

NIETZSCHE'S INTERPRETATION OF SUFFERING IN KHALIL GIBRAN'S THE BROKEN WINGS

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Abstract

Any reader of Nietzsche or Gibran Khalil Gibran can sense the pain and suffering in their writings and beliefs. Nietzsche spent all his life expressing his dark views upon the world and human nature, and eventually reaching the conclusion that the true meaning of life can be understood through pain and suffering. Along with this claim, Gibran used to sing his pain through the broken wings of his lost love for Salma Karamy (the heroine of *The Broken Wings*). This paper shows Nietzsche's interpretation of suffering in this novella. The study is divided into different sections to show the implication of the philosophy of suffering through a literary work. The literature review section is focused around Khalil Gibran and his life and works. The conceptual framework is dedicated to Nietzsche with a particular emphasis on his views of suffering. Next is the analysis or discussion section which shows the implication between the conceptual framework and Gibran's novella *The Broken Wings*. The study ends with a conclusion that sums up the findings.

Keywords : Nietzsche, suffering, Khalil Gibran, philosophy, the broken wings

تفسير نيته للمعانة في أجنحة خليل جبران المكسورة

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الملخص

يمكن لأي قارئ لنيته أو جبران خليل جبران أن يشعر بالألم والمعاناة في كتاباتهم ومعتقداتهم. أمضى نيته حياته كلها في التعبير عن آرائه المظلمة حول العالم والطبيعة البشرية ، وفي النهاية توصل إلى استنتاج مفاده أن المعنى الحقيقي للحياة يمكن فهمه من خلال الألم والمعاناة. إلى جانب هذا الادعاء ، اعتاد جبران أن يغني ألمه من خلال الأجنحة المكسورة لحبه المفقود لسلمى كرامي (بطلة الأجنحة المكسورة). يظهر هذه البحث تفسير نيته للمعاناة في هذه الرواية. تنقسم هذه الدراسة إلى أقسام مختلفة لإظهار دلالات فلسفة المعاناة من خلال هذا العمل الأدبي. يركز قسم المراجعة الأدبية على خليل جبران وحياته وأعماله. والإطار المفاهيمي مكرس لنيته مع التركيز بشكل خاص على آرائه حول المعاناة. التالي هو قسم التحليل أو المناقشة الذي يوضح المعنى الضمني بين الإطار المفاهيمي ورواية جبران "الأجنحة المكسورة". وتنتهي الدراسة باستنتاج يلخص النتائج.

الكلمات المفتاحية: نيته ، معاناة ، خليل جبران ، فلسفة ، الأجنحة المكسورة

INTRODUCTION

Among the most powerful and unsettling human experiences is suffering. The sheer concept of pain resonates with our understanding of the meaning of life and the danger it poses to our pursuit of happiness. It encompasses more than just the illnesses, discomforts, and challenges we can and ought to endure. It involves problems and dangers that degrade or alienate who we are (Duffee, 2020). The "contemplative" or spiritual part of our being, based on Aristotle's terminology, rather than only the physical aspects of who we are, is what entail suffering (Smith, 2018).

According to Dunphy-Blomfield (2022), we frequently use "suffering" as a catch-all term to describe various mental states, such as depression, fear, loss, anxiety, loneliness, anguish, grief, distress, rejection, failure, hopelessness, stress, and boredom, along with numerous physical states, such as hunger, exhaustion, fatigue, endurance towards severe temperatures, persistence against aches, bruising, and others.

