered as Jibran Khalil Jibran. He is the narrator and directly involved to this novel. He witnesses the destruction of Selma and her father from the beginning to the end. His character can be considered as the male protagonist. In this novel we find that his life is destructed in the name of pure spiritual love. He loses his first love Selma forever when he is just

[13] Jibran Khalil Jibran, *Al Ajniha al Mutakassira,Muassasah*,Bahsun, Beirut, Lebanon, pp. 106-107.
[14] Ibid,p.108.

eighteen years of age. He tries every effort to success about Selma's love but in vain.

Jibran opens the novel by the nostalgia of Selma's love and its deep impact on Jibran's heart. It is very shocking to bear this kind of deceived feelings. Depriving of Selma's love he imagines his life like a prisoner. He appeals to the youth to say who will stop humbly by Selma's tomb as:

> *Here, all the hopes of Jibran, who is living as prisoner of love beyond the seas, were buried. On this spot he lost his happiness, drained his tears, and forgot his smile.*[15]

The first love is always a memorable experience in the heart of every young man. This love changes his deepest feelings and makes him so happy in spite of all the bitterness of misery.

His love for Selma is not of sexual relationship but it was a spiritual one. Her love inspires this sensitive boy who feels much and knows little. He worships Selma for her beauty, her intelligence and simplicity. She is less talkative and sees everything through the eyes of the spirit. Jibran has the sensation of deep feelings. In spiritual love this sensation is very much needed. He says, *"Real beauty lies in the spiritual accord that is called love which can exist between a man and a woman."*[16] The agony or misery of Jibran is that he achieves the real, pure and inner love of Selma and has to sacrifice the same. Selma likes him, accepts his love, shares many things with him and probably dreams to live with him being a good companion. Accordingly, Jibran likes her, dreams for her. These all happens according to their inner wish though openly they say nothing.

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[15] Jibran Khalil Jibran, *Al Ajniha al Mutakassira, Muassasah*, Bahsun, Beirut, Lebanon, p. 37.
[16] Ibid, p.51.

It happens before her marriage to Mansour Bey Galib. Their unspoken love turns to twist when Selma's father Farris Effandi announces her marriage appointment with Mansour Bey Galib, the nephew of the Christian religious bishop, Bulos Galib, in front of Jibran and Selma. Jibran has to witness this unexpected news who he is invited to the dinner of Salma's father. He has to bury his love in the grave of his heart. His heart wounds and spirit suffers by this agony. Just before Selma's father's announcement of her marriage, they surpass obstacles of love and accept the love for each other. So it wounds much to Jibran. How he can forget her love because it was his first love. First love is very tough to forget. But he has no alternative except accepting the lot. The story could have been stopped here but Selma's father requests him to visit him after Selma's departure. Being captive in the prison of love, he accepts the proposal and frequently visits their house. Jibran expresses his deepness of love to Selma saying:

> *Every visit gave me a new meaning to her beauty and a new insight into her sweet spirit, Until she became a book whose pages I could understand and whose praises I could sing, but which I could never finish reading.*[17]

Jibran knows that Bulos Galib demands the hand of Selma. The purpose to marry Selma for his nephew is to capture or become owner of the wealth of her father. Neither she nor her father internally agrees to the proposal. But externally they are helpless to the patriarchal law imposed by the Christian religious heads. Selma is going to be the victim of her father's wealth. Jibran knows that she is very sentimental. She will not harm her father's status but, internally, she will be not happy at all. So after that incident, when Jibran goes to their house she shares about the horrible future with him. Losing her innocent love, her physical appearance becomes

[17] Jibran Khalil Jibran, *Al Ajniha al Mutakassira, Muassasah*, Bahsun, Beirut, Lebanon, p. 54.

change. It reveals the inward stress of her body. Her anxiety about her future continues. She does not know how that man will be as her husband. She shares lots of things regarding to her future life. In her sharing, she remembers his love and spiritually. She desires his love as well as to become life partner for each other. But she is helpless. She says about her future husband as:

> *I neither know nor love him, but I shall learn to love him, and I shall obey him, serve him, and make him happy. I shall give him all that a weak woman can give a strong man.*[18]

By this expression it is very clear that if she would have get Jibran as her life partner she would have become happy. Nevertheless, her prospect of a dim future shocks him very much. Her helpless misfortune adds agony to his sacrificing love. Before going to Mansour Bey Galib's house as a bride, she considers Jibran as his most nearest friend, guide and beloved. Till her going to her husband's house, Jibran knows that she loves him heart and soul but dares not to oppose the unjust social system. When she says, *"Oh, Lord God, have mercy on me and mend my broken wings!"*[19] This sentence clearly indicates about the helpless situation of Selma. The wings of her hope have been broken. Jibran tries to make her a rebel against the patriarchal society but all his efforts go in vain. She accepts her lot and misfortune. In Selma's husband's house, she is neglected by her husband and does not give the status of a real wife. Jibran knows about these sufferings. His heart does not permit to witness these kinds of agonies in his heart. If she would become happy then his heart would be in a state of condolence. But she is totally unhappy as a bride and this unhappiness makes Jibran unhappy. He knows that her husband keeps himself busy in pursuit of sexual

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[18] Jibran Khalil Jibran, *Al Ajniha al Mutakassira, Muassasah*, Bahsun, Beirut, Lebanon, p. 81.
[19] Ibid, p.91.

satisfaction ignoring his wife. When Selma's father Farris Effandi Karamy dies, her husband and the uncle of her husband capture his wealth and make Selma a slave in the prison of life completely. They ignore that a woman may have some desire, freedom and dream of her own.

By this situation Jibran again becomes unhappy person. When they met secretly in a temple there she expresses the position of woman to Jibran. Selma speaks about the woman's place in society, the imprint that the past generation had left on her character, the relationship between husband and wife and the spiritual diseases and corruption which threatened married life. She herself suffers and it seems that she is the symbol of women. So her thought provoking speech is the calm appeal and the protest to the society. The more she shares about various directions of life to Jibran, the more he feels sympathy to her. As he loves her, he desires her happiness. Though he has not gotten her as his life partner, but like a true lover, he wishes her happiness. So again his heart wants her to save her from her agony. He says:

> *He who does not rebel against oppression is doing himself injustice. I love you, Selma, and you love me, too; and Love is a precious treasure, it is God's gift to sensitive and great spirits. Shall we throw this treasure away and let the pigs scatter it and trample on it? This world is full of wonder and beauty. Why are we living in this narrow tunnel which the Bishop and his assistants have dug out for us? Life is full of happiness and freedom; why don't we take this heavy yoke off our shoulders and break the chains tied to our feet, and walk freely toward peace? Get up and let us leave this small temple for God's great temple. Let us leave this country and all its slavery and ignorance for another 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 oceans, where we can find a new life full of happiness and understanding. Do not hesitate, Selma for these minutes are more precious to us than the crowns of kings and more sublime than the thrones of angels.*[20]

[20] Jibran Khalil Jibran, *Al Ajniha al Mutakassira, Muassasah*, Bahsun, Beirut, Lebanon, pp. 122-123.

But Selma denies that she is weak and the love of Jibran and Selma is limited and feeble and that is why she is unable to stand and rebel against old customs of the society. Rather she tries to console him and scarifies his love forever giving him last time farewell just to save him from the trap of the religious bishop like Bulos Galib. Then without giving any chance to Jibran to talk with her, she leaves the temple and approaches to her dark abode. Physically this is Jibran's last meeting with his beloved Selma. After her departure from his heart, he remains alone and spends the time remembering her. His agony adds more when she comes to know that her husband wishes her death because from five years she is childless. By her continuous prayer to God, at last though she gives birth a boy baby to carry on his husband's name and reputation but he dies after a few moments. Selma follows the same path freeing her from the dark prison of life. Jibran buries the heart in the grave of Selma. Jibran's wings of hope to live together with Selma have been broken in this way.

The third and the most significant character of the novel is Selma Karamy who is a protagonist or heroine. If we study deeply about Selma Karamy then we will find that Selma has sacrificed her life in many ways. Her wings of love with Jibran break through forcefully marriage to Mansour Bey Galib. Her wings of good guide ship from her father Farris Effandi Karamy break by her father's death. Her wings of freedom, justice, hope, desire, imagination and dream break in the mansion of her husband. Her wings of becoming a mother break when her child dies just after his born. Her wings of meeting with her beloved Jibran break when she has to sacrifice this secret relationship depending on the suspicious of her

husband's uncle Bishop Bulos Galib. In all senses it can be considered that her wings have been broken in everywhere and in every time.

At first she sacrifices her first love for Jibran because her father finalized her marriage with Mansour Bey Galib. She knows that her father has done it by the pressure of Bishop Bulos Galib. She could have opposed it, but as she obeys her father, she does not want to degrade or dishonor the status of her father. So, she accepts the proposal even knowing that her future husband is a wicked man full of corruption and hatred. Her lover Jibran would have been the ideal life partner of her. When a female of twenty years old has to sacrifice her love, it is very pathetic and unbearable. She knows that Jibran loves her and she also loves him, but her fault is that she is a Christian woman of the North Lebanon where patriarchal system dominates one's own will, freedom and justice. Jibran is so free frank that within a very short period he becomes a regular member of their home. Her father likes his personality and feels no hesitation to introduce his daughter Selma with him. At first Selma treats him as her brother but slowly he becomes her lover and in the last stages he becomes her guide. It seems that her father would have agreed if she demands Jibran's hand as her life partner.

So, she at first silently and at last openly she begins to love him. When their love grows in full swing then the tempest comes to her life. Her life twists to another way. Harming herself, giving Jibran agony, sacrificing their love and to keep the decision of her father, she agrees to marry Mansour Bey Galib.

After entering the family of her husband she finds everything opposite to her. Her husband does not give any value to her as his wife. He

always ignores her and keeps himself busy in sexual satisfaction with other girls. Sexual relation is very much needed between husband and wife. She has to bear this agony. Her husband and the uncle of her husband dominate her in such a way that she considered her life as a life of a prisoner. She finds no freedom of her own choice. Moreover, she knows that her husband always wishes her father's death so that they can possess the wealth left by her father. So, how she will remain normal in these conditions? Her father dies in great agony observing his daughter's never ending misery and misfortune. By her father's death she becomes more alone and shelter less.

In this time she finds her earlier lover Jibran, her only guide and true friends. So, she meets him once in every month in a temple secretly and shares many things to lessen her sufferings and agony. But Bulos Galib suspects her and increases the security to notice her. So, in spite of her heart's need, she has to sacrifice this relation to save her lover from the unexpected danger of his life. She loses her guide, inspiration and true friend in this way.

Selma remains childless for five years and her husband considers her as his enemy. Without doing any fault, she has to bear the sufferings. Her only fault is that she is a women and she will be treated as a commodity of the house in patriarchal society. After a long prayer, though her God provides her a baby child but he comes for a very short time. The baby dies without giving her any real taste of a real motherly love. Her dream breaks in this way. At last she dies bearing or sacrificing all the miseries and misfortunes in her life.

When her father announces her marriage appointment without her future husband's name, she realizes everything and says this significant

sentence about the Bishop that he, "... *has prepared a cage for this bird with broken wings.*"[21] She is like a bird with broken wings. She sacrifices her most precious thing in her life that is love. So her wings are broken. The bird has been stopped to fly according to its will. Her heart has been broken. Again, she expresses her weakness to God. God, at least, will understand her agony and will solve the problem. She says, "*Oh, Lord God, have mercy on me and mend my broken wings!*"[22] Here two assumptions can be drawn. The first is that 'the broken wings' is related to her sacrifice of love for Jibran. The second is that already she knows that her future husband is a wicked man full of hatred and corrupted and he keeps himself busy with the other girls. This is against her desire. So, it seems that her wings are broken compelling her to become a bride for this kind of husband. When Jibran proposes her to leave Lebanon forever for the sake of their pure love and to free themselves from the oppression and injustice of patriarchal society, she denies his proposal and says, "*...a bird with broken wings cannot fly in the spacious sky.*"[23]

Here, it is very clear that her husband and the uncle of her husband are responsible for the breaking of her wings. They oppress her in such a way that her wings have been broken. She is a bird with broken wings in the case of life's right and freedom. She is a bird with broken wings in the case when she loses ideal father cum guide and friend. She is a bird with broken wings in the case of her status as a wife to her husband.

After analyzing all the characters mentioned about it can clearly be mentioned that the title of the novel 'al Ajniha al Mutakassira' or 'The

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[21] Jibran Khalil Jibran, *Al Ajniha al Mutakassira, Muassasah*,Bahsun, Beirut, Lebanon, p. 70.
[22] Ibid,p.91.
[23] Ibid,p.124.

Broken Wings' properly fits to the character of Selma Karamy. In all phases of her life, it seems that she is like a bird with broken wings. So, the title is very much justifiable and has a great significance in the novel.

5.4 Analysis of the Characters

The character is the name of a literary genre; it is a short, and usually witty, sketch in prose of a distinctive type of person. The genre was inaugurated by Theophrastus, a Greek author of the second century B.C., who wrote a lively book entitled Characters.[24]

The characters are the individuals that the story is about. The author should introduce the characters in the story with enough information that the reader can visualize each person. This is achieved by providing detailed descriptions of a character's physical attributes and personality traits. Every story should have a main character. The main character determines the way the plot will develop and is usually who will solve the problem the story centers upon. However, the other characters are also very important because they supply additional details, explanations, or actions. All characters should stay true to the author's descriptions throughout the story so that the reader can understand and believe.[25]

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue— and from what they do—the action. The grounds in the characters' temperament,

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[24] M. H. Abrams, *A Glossary of Literary Terms*, Cornell University, Seventh Edition, 1999,p.32.
[25] http://www.katiekazoo.com/pdf/KK_FiveEssentialElements.pdf, date : 28/03/2014

desires, and moral nature for their speech and actions are called their motivation.[26]

Characters are the people in stories, but characterization is "the author's presentation and development of characters." Characters can be either static, implying they do not grow; or they are dynamic, meaning they do grow.[27]

The analysis of the main characters of the novel 'al Ajniha al Mutakassira' is highlighted below.