This concept of suffering is extensively tackled in Khalil Gibran's novella *The Broken Wings*. First published in 1912 as *Al Ajniha al Mutakassira (The Broken Wings)*, it is among Khalil Gibran's initial experimental efforts in reforming the Arabic culture and literature. It is devoid of rhetorical flourishes in a way that is unusual in conventional Arabic literature, but more significantly, it discusses the subject of downtrodden Arab women in the Middle Eastern society in the late 19th and early 20th century. Conservatives naturally criticized the novella, but it generally enjoyed widespread popularity and positive reviews in the Arab world, which was in need of fresh perspectives at the time. Even Gibran's writing career was advanced by it. *The Broken Wings* was hailed as a magnificent piece of art, possibly the most beautiful in contemporary Arabic, and a tragedy of the subtlest brevity, according to Gibran. Written in the style of *Romeo and Juliet* and using locales and imagery from the East, it is Gibran's longest continuous tale (Aljibori & ÖZTÜRK, 2021). *The Broken Wings* offers a taste of the bitterness, sweetness, beauty, and pain of young love, as inspired by the author's own first love and heartbreaking experience in his hometown of Bisharri. A narrative of desire condemned by social constraints and the authority and avarice of the priesthood, it is an active and profound novel with lovely words and nostalgic imagery. Gibran once more illustrates the stunning scenery in North Lebanon from a romantic angle, which inspired him and fueled his homesickness up to his passing. In the 'Forward', he may be seen exulting spiritually as he recalls the magical and dignified valleys and the majestic mountains that are reaching the sky (Naimy, 2022).

The plot of the novella presents Gibran in his youth and his first love with a girl named Salma. Salma's father, Farris Effandi, is a good and well-known man who happens to be the friend of Gibran's father. Gibran and Salma met in their teen years, but fate hindered their love from blossoming. When Salma's father died, she was forced to marry a wealthy man who treated her badly; she rarely had the chance to meet the man she

used to love. The story reflects the suffering and eagerness of the characters to meet each other up to the day when Salma couldn't meet him again. The suffering then transcends to Salma's inability to bear a child. This complicated her relationship with her husband. When she finally fell pregnant, death loomed ahead for the young Salma. Subsequent to giving birth to her stillborn child, she too died soon after. The novella ended with young Gibran standing at the grave of the only woman he ever loved. From the beginning to the end, the reader can feel the characters' broken hearts. Thus, this study attempts to examine that sense of pain from a philosophical perspective.

The work becomes nearly autobiographical as a result of this brief intrusion into Gibran's narrative. The narrator is enmeshed in a vortex of sorrow and unhappiness, much like the author. This paper attempts to understand how the sense of suffering in the novella is based on Nietzsche's philosophy. The pain, love, eagerness, passion, waiting, and injustice in the novella define Gibran's suffering as exemplifying the true meaning of life.

LITERATURE REVIEW

It is unsurprising that there have been many devoted studies on the life and works of Khalil Gibran given his prominence and enduring appeal in Arabic and American literature. Although Gibran has achieved global recognition, with his works translated into dozens of languages, and selling more books than any other American poet such as Walt Whitman and T.S. Eliot, the literary world has yet given him the credit he deserves, particularly in the United States (Nuriyeva, 2022). This section aims to provide a summary of the research on Gibran and, whenever feasible, to show how it has influenced the spiritual themes in his literary works. Numerous languages have been used to write such studies about Gibran and his works, but this article will concentrate on those that have been translated or initially published in English and Arabic.

Gibran Khalil Gibran ([Arabic](#): [جَبْرَانُ خَلِيلُ جُبْرَان](#)) (1883–1931), or better known as Kahlil Gibran (Kairouz, 1995), was a writer, poet and visual artist of Lebanese-American descent. He is also deemed a philosopher, a title he rejected (Moussa, 2006). The young Gibran emigrated to America in 1895 together with his mother and siblings from a village in the Ottoman-ruled Mount Lebanon Mutasarrifate. He attended a Boston school while his mother worked as a seamstress; it was there that a teacher saw his artistic talent and introduced him to F. Holland Day, a photographer and publisher (Bushrui & Jenkins, 1998). At 15 years old, Gibran's family sent him back to his home country so he could enrol at the Collège de la Sagesse in Beirut. After his youngest sister passed away in 1902, he moved back to Boston, where he also lost his mother and older half-brother the subsequent year. He then relied for a while on his surviving sister's earnings as a dressmaker (Naimy, 2022).