5.4.1 Selma Karamy

The character of Selma Karamy in the novel 'al Ajniha al Mutakassira' seems that it is a character of dual mood. Sometime it seems that this character is a flat character and sometime it seems that it is a dynamic character. The main attraction of the novel is undoubtedly Selma Karamy. The complete novel hovers around on Selma Karamy. From the beginning of the novel to the end Selma Karamy is able to draw the attention of the readers towards her. It is that kind of character where one can observe her mix reactions about her life. The character appears in the novel in case of the author's memory about love with her. Jibran draws his heroine from a simple minded girl to the state of her sacrificing of life. Selma Karamy first appears in the novel as a flat character. She has not so much involvedness with the other characters as her father Farris Effandi and her lover Jibran Khalil Jibran. She has no dialogues with her husband Mansour Bey Galib or the uncle of her husband, Bishop Bulos Galib. Jibran draws Selma Karamy

[26] M. H. Abrams, *A Glossary of Literary Terms*, Cornell University, Seventh Edition, 1999,p.33.
[27] https://www.mtsac.edu/~jgarrett/LiteraryAnalysis68.pdf, date 28/03/2014

as a sensitive girl who feels much and less talkative. Throughout the novel Jibran wisely maintains this attitude of her.

Her character is between the character of Madame Rose Hanie and Martha al Baniya. Madame Rose Hanie is a bold woman and knows about her rights. Accordingly she achieves her right after coming to a hut for a poor man leaving the palace of her earlier husband. She prefers spiritual and sexual relationship between husband and wife. She can be regarded as the voice the woman's liberation. On the other hand, Martha al Baniya has no protest against her misfortune. She accepts the lot without raising any voice. She has to become a harlot at last and dies in this way leaving her only child Fuad as a result of her sin. Madame Rose Hanie and Martha al Baniya are two different characters in the creation of Khalil Jibran. But his beloved Selma Karamy is neither as bold as Madame Rose Hanie nor as coward as Martha al Baniya. Before the engagement of her marriage with Mansour Bey Galib, she has a very little role to play. Except her staying with her father and introduction with Jibran as her father's friend's son and a little sharing with him, she has no role to play. Her only dialogue which she shares for Jibran is as:

> *Many a time my father has repeated to me the stories of his youth and of the old days he and your father spent together. If your father spoke to you in the same way then this meeting is not the first one between us.*[28]

The first four chapters in addition with forward of the novel we find no direct involvement of Selma Karamy. Very cleverly, Jibran himself occupies the pages with his own description of silent sorrow in the field of the separation of love. In middle of the chapters Selma's role becomes dynamic. She shares lots of things which are life related and experience

[28] Jibran Khalil Jibran, *Al Ajniha al Mutakassira,Muassasah*,Bahsun, Beirut, Lebanon, p. 50.

related with her father, with Jibran who is her ultimate lover. In the last chapters again her role becomes flat. Even she does not try to make herself dynamic. Most of the times Selma Karamy appears in the novel with a sad mood, deep thought about life, state of sacrificing and accepting of her misfortune. But Selma Karamy is not the character of negative sense. After a full study of this character it seems that Jibran has portrayed this character as a symbol of patriarchal oppression in the society.

Selma Karamy changes her flat character to dynamic character from when she knows that Jibran loves her. Though he does not say anything or proposes her directly but by the sense of her psychological attitude she discovers this fact. When her father bounds to go to Bishop Bulos Galib's mansion, she discovers this fact. When her father bounds to go to Bishop Bulos Galib's mansion, she utilizes the chance to understand the heart of Jibran. In her sharing with Jibran, she at first announces the word 'love' and expresses her acceptance of Jibran's love for her. Moreover, when her father addresses Jibran and Selma as his sons, she probably thinks that her father likes Jibran and will accept the relationship of love between them. Then her feelings come out otherwise she likes to remain silent.

Being a sentimental girl, she can feel everything from her inner heart. For the love of Jibran she even becomes pathetic when her father announces her marriage announcement. She could become a rebel or at least could protest against her forcefully marriage. But as usual she accepts the proposal to satisfy her father but internally suffers for the love of Jibran. She entitles herself as *The Broken Wings*. She likes to sacrifice rather to gain something. In the middle chapters of the novel, we find that she prays long prayers to the God complaining her misfortune and misery. But again in the secret

temple, though she prays to the Christ for her lot, but in the last stage of her prayer she accepts her lot and decides to sacrifice her love and life. When she eagerly sinks in Jibran's love she addresses him as 'beloved' and finds no way to fulfill the dream. She then addresses him as 'brother'. It seems very strange to think in spite of all the chances to leave Lebanon with Jibran, why she has not taken the step. Though she gives the reason that her love has already purified with fire and her lover may remain virtuous and honorable in the eyes of the people and will remain far away from their treachery and persecution, but this reply does not fit at all in this regard. Selma Karamy is intelligent and she argues with her father about the significant role of Jibran to her heart.

It is acceptable that she never wishes to give pain to her father. But the chance of fleeing comes after her father's death. She could do it according to her wish as these remains no one to protest it. But again she sacrifices the chance and prefers an oppressive life not the life of liberty. The girl who is so much rational in the dialogues with her father and Jibran that same girl becomes motionless and weak in the climax of her life. She rationally avoids the chance of her freedom and like a foolish accepts the dark life of a prisoner. All of a sudden, her dynamic activities turn into flat activities. She bears every harsh manner and oppression silently in the family of her husband. Jibran has not mentioned the reason of her sadness before the life of her marriage announcement. Jibran, when he first meets her he finds her sad. He says about Selma, *"....looking with sorrowful eyes and not speaking....."*[29] That time no climax or tragedy comes to her life. Then why she remained with sorrowful eyes and remained silent. Probably

[29] Jibran Khalil Jibran, *Al Ajniha al Mutakassira,Muassasah*,Bahsun, Beirut, Lebanon, p. 51.

Jibran wants to portrait Selma Karamy a woman of that nature or he tries to emphasize her character as an emotional thoughtful mind, the qualities of which he carries to the end of the novel.

The character of Selma Karamy is a doubtful character because in the reality of Jibran's life almost same accident happened. Some critics want to prove a point that this Selma Karamy is not the real existence in Jibran's life. It is just a symbolic character.

5.4.2 Jibran Khalil Jibran

Khalil Jibran is that kind of character in the novel 'al Ajniha al Mutakassira' who introduces the other characters by the manner of his own description. Already it is mentioned that he is the narrator of this novel. With his entering of Selma's nostalgia the novel starts its journey and with his lamentation for Selma's death the novel concludes its journey. He is the character for whom the novel runs in the path of the introduction of the fact, climax, tragedy and conclusion. Jibran's character can be regarded as a dynamic character. He involves himself from the introduction of Selma Karamy, the prime central character of the novel, to the destination of her death. It seems that he knows the psychological effects very much of a character. As we see in the case of Selma Karamy, he uses psychological advantages much to depict her character. Sometime Jibran becomes enthusiastic to reveal the truth of a matter and sometimes his role seems to be flat. In the novel, other characters have at least the information of the background but the character of Khalil Jibran seems to be lagging behind in this purpose.