Gibran Khalil Gibran had written globally praised books, both in English and Arabic. His works have also been translated into various other languages. His most well-known literary works include *An Nabi* (The Prophet) (1923), *Al Ajniha al Mutakassira* (The Broken Wings) (1912), *Dam'ah wa Ibtisamah* (a Tear and a Smile) (1914), *Al Arwah al Mutamarrida* (Spirits Rebellious) (1908), *The Madman* (Al Majnun) (1918), *Jesus: The Son of Man* (Yasu' ibn al Insan) (1928), *The Forerunner* (As Sabeq) (1920), *Sand and Foam* (Rami wa Zabad) (1926), and *The Wanderer* and *The Earth Gods* (Alehah al 'Ard) (1932), all of which deal with various themes expressed in rich techniques (Ibid).

[*The Prophet*](#) or *An Nabi* is one of his most prominent works, a best-seller that has been translated into at least 100 languages [following its initial US publication in 1923](#) (Altabaa & Hamawiya, 2019). This masterpiece continued to be a best-seller in 20th century America following *The Bible*. In North America alone, it sold 9 million copies as of 1998. It has been published in 20 languages and deemed as a great classic, bearing evidence of Gibran's intellect. Prior to the conception of *An Nabi*, Gibran expressed his ambition to fulfill the spiritual need of the world, as he relayed to Mary Haskell:

The world is hungry, Mary, and I have seen and heard the hunger of the world, and if this thing is bread it will find a place in the heart of the world, and if it is not bread it will at least make the hunger of the world deeper and higher (1972, p. 264).

Despite criticisms such as that of Najjar (2015) who asserted that Gibran's ideals of harmonizing between the West's materialism and the East's spirituality was unsuccessful at relieving the woes of humans, readers continue to refer to the wisdom presented in *An Nabi*. Its highly revered poetry has become common readings at weddings, baptisms, and funerals worldwide.

Following the publication of *An Nabi*, Gibran began the planning of another masterpiece. However, due to his deteriorating health, he needed more time to organize his thoughts. As a result, he turned to a collection of reflections that he had initially written in Arabic, and subsequently in English, and then topped it off with a new English-based collection. In December 1926, he published these self-written reflections and some other parts delegated to Barbara, collectively titled *Sand and Foam*. This work filled a gap in his writing career and served as an "isthmus" linking *An Nabi* and *Jesus, The Son of Man*, the latter of which was published afterwards holding a similar value (Elhage-Mensching, 2020).

Following *Sand and Foam*, Gibran aspired to complement *An Nabi* with another two books in a bid to tackle the subject of human relationships. The first book, *The Garden of the Prophet*, focuses on the relationship of man with nature. The second one, *The Death of the Prophet*, focuses on the link of man with

God. As such, Gibran finally completed the three-chained dimensions of man, nature, and God, presenting the ultimate purpose (2012).

But after a while, Gibran lost focus and began writing a book about Jesus. He employed an inventive and entirely different expressive template to advertise his thoughts compared to what he did in *An Nabi*. He obliged Jesus' contemporaries to discuss him, each pursuant to his/her interpretation and disagreements. He used this technique to change the voices of 77 men and women, several of whom are biblical characters and others the products of his vivid imagination. After 19 generations, a man wraps up the conversation about Jesus, ending the portrayal of Jesus that Gibran aimed to provide to the public as accurate from his perspective (Arslane, 2022).

Khalil Gibran's friend and foremost biographer, Naimy (2022), claims that *The Earth Gods* was Gibran's final published work prior to his demise. He finished the manuscript at the onset of 1931, and managed to brief Naimy about it during his visit later that year. About two weeks prior to his passing, the book was released in March of the same year. Three voices symbolising three spirits or gods, each with their own propensity and viewpoint on people and their lives, are used in the prose poetry of *The Earth Gods*, which has an epic element. The first god is a stern, powerful being who has grown weary of people and of his own tyranny over them to the point where he stopped looking for anything; the second god loves to interact with the earth and all its inhabitants, whilst the third god listens to his companions while watching the valley, specifically a boy and a girl dancing.

Gibran conveys his core beliefs about the world and life, which have evolved and matured through trial and error, in *The Earth Gods*. For all that is human has no value if it remains human, and the grandeur of man does not begin until the sacred gods' lips suck his aimlessly drifting breeze (Gibran, 2020). Gibran did not deviate from his practice in this book either, where he included 12 illustrations from his finest works. When Gibran presented them to Naimy, the latter discovered a strength that – on top of his work's familiarity, agility, and colour harmony – had rarely been manifested in such a strong manner (Naimy, 2012).