He is a worshipper of Selma's love and beauty, lives in a solitary home at Beirut city, likes to read books; especially the poems and has a vast

knowledge about ancient history. But he has not given the details about his profession, his home, family members and his usefulness of the role to Selma Karamy or to her father Farris Effandi. To move forward the tale he may leave his own details but for a good novel its appeal or impression cannot be denied. Jibran sets up his own character on the basis of his dialogues to Selma Karamy, Farris Effandi Karamy, his friend, the grave digger and on the basis of own description. Though he has not used dialogues frequently but yet he becomes able to create the interest of the readers by his descriptions. It seems that his description talks about his complete image to the readers. Though the character is only eighteen years of old but it seems that this character has the vast experience about a mature life. At first Jibran suffers a lot by his habitual instinct of love for Selma Karamy. In the age of eighteen to fall into love is a normal matter. Actually, his love for Selma can be regarded as love of first sight. Before the meeting of Selma he has no weakness to her. Only he wants to meet her after imaging her future misfortune and misery from his friends. That time he had a general sympathy for Selma.

But after the introduction with her his sympathy turns into an unknown love because she was beautiful, affectionate, intelligent, spirituous and sentimental. Jibran has not clearly mentioned that either he loves her for her external beauty or internal quality or for the both. It seems that as she has the inner qualities and the external beauty, she draws Jibran to love her. Trapping in her love, he goes to visit their home. Though her father invites him to go there, but it is Selma for whom he cannot control his steps to that home. Though he loves her, he keeps it secretly in his heart. As Selma is more psychologist than Jibran, his secret is revealed by Selma. Like the

habit of a teenager, he thinks deeply about his love. When Selma reveals his secret, than like a true lover he says:

> *And I heard you, too, Selma I heard exhilarating music pulsing in the air and causing the whole universe to tremble.*[30]

Like a new and true lover he feels the sensation of her bodily touches. His love is not for sexual satisfaction at all rather his love is purely a spiritual love. This is may be one of the reasons, for their prolong relationship between them. Jibran changes or modifies his habitual, normal character between the chapters of the novel. Sometime it seems that he prefers to sacrifice the relationship and sometimes it seems that he turns every stone unturned to gain his first and lifelong love. Selma's father is so friendly in nature that Jibran easily could place or express about their love affairs to him. He gives him the opportunity to share with his daughter. He would never mind if Jibran would marry her. Rather he would become a happy father. Then being compel he gives his daughter to such a family where she has to suffer her oppression and misery till her death. In this matter we observe his steadiness to the situation. But after her marriage to Mansour Bey Galib, it seems that he regrets for her going and tries to recover her after knowing the same sad life of Selma Karamy. He tries to make her a rebel at first. Then he proposes her to leave the country with him. We find his dynamic personality here. By the denial of Selma his dream breaks forever. His role is limited only to Selma's family but we have not found any involvement of him with Bishop Bulos Galib or his nephew Mansour Bey Galib.

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[30] Jibran Khalil Jibran, *Al Ajniha al Mutakassira, Muassasah*, Bahsun, Beirut, Lebanon, p. 66.

We have found no direct dialogues of him with them. It lacks the necessity of a good novel because being one of the chief protagonist characters there should have some direct interaction with them according to the situation. He prefers the psychological analysis of Selma instead of his rescuing her from the adverse situation. Though Jibran mourns over the death of his beloved Selma, it seems that his mourning is nothing except a dream and nostalgia. After his last meeting with Selma at the temple he is completely absent from the scene. He plays his role in the end part of the novel when Selma was to bury after her death. He indirectly involves himself in between the period. He somehow manages to keep Selma's tragic ending. It seems that he tries to fill up the gap of Selma's nostalgic love expressing his deep philosophical thought with the help of maxims and wisdoms. The novel covers a period of five years of Jibran's life. it starts with a teenager's feeling about love when he was eighteen years of old and ends when he was twenty three years of age because he says that Selma spends five years without bearing any child and just after the period she dies giving birth a baby boy.

It is observable that over this period his character has not changed much except his silent internal love for her. Though he rationally wants to prove his deep love with Adam, but in reality it seems that his love is not as deep as he mentions. The love of Jibran for Selma can be regarded as immature love and an unripe experience. The full flow of his character is not observed with the situation or with the circumstances in the novel. At last we can say that this character only helps to promote Selma's life from a happy starting to the tragic ending.

5.4.3 Farris Effandi Karamy

The role of Farris Effandi Karamy as a good father, as an admirer or as a good friend helps the novel to move forward the tale. By his simplicity and gentleness he is able to keep impression on Jibran. Living in a solitary home, he brings up his daughter pouring all the good virtues. Though he has a free minded personality and strong mentality but in the case of Selma's marriage engagement, all of a sudden, his strong mentality and smiling face turns into unbearable state of mind. Farris Effandi finds no alternative way to reject Bishop Bulos Galib's proposal. This is the climax period of the characters in the novel. This character brings the climax to the novel. We have seen that from this point the matters twist with the twisting of the characters. The growing love between Selma and Jibran remains inexpressible to Farris Effandi. His dream for Selma breaks into pieces. He has to accept the marriage proposal unwillingly from Bishop Bulos Galib. As he is very much familiar with the society of Middle East country, especially the North Lebanon, he could imagine the impact of the proposal on Selma. Rationally and psychologically he imagines the complete destruction of his young daughter Selma Karamy. Though he has no other option left for Selma's future life, but it undoubtedly starts the beginning of his internal mental sufferings.

It seems that this internal mental suffering causes his death. Though he was about seventy years of age, his old age is probably not the reason of his death. He had to remain alone in the home. So he had to bear not only the burden of his aloofness but had to bear Selma's agony in his heart. After the departure of Selma, we do not find any role of him in the novel. As a left out thing, he had to spend his time. Probably mental sufferings keep him away

from the dynamic world. Jibran draws this character in the novel very significantly. Though his role is not so much, but with his character, the tale changes and twists in different times.

When Farris Effandi Karamy dies, Slema's condition becomes worst with the death of her father. She has to become completely a prisoner in the mansion of Mansour Bey Galib. She has to lose her last precious man of inspiration. She loses her every hope, inspiration, desire, imagination in this process for a better life. By his death, she becomes a real orphan. As we see that after this incident she finds no interest and taste to live with her husband. One of the sharing with her former lover Jibran she expresses this feeling as:

إن السماء قد وضعت في يدي كأسا مفعمة بالخل و العقيم و قد تجرّعتها صرفاً و لم يبق فيها غير قطرات قليلة سوف أشربها متجلّدة لأري ما في قعر الكأس من الأسرار و الخفايا. أمّا تلك الحياة الجديدة العلويّة المكتنفة بالمحبّة و الراحة و الطمأنينة فأنا لا أستحقّها و لا أقوي علي احتمال أفراحها و ملذاتها، لأن الطائر المكسور الجناحين يدبّ متنقّلاً بين الصخور و لكنّه لا يستطيع أن يسبح محلّقاً في الفضاء، [31]

(Heaven placed in my hand a cup, full of vinegar and gall; I forced myself to drink it in order to know the full bitterness at the bottom until nothing was left save a few drops, which I shall drink patiently. I am not worthy of a new life of love and peace; I am not strong enough for life's pleasure and sweetness, because a bird with broken wings cannot fly in the spacious sky.)