According to Barbara Young (1994), as a conclusion to what he had written in *An Nabi* about his viewpoint on human relationships with one another and with God, Gibran was resolved to publish *The Garden of The Prophet*. For some reason however, he changed his mind and decided to publish the aforementioned texts instead. Unfinished notes and diaries related to this book were discovered in his files after his passing. About two years following Gibran's passing, Barbara Young collected these notes and used them to write a book which was published in 1933. However, there is a noticeable difference in the way she worked on this book. She first signals that Gibran had created a separate piece, but did not link the gaps or

establish a structure for his composition, and that many of the things he mentioned about "the garden" had brought back memories for her. She also noted that her work does not go beyond this threshold. She further explained that, as Gibran once said, poetry entails necessary words expressed in a necessary position. She remained adamant that all the pages which she should have written in *The Garden of the Prophet* should be published accordingly with that consciousness. This demonstrates that her effort went beyond simple correction and involved both invention and modification.

Meanwhile, the article by Datta (2010) titled *The 'Blue Flame': An 'Elliptical' Interaction between Khalil Gibran and Rabindranath Tagore* explores how Gibran was influenced by Indian culture and religion. It identifies the link between Gibran and Tagore, instead of with Emerson or various sources from the West. During Tagore's visits to the US, he had met Gibran in several occasions. Gibran was drawn to Tagore's mysticism and perspective on God, pantheism and soul transmigration. Gibran, however, neither understood nor formed an appropriate portrayal of Indian traditions because Tagore provided a synthesis of many Buddhist and Hindu doctrines blended with Christian ideas. Gibran still incorporated different ideas from this tradition into his writings in an effort to establish himself as an author of Eastern spirituality. In conclusion, the article examines the fascinating and significant facets of Gibran's mysticism and spirituality.

To sum up, Gibran's life and works offer a wide field of study for history, theological studies, literary and cultural criticism, and so forth. Numerous publications have explored or discussed various facets of his biography and creative production, as seen above. The current evaluation offers a side-by-side analysis of pertinent literature authored in Arabic and English to individuals interested in Gibran and the related subjects. Perhaps, this would serve as a helpful guide to important Gibran references for academics, particularly those with a weak grasp of both languages.

CONCEPTUAL FRAMEWORK

Some people believe that Nietzsche had a cruel and harsh view of the world; perhaps there were occasions when he wished he had. However, his hyper-sensitivity to misery was a personal trait that, along with his ailment and loneliness, led to his viewpoint. It was associated with the complete determination to be reminded that suffering exists and is essential to all that he and everyone else consider valuable. "All good things come from bad things" (2003, p. 2) is among his key beliefs, signifying his refutation of the metaphysics, the conviction that opposite values exist (Jesson, 2021).

Beginning with *The Birth of Tragedy* (1999), Nietzsche believed that the "sole ground of the world eternal, primal suffering" (p.4) is defined by inevitable suffering. Nietzsche believed that the horror and fear of life created what he called a "great question mark over the value of existence" (p.1). Schopenhauer,

however, responded to this query with the pessimistic remark that it would have been preferable if he had never lived (Falsafi & Soroush, 2022). Nietzsche ultimately became fervently opposed to this conclusion, believing that suffering only serves to diminish one's welfare. The utmost worth in life must be realised via suffering for grand and heroic deeds to take place, according to Nietzsche's later philosophical views. As he puts it in a well-known passage from *Beyond Good and Evil* (2003): "The discipline of suffering, of great suffering" has "created all enhancements of man so far" (p. 225).

Nietzsche lauded pain as a catalyst for the development of a higher kind of humanity. He firmly opposed comfort and pleasure as the main objectives of life. He despised utilitarianism because he deemed it a philosophy that justifies satisfying desire merely for desire's sake. Instead, he applauded what he regarded as the triumph of our human nature, even if it denigrates the object of pity since it paints the individual as a failure in facing suffering bravely. It also reveals the person's failure to understand the constructive force of suffering. Nietzsche articulated that the theoretical component of our existence remains within us, and that pity is parallel to the longing for comfort (Stolz, 2022).