The character of Farris Effandi Karamy is a silent and calm protest against the patriarchal laws. Jibran justifiably mentions the need of a just law and society. He says:

أن الجامعة البشريّة قد استسلمت سبعين قرناً إلي الشرائع الفاسدة فلم تعد قادرة علي إدراك معاني النواميس العلويّة الأوّليّة الخالدة. [32]

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[31] Jibran Khalil Jibran, *Al Ajniha al Mutakassira,Muassasah*,Bahsun, Beirut, Lebanon, pp. 123-124.
[32] Ibid,p.116.

(Human society has yielded for seventy centuries to corrupted laws until it cannot understand the meaning of the superior and eternal laws.)

Jibran's presentation of the character of Effandi Karamy creates many thoughts in the minds of the readers. In his dying condition it seems that he was eager for death because acceptance of death is better than to be enslaved in the name of law. During the dying moment of his death his saying, *"The days of slavery are gone, and my soul seeks the freedom of the skies"* unfolds the real picture of the society of Lebanon in the late Nineteenth Century and early Twentieth Century. Presenting the character of Farris Effandi, it seems that, sometimes he uses him as dynamic and sometimes as flat personality.

Like other characters of the novel, this character also suffers from its related information. He discusses no educational background, neither for Farris Effandi nor for Selam Karamy. He has not discussed any direct involvement with the husband of his daughter or with the uncle of his daughter's husband. He has not given any information about his spending of time at his home after Selma's departure and he has not given any elaborate detail about his harm caused by them or the reason of his refusal to go to their mansion. Due the deep love for his daughter Selma he should have maintain the relationship with them. Jibran has not given any reason whether it is a custom in the society not to visit the house of one's bride's husband or not.

At last, it can be achieved that with this character Jibran becomes able to mobilize the tale in his novel as well as creates the climax of the novel and keeps the readers attentive for the twist and climax and for the conclusion of the novel.

5.4.4 Mansour Bey Galib

The character of Mansour Bey Galib is completely a flat character. He has no direct involvement in the novel. He acts remaining behind the curtain. His character is portrayed as 'Antagonist character'. He is responsible for the tragic demise of Selma Karamy, his wife and Farris Effandi, his father-in-law. He is responsible for the incomplete love relation between Selma and Jibran. As Jibran emphasizes his own feelings in a better way, this is the reason Jibran has not involved Mansour Bey Galib directly. His character has been portrayed in the form of description. Even from the description itself, any reader can easily feel his negative role and his own wicked personality in the novel. He is one of the symbols of patriarchal domination and oppressor along with his uncle Bulos Galib in the Middle East Christian societies. He, with the help of his uncle, becomes able to marry Selma Karamy imposing their ill power to her father. A greedy person for like him is like a poisonous creature in the society. Without expressing any sympathy, he very easily, neglects both of his wife and father- in-law. He fulfills his bad intentions with the poor girls publicly and other anti-social activities ignoring his wife totally. Like a dictator, they guide the public and able to create the fear in the hearts of the general public. Selma has to sacrifice her beautiful life due to her protest less mentality like other common people. How a beautiful family and their dream can be changed into a horrible ending, for this Mansour Bey is the perfect example of it. He has no sympathy and inner love for females. He knows only how they can be used as a commodity.

In the presentation of this character, it seems that he has not noticed to cite relevant information to make this character more attractive and

purposeful. He has not mentioned his age and physical appearance. Why he has not added any dialogue or any speech with this character is the question which can be hover around any reader's mind. Because this is one of the main characters in the novel and this character has a deep significance with the matter and with the society. It is not measurable how much oppression he has committed to Selma. The statement should have been cleared. We find no interaction even between him and his wife Selma.

We can find that Mansour Bey Galib is an oppressor and Selma is oppressed. He is a dominant and Selma is dominated. He is a jailor and Selma is a prisoner. But Jibran has not given the sufficient information to support his statements. Mansour Bey considers his childless wife as an enemy. But the question arises that people having that kind of wicked personality will he be an eagering person to adopt a child or to become a father to inherit his generation. If we study deeply about this character, it seems that this statement is irrelevant in this context. Jibran himself gives the answer by one of the bystanders of Mansour Bey saying, *"He does not look like he has lost his wife and child in one day."*[33] Another bystander says as, *"His uncle, the Bishop, will marry him again tomorrow to a wealthier and stronger woman."*[34]

5.4.5 Bishop Bulos Galib

Like Mansour Bey Galib this character is also an antagonist character. He is the uncle of Mansour Bey. His role is very flat in this novel. He is not involved directly with the other characters. Jibran portrays him in descriptive mood only. He takes the advantage of law and power to

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[33] Jibran Khalil Jibran, *Al Ajniha al Mutakassira, Muassasah*,Bahsun, Beirut, Lebanon, p. 138.
[34] Ibid.

dominate the general public in North Lebanese society. He is a Christian religious head but a greedy man. Being a Christian religious head he should had lots of duty and work to the society. But he always remained busy with his own purpose. He had to solve the problems of the poor or the widow and orphans of his society but as Jibran mentions. *"Bishop Bulos was a thief who hid himself under the cover of night."*[35] Actually, he pretends to be a Christian religious bishop externally but internally his intentions were different. What he wishes he executes it secretly. He deceives the general public. His ecclesiastical robe and golden cross are in reality like the weapon by which he takes his own advantage. What he preaches from his Gospel on Sunday, he himself never practices during the weekdays. Rather he keeps himself busy with the political intrigues of the locality. Jibran draws this character as dual character- internal and external. This is his own wicked nature but he is also responsible for the wickedness of his nephew, Mansour Bey. He uses his nephew to spoil the life of Selma Karamy, Farris Effandi Karamy and Jibran also. His eye falls upon the property and wealth of Farris Effandi Karamy. As internally he is a greedy person, he tries to capture the wealth of this noble gentleman. To capture the wealth, he makes a trick or rather a trap for Selma's father. He proposed to marry Selma for his nephew. To fulfill this purpose one evening he calls in Farris Effandi to his mansion and expresses his demand. Selma's father becomes compel to accept the demand unwillingly.

. Bishop Bulos Galib became able to create that kind of fear in the hearts of the general people that the general mass considered these kinds of Christian religious heads as wolves and butchers and themselves as

[35] Jibran Khalil Jibran, *Al Ajniha al Mutakassira, Muassasah*, Bahsun, Beirut, Lebanon, p. 96.

slaughtered animals. Taking advantage of this fear, they ruin their country through covetousness and crush their neighbours with an iron hand. It seems that they ruled like dictators. Jibran gives another point of their wicked attitude. He says:

> و لكن أيّ مسيحي يقدر أن يقاوم أسقفا في سوريا و تبقي محسوباً بين المؤمنين؟ أيّ رجل يخرج عن طاعة رئيس دينه في الشرق و يظلّ كريماً بين الناس؟ أتعاند العين سهماً و لا تفقأ أو تناضل اليد سيفاً و لا تقطع؟[36]

> *(In Lebanon, no Christian could oppose his bishop and remain in good standing. No man could disobey his religious head and keep his reputation. The eye could not resist a spear without being pierced, and the hand could not grasp a sword without being cut off.)*

Bishop Bulos Galib also misuses these qualities of power to his society. As a result what he wished, he achieved. In the novel, this character shakes other characters from flat to round or dynamic characters. He stands like an unbreakable wall between the love of Selma and Jibran. He stands against the dreams of them. He stands against the freedom of Selma. He separates Selma from the paternal love of her father. He is responsible for the lonely living of Selma's father. Though Mansour Bey Galib marries Selma Karamy, it is this character that wastefully notices the activities of Selma and compels her to live a prisoner's life. After Selma's marriage they neglect her father, and oppress her. As a result, Farris Effandi Karamy becomes mentally weak and at last dies. Mansour Bey possesses the wealth left by him by the help of this person. Selma becomes a permanent oppressed prisoner till her immature death.

His character can be regarded as the chief antagonist character. Though his nephew is also an antagonist character but the difference is that

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[36] Jibran Khalil Jibran, *Al Ajniha al Mutakassira, Muassasah*, Bahsun, Beirut, Lebanon, p. 75.

he controls his nephew. His nephew lives under his shadow. He selects Selma for his nephew.

This character is the real example for how a man can spoil a beautiful family only to capture one's wealth. In the process of his capturing wealth he destroys the lives of Selma, her father and to some extend Jibran to the destruction where Selma lives the life without any freedom of her own, Farris Effandi; a lonely life and Jibran; a victim of pure spiritual love. By the power of this character, the novel reaches its climax and ends as a tragic ending. This character has a deep significance in the novel. His own personality represents the social atmosphere and awareness of the then Middle East especially the North Lebanon.

It seems that, like other characters of the novel, this character also has some defaults in the characterization. Bulos Galib has no dialogue in all over the novel. Most of the time, this character remains absent from scene or his direct involvement to the situation. Jibran has not become able to give his effect of harmful destruction in the form of dialogues directly. He has not mentioned the reason of his greediness and of his ultimate cruelty or domination in the society.

At last, it can be said that the presentation of this character is very much justifiable. Only for this character the matter twists, rises-falls of the characters occur and makes Selma a calm voice against the oppression of patriarchal society. Selma becomes an immortal character in the eyes of feminists and people of general awareness.

5.5 Analysis of the Setting

Setting is *"the place or type of surroundings where something is positioned or where an event takes place."*[37] It is *"The place or type of surroundings where something is positioned or where an event takes place"*[38] or *"The context and environment in which a situation is set; the background or the time, place, and circumstances in which a narrative, drama, or film takes place."*[39]

The birth place or the surroundings has a great effect for a creative writer. To be a successful creative writing the setting has a tremendous effect. In the writings of Jibran Khalil Jibran we found different settings. But it is his birth place Lebanon whom he uses in most of his creative writings.

The novel of our discussion 'al Ajniha al Mutakassira' is based on the late nineteenth century Middle East society in general and the Beirut city of North Lebanon in particular. The dominance of Christian religious patriarchal law and Jibran's rejected love for Hala Dahir in *Madrasa al Hikma* is also portrayed in the novel as the plot. Jibran completes his successful novel with the dynamic characters of Selma Karamy, Jibran hiself, Farris Effandi and the flat characters like Bishop Bulos Galib and Mansour Bey Galib. Introducing Selma Karamy as an orientalist woman and making her the prime protagonist and the central female character and with her involvements with the other characters, Jibran, successfully completes the novel in 1912 A.D. Though it appears in 1912 A.D. but the matter of the novel is much earlier. He writes the happening *"after many years have*

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[37] https://www.google.co.in/webhp?source=search app#q=definition+of+setting, date: 29/03/2014
[38] http://www.oxforddictionaries.com/definition/english/setting, date: 29/03/2014
[39] http://www.thefreedictionary.com/setting, date: 29/03/2014

passed."[40] Selma Karamy, one of the characters in the novel may have appeared as a replacement of an original character with whom Jibran had love affairs when he was studying at *Madrasa al Hikma* in Beirut in 1899 A.D. Critics have different views with the character of Selma Karamy. Some critics express their views that it is Hala Daher, the daughter of Selim Dahir. Selim Dahir was a mentor for Khalil Jibran from the beginning of his religious educational career. When Jibran returned to Beirut from Boston city, U.S.A. to study Arabic language, he got admitted in the eminent *Madrassa al Hikma* (School of wisdom), a church college where he had to spend a duration from 1896-1901. Now a day this school is located in Ashrafiet. There he falls in love with his mentor's daughter Hala Dahir. J.P. Ghougassian depicts the complete picture as:

> *But most particularly Gibran had one love experience which marked his life deeply. It was his first romance with Miss Hala Daher whom he immortalized in his novel The Broken Wings (1912) under the name of Selma. He wished to marry her but was refused because she issued from a wealthy family, and was promised already as a child by her parents to the hands of someone else. This first contact with the aristocratic Lebanese family made him resent all his life the oriental tradition of marriage that were prearranged on the grounds of social classes.*[41]

Suheil Bushrui and Joe Jenkin have narrated the matter more clearly in their book *Kahlil Gibran: Man and Poet* as:

> *As well as enriching his intellect and imagination, his relationship with Selim Dahir provided Gibran with new acquaitances, and he began visiting the influential family of Tannous Asad Hanna Dahir. Dahir, charmed by the youth's courteous and gentle manner, allowed him to help his daughters, Sa'idi and Hala, with their chores. The elder daughter, Hala, who was two years older than Gibran, fell in love with the passionate and intelligent young man, and he with her. Their relationship, however, was to end in anguish and separation.*

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[40] Jibran Khalil Jibran, *Al Ajniha al Mutakassira, Muassasah*, Bahsun, Beirut, Lebanon, p. 36.
[41] J.P. Ghougassian, *Kahlil Gibran: Wings of Thought*, Philosophical Library, New York, 1973, p.26.

During the summer of 1899, Gibran's second and last summer in Bishari, Hala's brother, a town official, realized the attachment between his sister and " the son of a goat-tax farmer" as he called Gibran, was more serious than he had suspected. Hala was forbitten to see Gibran, and the couple had to meet secretly in a forest near the Mar Sarkis monastery.