You want if possible—and there is no madder “if possible”—to abolish suffering; and we?—it really does seem that we would rather increase it and make it worse than it has ever been! Wellbeing as you understand it—that is no goal, that seems to us an end! A state which soon renders man ludicrous and contemptible—which makes it desirable that he should perish! ...That tension of the soul in misfortune which cultivates its strength, its terror at the sight of great destruction, its inventiveness and bravery in undergoing, enduring, interpreting, exploiting misfortune, and whatever of depth, mystery, mask, spirit, cunning and greatness has been bestowed upon it—has it not been bestowed through suffering, through the discipline of great suffering? (2003, p. 225).

In Section 56 of *The Gay Science* (2001) entitled ‘The Desire for Suffering’ (p. 64), Nietzsche believed that people must yearn for suffering as it serves as a catalyst for action and the performance of deeds. This universe wants unhappiness, rather than happiness, to become externally apparent, and it is already hard at work converting unhappiness into a monster that it might later engage in a monster fight.

Humans must put up with "the terrible destructions of world history and nature's cruelty" (p. 7). Nietzsche's subsequent works presented similar notions. In *Beyond Good and Evil*, he described nature as "boundlessly indifferent, without purpose or consideration, without pity or justice" (p. 9), and ridiculed people who aspire to "abolish suffering", for "there is no more insane 'if possible'" (p. 225). In *The Genealogy of Morals*, Nietzsche further asserted:

Life operates essentially—that is, in terms of its basic functions—through injury, violation, exploitation, and destruction, and cannot be conceived in any other way (p. 11).

In Section 14 entitled ‘The Things People Call Love’ (p. 40), Nietzsche stated that when we observe a person suffering, we tend to take advantage of him and the situation so as to "possess" him. For instance, those who help with compassion refer to this act as "love", and such feeling is comparable to that sparked by the thought of taking on a new "possession".

Sexual love, however, is what most clearly reveals itself as a craving for new property: the lover wants unconditional and sole possession of the longed-for person; he wants a power over her soul as unconditional as his power over her body; he wants to be the only beloved, to live and to rule in the other soul as that which is supreme and most desirable (p. 40).

If one believes that doing so entails denying the entire world access to a priceless form of good, joy, and enjoyment; if one believes that the lover seeks to deprive all rivals of their resources and desires to act as the dragon protecting its golden board as the most callous and egotistical of all conquerors and exploiters; if one believes that the lover is willing to make any sacrifice, disrupt any order, or put aside any other desires since to him the world is largely apathetic, pale, and insignificant, then one is truly astounded by the notion that this wild avarice and injustice of sexual love has been as celebrated and idolised throughout time, that this love has been conceptualised as an antithesis of egoism when it is perhaps the most forthright display of egoism.

In summarizing the concept of suffering for Nietzsche, one can understand that suffering can be understood as, firstly, a necessity to have values in life because all good things come from bad things. Secondly, appreciating suffering can provide strength and bravery. Thirdly, suffering gives people a reason to change their lives. Fourthly, human existence can operate through pain and suffering. Lastly, suffering can lead to possession through sexual love.

ANALYSIS

This section shows the application of the conceptual framework of Nietzsche's concept of suffering and Khalil Gibran's *The Broken Wings*. This novel is rich with the human concepts of love, desire, and suffering. It starts with a kind of autobiography of the writer himself. He presented his first love with literary touches to show that one of the aims of literature is teaching through delight. By presenting this story, Gibran wanted to show how the suffering of life and love had changed his life forever.

From the beginning of the novel, the reader can sense the feeling of despair, pain, and loneliness as in Nietzsche's view. Starting with the allusion to the story of Adam and Eve, there is a foreshadowing of love, commitment, losing, and disappointment. Nietzsche believed that Man was born to be alone and suffer as what happened to the hero of the story who is the writer himself. Though the writer tried to present an opposite image to the first story, it still captures the same sensation of suffering:

The first Eve led Adam out of Paradise by her own will, while Selma made me enter willingly into the paradise of pure love and virtue by her sweetness and love; but what happened to the first man also happened to me, and the fiery word which chased Adam out of Paradise was like the one which frightened me by its glittering edge and forced me away from paradise of my love without having disobeyed any order or tasted the fruit of the forbidden tree (Gibran, 2018, p. 1).

One of the tools of suffering is having lost memories that haunt the mind. In addition to the atonement of love and the memory of lost happiness, the writer is haunted by recollections of being with Salma, the woman he used to love. Though time seemed to stop, but it never healed him. At the same time, these memories elucidated the meaning of love and life to him. This is a recall to Nietzsche's "All good things come from bad things" (2003, p. 2). The hero stated: "Today, after many years have passed, I have nothing left out of that beautiful dream except painful memories flapping like invisible wings around me" (p. 2). Here, suffering is necessary to enable him to better value life.

In *The Birth of Tragedy* (1999), Nietzsche considered the "sole ground of the world eternal, primal suffering" (p. 4). This means that one can understand the world and the life around it through suffering. This implicates the person who suffers to be more sensitive and more in touch with all the feelings of being human. To suffer means to be able to feel others as well as to have empathy and appreciate the smallest measurements of future happiness:

I want you to love me as a poet loves his sorrowful thoughts. I want you to remember me as a traveller remembers a calm pool in which his image was reflected as he drank its water. I want you to remember me as a mother remember her child that died before it saw the light, and I want you to remember me as a merciful king remembers a prisoner who died before his pardon reached him (p. 27).

In *The Gay Science* (2001), Nietzsche believed that suffering in life is the purpose of living. Suffering can lead to deeds; it pushes the person to be productive. Through suffering, the person can accomplish his

existence. It is an irony that people cannot be happy without feeling or experiencing unhappiness. In one scene, the hero of the story tried to show the result of suffering, i.e., the result of losing the love of his life. He glorified the pain of suffering and assured his beloved that through the pain and suffering he will live. The purpose of his life is to sing through pain because pain is his friend and companion forever:

"Tomorrow, destiny will put you in the midst of a peaceful family, but it will send me into the world of struggle and warfare. You will be in the home of a person whom chance has made most fortunate through your beauty and virtue, while I shall be living a life of suffering and fear. You will enter the gate of life, while I shall enter the gate of death. You will be received hospitably, while I shall exist in solitude, but I shall erect a statue of love and worship it in the valley of death. Suffering of love will be my sole comforter, and I shall drink love like wine and wear it like garment. At dawn, Love will wake me from slumber and take me to the distant field, and at noon will lead me to the shadows of trees, where I will find shelter with the birds from the heat of the sun" (p. 28).

In supporting Nietzsche's interpretation of suffering in fulfilling human existence, Gibran stated that the pain and sorrow of lost love makes him feel that he is actually living and that he really exists. Man after all cannot feel life without suffering. In this case, Man should find a way to not only deal with pain, but also celebrate it: "Those whom love has not given wings cannot fly the cloud of appearances to see the magic world in which Selma's spirit and mine existed together in that sorrowfully happy hour" (p. 28). This idea is repeated extensively in the novel. The writer emphasized the mixture of sorrow and happiness and how those two terms actually complete each other. In short, one cannot understand and appreciate happiness without first experiencing sadness and vice versa: "The sorrowful spirit finds relaxation in solitude. It abhors people, as a wounded deer deserts the herd and lives in a cave until it is healed or dead" (p. 34).

Psychologically speaking, people may try to interpret suffering as a sign of strength and bravery because this is easier than facing the reality that they should suffer and be contained in suffering. Gibran in his novel tried to find strength in the most miserable moments of his life: "Let us be as strong towers before the tempest. Let us stand like brave soldiers before the enemy and face his weapons. If we are killed, we shall die as martyrs; and if we win, we shall live as heroes. Braving obstacles and hardships is nobler than retreat to tranquility" (p. 35). According to psychology, this may be a self-preservation mechanism. The non-conscious human mind protects itself from the sudden realization of life that is built on pain. The human mind tries to convince itself that everything will be fine, or at least not as bad as it seems. This is probably why Nietzsche and Gibran see strength and bravery in the middle of suffering: "Let us walk this rough path firmly, with our eyes toward the sun so that we may not see the skulls and serpents among the rocks and thorns. If fear should stop us in middle of the road, we would hear only ridicule from the voices of the night"