The difficult situation made Gibran aware of the contrast between the forest where he would meet Hala and the state of society where he was misunderstood by his father, despised by Hala's brother, and unable to express publicly his love for a young woman whose life was controlled by patriarchy.[42]

Another critic says that the symbolic Selma Karamy was a young widow namely Sultana Thabet. Jibran met her in 1901 when he was seventeen years old. Before her immature death at the age of twenty two, they exchanged letters between them for a period of fourteen months. She wrote seventeen love letters for him without being sending as well as a silk scarf for her by her friend. The relation was platonic love because at that time the Lebanese society did not allow male and female to mix freely nor to send letters to each other. Jibran was deeply affected by the gift of the girl. As a result he said, *"You cannot imagine how deep my sorrow was. Why doesn't she send them to me before?"*[43] Another reference was said to be *The Wings*, a one act play written by Josephine in 1904, during her courting days with Khalil Jibran.

From the above mentioned references it can be said that the character of Selma Karamy is the replacement of Hala Dahir. The similarities between the real Hala Dahir and creation of Selma Karamy seem to be found in many ways. In the novel Selma Karamy is two years older than Jibran. In reality also Hala Dahir is two years older than Jibran.

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[42] Suheil Bushrui, J. Jenkins, *Kahlil Gibran : Man and Poet*,Oneworld Publication,England,2009,pp.57-58

[43] Nahida Taweel Ferzli, *The Personality of Gibran Khalil Gibran: A Psychological Study of his Life and Work*, pp.7-9.

Time and Place

Lebanon, the beautiful land free from mud and dust, was under the rule of Turks when Jibran was growing to Manhood; the Turks ruled Lebanon and the Maronite Church accepted a feudal role in order to survive within an Islamic society. As the Church's secular power grew, some of its hierarchy, its bishops and priests, used their position and the church's power to advance and enrich friends and relatives. In the second half of the nineteen century we observe the tyrannical power of these Christian religious heads. The novel, 'al Ajniha al Mutakasira' represents the time of late nineteenth century Middle East Society. Though Jibran mentions Beirut city as its place, actually this novel covers the socio-religious position of the Middle East.

5.6 Analysis of Point of view

Point of view is *"a particular attitude or way of considering a matter."*[44] It *"signifies the way a story gets told—the mode (or modes) established by an author by means of which the reader is presented with the, characters, dialogue, actions, setting, and events which constitute the narrative in a work of fiction."*[45]

It is *"the angle of considering things which shows us the opinion or feelings of the individuals involved in a situation. In literature, point of view is the mode of narration that an author employs to let the readers "hear" and "see" what takes place in a story, poem, essay etc. Point of view is a reflection of the opinion an individual from real life or fiction can have. Broadly speaking, there are three major kinds of points of view:*

[44] https://www.google.co.in/webhp?source=search app#q=definition+of+point+of+view, date: 30/03/2014

[45] M. H. Abrams, *A Glossary of Literary Terms*, Cornell University, Seventh Edition, 1999,p.231.

1. First person point of view involves the use of either of the two pronouns "I" and "we".

2. Second person point of view employs the pronoun "you".

3. Third person point of view uses pronouns like "he", "she", "it", "they" or a name."[46]

The novel 'al Ajniha al Mutakassira' is written in the first person point of view. The narrator is Jibran Khalil Jibran himself who describes the whole story in his own perspective. He uses the pronoun 'I' in the novel to narrate the story. Though the narrator is Jibran himself but he is not a major character. He is not also a minor character. He is in between the two characters. In the novel Selma Karamy can be regarded as a major character. He is fully involved in the novel from the beginning to the end. His character has not become able to make a twist in the novel. He introduces the character of Selma Karamy and her father Farris Effandi Karamy by his own involvement with the characters. He gives information for these characters both by his own observations and their own dialogues. He draws Selma's character as an antagonist. He only gives the information of the characters like Bishop Bulos Galib and his nephew Mansour Bey Galib without his direct involvement to the characters. Both the characters can be considered as protagonist character. They have no dialogue throughout the novel. But they twist the tale of the novel.

Khalil Jibran introduces all the characters by his own involvement to the tale. He mentions the inner feelings of himself and understands the feelings of Selma Karamy and her father with their sentimental dialogues. But he, probably, examines the protagonist characters like Bishop Bulos

[46] http://literarydevices.net/point-of-view/, date: 30/03/2014

Galib and Mansour Bey keeping himself away from the direct involvement with the characters. As a Lebanese he knows the environment and religious principles very well. By this experience, probably, he draws the protagonist characters. He has no direct involvement with the protagonist characters whereas he has the direct involvement with the characters of Selma and her father. He can be considered as the first person point of view. He is neither an antagonist nor a protagonist. But he stands beside the antagonist Selma Karamy and against the protagonists like Bishop and Mansour. The protagonists compel Selma to sacrifice her love and Jibran loses his love in the process. The deprivation of Selma's love twists his life and makes him a rebel against the Christian religious patriarchy.

5.7 Analysis of Dialogue

Dialogue is *"a conversation between two or more people as a feature of a book, play, or film."*[47] It is *"A conversation between two or more people, Conversation between characters in a drama or narrative or the lines or passages in a script that is intended to be spoken."*[48] It can be defined as *"the things that are said by the characters in a story, movie, play, etc."*[49]

The novel 'al Ajniha al Mutakassira' is based on both dialogues and statements. Jibran and Selma shares most of the dialogues between them. Farris Effandi Karamy shares dialogues to both Jibran and his daughter. Selma's dialogues discover the helpless situation of a woman in the Christian religious society. Farris Effandi's dialogues discover the social injustice of the societies in Lebanon. Jibran's dialogues discover the pathetic situation of

[47] https://www.google.co.in/webhp?source=search app#q=definition+of+dialogue, date: 30/03/2014
[48] http://www.thefreedictionary.com/dialogue, date: 30/03/2014
[49] http://www.merriam-webster.com/dictionary/dialogue, date: 30/03/2014

his unsuccessful love affairs with Selma. Farris Effandi's dialogue helps to twist the life of his daughter and Selma's dialogues twist the life of Jibran.

Jibran has mentioned the effect of the dialogues in the novel very effectively. Jibran's friend mentions the character of the religious heads like Bishop and his nephew Mansour in Lebanon as:

> *He is the head of religion in this land of the religions. The people obey and worship him. He leads them like a flock of lambs to the slaughter house. This bishop has a nephew who is full of hatefulness and corruption.*[50]

Jibran mentions their growing love to each other with the dialogue as Selma says *"If darkness hides the trees and flowers from our eyes, it will not hide love from our hearts."*[51] Selma abides by her father. So, being helpless when her father decides her marriage appointment with the nephew of Bishop Bulos Galib then the climax begins with the dialogue of Selma. She being astonished by her father's decision says:

> *إن المطران قد فرغ من حبك قضبان القفص الذي أعده لهذا الطائر المكسور الجناحين، فهل هذه إرادتك يا ولدي؟*[52]

> *(I understand. I understand everything. The Bishop has demanded me from you and has prepared a cage for this bird with broken wings. Is this your will, Father?)*

Mansour marries Selma and neglects her completely because his only intension is to capture the wealth of her father. Selma's misery adds more agony to her father who spends the days alone in his house. His dialogue discovers the social injustice of the Christian religious heads. He considers his life as a life of slavery. Just before the death he says:

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[50] Jibran Khalil Jibran, *Al Ajniha al Mutakassira, Muassasah*, Bahsun, Beirut, Lebanon, p. 46.
[51] Ibid, pp.62-63.
[52] Ibid, p.71.

لا تدعوا طبيباً ليطيل بمساحيقة ساعات سجني لإن أيام العبودية قد مضت فطلبت رزحي حرية الفضاء.[53]

(Don't call the physician, for he might extend my sentence in this prison by his medicine. The days of slavery are gone, and my soul seeks the freedom of the skies.)

When Selma's father dies her husband possesses the wealth of her father. She remains alone in her life and becomes a prisoner of life. During these days Selma and Jibran use to meet once in a month in a temple secretly. There he proposes her to flee with him in the other country but she denies because she becomes habituated with the misery of her life caused by the patriarchy. Her deep disappointment can be observed when she says:

أنا لا أستحقها و لا أقوي علي هحتمال أفراحها و ملذاتها، لأن الطائر المكسور الجناحين يدبّ متنقلاً بين الصخور و لكنّه لا يستطيع أن يسبح محلقاً في الفضاء،[54]

(....I am not strong enough for life's pleasure and sweetness, because a bird with broken wings cannot fly in the spacious sky....)

She says to God that she has chosen His Cross and deserted Ishtar's world of pleasure and happiness.

After spending more than five years as a wife in her husband's house, she dies giving birth a baby child who dies before his mother. Mansour and Bishop remain shock less even after these two deaths because to them wealth matters all. Jibran expresses his deep nostalgia of love to Selma. He urges to his friends to say whenever someone will pass by the cemetery of Selma as:

Here, all the hopes of Jibran, who is living as prisoner of love beyond the seas, were buried. On this spot he lost his happiness, drained his tears, and forgot his smile.[55]

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[53] Jibran Khalil Jibran, *Al Ajniha al Mutakassira, Muassasah*, Bahsun, Beirut, Lebanon, p. 108.
[54] Ibid, p.124.
[55] Ibid, p.37.

Jibran has not mentioned any dialogue by the character of Bishop and Mansour. He only gives the description of these two characters.

Jibran has put the dialogue in the proper place and time. The dialogues in the novel have a valuable contribution to present the plot with the help of the characters. Dialogues are the prime instruments to express the characters vividly. As the novel is based on love affairs, most of the dialogues convey the same message. The first part of the dialogues of Jibran and Selma is mainly constructed with their desire of love whereas the last part of Selma's dialogues expresses the internal sufferings of a woman in that society. Jibran uses sometimes a sentence as a dialogue. Sometimes he uses even two or three paragraphs in dialogues. To fulfill the scarcity of the dialogues he uses descriptions in the novel. The dialogues are based on both simple and complex sentences.

Jibran has not become able to discover the hidden qualities of the characters of Bishop and Mansour with the form of dialogues. It can be observed as a fault of the novel.

5.8 Analysis of figures of speech

A figure of speech is a word or phrase that departs from everyday literal language for the sake of comparison, emphasis, clarity, or freshness. Metaphor and simile are the two most commonly used figures of speech, but things like hyperbole, synecdoche, puns, and personification are also figures of speech.[56] It is *"An expression that uses language in a nonliteral way, such as a metaphor or synecdoche, or in a structured or unusual way, such as*

[56] http://fictionwriting.about.com/od/glossary/g/FigureSpeech.htm, date: 30/03/2014

anaphora or chiasmus, or that employs sounds, such as alliteration or assonance, to achieve a rhetorical effect."[57]

Jibran Khalil Jibran writes the novel 'al Ajniha al Mutakassira' with the help of a very important plot. The characters are portrayed with the descriptions and dialogues. Jibran has used a various number of similes, hyperboles and metaphors in this novel. He often uses similes and metaphors both in his own description of the characters and with the dialogues. These similes and metaphors justify with the dialogues. It seems that he has a vast knowledge about the worldly things which he uses as his similes and metaphors. He uses a variety of styles in this novel. His efficiency can be observed as a new style of the novel. He draws unconscious things into consciousness. He uses non-living things as a subject. For example love is a non-living or unconscious thing. But he uses this love as a subject. He says, *"... love opened my eyes with its magic rays and touched my spirit for the first time with its fiery fingers..."*[58] In another occasion he says, *"....painful memories flapping like invisible wings around me...."*[59] He mentions silence as a subject. He says, *"... the silence that guards the tomb..."*[60] Again he says, *"Solitude has soft, silky hands, but with strong fingers it grasps the heart and makes it ache with sorrow."*[61] These are a few examples of expression of the unconscious things as subject.

Jibran's use of metaphor adds a new style in this novel. Many a times he uses the metaphors to express the vividness of the characters and tale. As an example, some metaphors are cited below. He says, *"...she looked first at*

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[57] http://www.thefreedictionary.com/figure+of+speech, date: 30/03/2014
[58] Jibran Khalil Jibran, *Al Ajniha al Mutakassira.Muassasah*,Bahsun, Beirut, Lebanon, p. 35.
[59] Ibid,p.36.
[60] Ibid,p.37.
[61] Ibid,p.41.

me and then at her father as if reading the first and last chapters of life's drama. "[62] In another occasion he says:

> *...a drama was being performed by an old man who loved his daughter and cared for her happiness, a young woman of twenty looking into the future with anxiety, and a young man, dreaming and worrying, who had tasted neither the wine of life nor its vinegar, and trying to reach the height of love and knowledge but unable to life himself up.*[63]

Jibran uses similes as a style of the novel. He uses various similes in various places of the novel. Some similes has been mentioned, as an example, like 'smiling like lips', 'moving like the wings of a nightingale', 'days pass like dreams and nights like weddings', 'she placed her trembling lips on the picture as if she wished to power her soul into that image' etc.

Jibran uses hyperboles in the novel for the effect of the characters. With statements and dialogues he uses hyperboles. This is a style of the novel.

These figures of speech are very much connected to the text, plot, setting and characters. Jibran pours the figure of speech in the novel for the better expression and presentation of the matter. These are not irrelevant in the novel. The tone of the novel is serious. Jibran's subject matter of the novel is very sensitive. His love failure and Selma and her father's lawless sufferings raise many questions in the mind of the readers. He depicts the characters very seriously avoiding all kinds of humour. His language can be considered powerful to convey the message of reformation to the readers. His aim from the novel is to abolish the lawless dominance of the Christian religious heads in the societies of Lebanon. The firm voices demand the change of the societies where there will have equal rights for all.

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[62] Jibran Khalil Jibran, *Al Ajniha al Mutakassira,Muassasah*,Bahsun, Beirut, Lebanon, pp. 50-51.
[63] Ibid,pp.59-60.

Jibran presents his own character as well as the character of Selma, Farris Effandi and Bishop and Mansour in such way that the need of change or rectification of the law appears automatically to the mind of the readers. Though in some cases, he lacks the presentation of the characters, but the tone is very serious. Selma's character puts a question mark on religious dominance in society and stresses of the status of women in the society of Lebanon.