(p. 35). One of the tools of mind deception is having pride and dignity in the face of suffering. In order to handle pain, people often resort to pride. This has become a common way of dealing with sorrow because pain is a feeling people cannot withstand. Pain probably extends beyond the sensitive nature of people. This is why for centuries, people had sought different psychological techniques to deal with pain. Philosophers such as Nietzsche presented a way of dealing with suffering, i.e., via the perception that strength and bravery are attained through suffering.

Nietzsche presented death as rest and a noble end in the journey of pain that is life. He often justified the negatives in life as positives. This may be seen as strength or the ability of the human mind to think outside of the box. Or that suffering will lead to nobility and dignity. Along with the celebration of death, Gibran presented death as rest and a good end for pain. He presented death as hope, joy, and a happiness. Farris Effandi, the father of the heroine, asked his daughter to help him rest and provide him with a kiss of hope for the afterlife:

I have broken the bars of this cage; let me fly and do not stop me, for your mother is calling me. The sky is clear and the sea is calm and the boat is ready to sail; do not delay its voyage. Let my body rest with those who are resting; let my dream end and my soul awaken with the dawn; let your soul embrace mine and give me the kiss of hope; let no drops of sorrow or bitterness fall upon my body lest the flowers and grass refuse their nourishment (p. 39).

Nietzsche claims that life can be lived really through injury, pain, abuse, and destruction. This means the true meaning of having lived fully is through the bad moments because through these unfortunate events one can grow mentally and emotionally. At the same time these terrible events will help the person of knowing the true nature of evil and cannot be deceived by other people or fate as Gibran says: " I said, "He who has not been bitten by the serpents of light and snapped at by the wolves of darkness will always be deceived by the days and nights" (p.46).

In another scene in the novel where the expression of love reflects its type, the concept of suffering can be derived from the idea of love possession as described by Nietzsche. In the novel, Salma and her husband experience this kind of suffering. Her husband tries to possess her through physical love which causes her suffering: "Limited love asks for possession of the beloved, but the unlimited asks only for itself. Love that comes between the naiveté and awakening of youth satisfies itself with possessing, and grows with embraces" (p. 48).

To summarize the analysis, the reader can now have a full understanding of why the novella reflects Nietzsche's philosophy of suffering. It is the suffering of the hero and heroine that led to the immortalization

of this novella. Perhaps, this is the case of all good literary works which opens them up for different interpretations throughout history. This novella can be read in another philosopher's perception or under another theory. The young Gibran and his Salma approved Nietzsche's ideas of suffering. It is through their pain that they found themselves and the meaning of their existence. It is through their suffering that they were brave enough to fall in love and fight for their lives and happiness. The characters knew what pain and suffering truly mean, and at the same time, they were able to soar with their love through their broken wings.

CONCLUSION

Any simple or professional reader will notice the pain and suffering of the characters in Gibran's work *The Broken Wings*. The hero suffers right from the beginning up to the death of Salma and her child. Maybe it is the intention of the writer to present such detailed and passionate way of life to enable the reader to grasp the true meaning of suffering. It is common knowledge in the literary field that pain and broken-heartedness can create marvelous literary works. It is perhaps the writer's suffering in life that led him to present this novella. Gibran's lost love and romantic memories enabled him to understand Nietzsche's belief about suffering. For example, imagine that Gibran did not suffer and that he was united with his first love, and that Nietzsche did not present these profound and sophisticated meanings about life. Will the readers still be lucky enough to enjoy such work? Will philosophers like Nietzsche still be able to present their philosophies about life, love, and death? Will we still experience the same effect as we do now? Will we still sense this delicate sensation of love between a man and a woman? If our hearts didn't ache by the end of the book, would we still appreciate Nietzsche's words of suffering and its importance in knowing the real meaning of life? These questions can be answered easily from one agreed upon point of view: that Life is Suffering.

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