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Ministry of Higher Education  
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University of Samarra  
College of education*



# **SURRA MAN RA'A**

Scientific Refereed Journal

Issued by  
college of Education  
**University of Samarra**

*Vol. 16./No. 63. 15th Year.  
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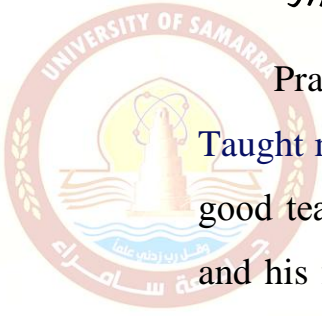
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*In the Name of God The Most Gracious, The Merciful*



Praise to Allah, Lord of the Worlds (Who taught by the pen \* Taught man that which he knew not). And prayers and peace be upon the good teacher of the people, may God's prayers and peace be upon him, and his family, companions and those who followed them until the Day of Judgment.

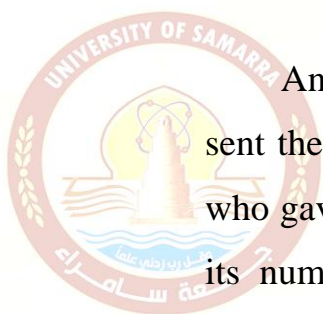
Scientific research is one of the most important means for the advancement and development of nations, and because of our belief in this aspect, the journal "Surra man Ra'a" seeks to preserve the sobriety and quality of scientific research. Importance in the renaissance of the nation and its progress, so the members of the Editorial Board worked hard on receiving and reviewing researches, from inside and outside the country, as the contents of this number came from the Maghreb and its Levant, to represent a distinguished number in this time.

I felt elated and pleased when this issue was accomplished, and today I am happy to write this introduction to the third issue of our wonderful journal, which includes a distinguished collection of researches in various human sciences, and I hope to maintain its scientific sobriety in disseminating scientific research, and we seek to obtain a global impact factor for the journal.

I would like to extend my congratulations and sincere thanks to the members of the Editorial Board, headed by the Chairman of the Editorial Board, Dr. Dalal Hashem Karim, and her diligent team in accomplishing this exceptional number. hard to accomplish and put it in the hands of scholars and researchers.

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And I thank all the researchers who put their trust in this journal and sent their researches to publish it in this issue, and I also thank all those who gave support in its various forms, such as promoting the journal and its numbers, , we ask God Almighty that this work be pure for his honorable face and to facilitate us to continue this work, he is the conciliator and he is the one appointed.

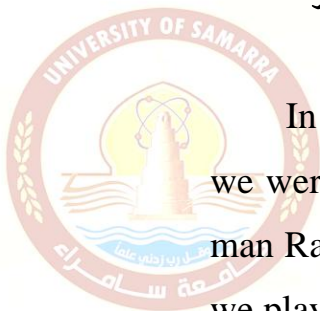
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*In the Name of God, the Most Gracious, the Merciful*



In spite of the current circumstances that stopped the areas of life, we were able, with unremitting efforts, to continue working in the Surra man Ra'a journal. This is because we are all aware that the scientific role we play cannot be stopped as the various fields of life have been stopped, so we have continued to work and have endeavored to publish a new issue of our journal to leave a clear scientific imprint in the scientific edifice that the University of Samarra was elected represented by the Surra man Ra'a journal believing in our commitment to the Almighty's saying, (And say, "Do [as you will], for Allah will see your deeds, and [so, will] His Messenger and the believers.) God is truthful.

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# WOMEN PACIFIST VOICES: THE ANTI- WAR FICTION OF ELIZABETH BOWEN AND DAPHNE DU MAURIER

.....

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## *ABSTRACT*

Warfare phobia has often been dealt with in literature, depicting the realistic view towards violence in wartimes, and trying to help the public discard the romantic illusion about heroism on the battlefield. During the twentieth century, writers who experienced the disastrous consequences of the Two World Wars, like the poets of World War I, Edith Sitwell, Virginia Woolf, Ernest Hemingway, and Stephen Crane, denounced the false propaganda and romantic mottos of the war as a sacred and heroic mission. Similarly, Daphne du Maurier and Elizabeth Bowen endeavour to condemn the war and its negative consequences in their fiction, aiming at enhancing social and political awareness among their readers. This study deals with two anti-war stories: Bowen's "The Demon Lover" and du Maurier's "The Birds" and focuses on their pacifist tendencies and the human messages they intend to deliver in these works.

**Key Words:** Maurier, Bowen, Cold War, Blitz, Birds, Demon Lover

Elizabeth Bowen and Daphne de Maurier were among the distinctive voices who devoted some of their fiction to denounce the war and its catastrophic effects on the life of people. As woman writers, they do not only focus on feminist issues and the problems women suffer from in a patriarchal community, but they also have the political consciousness that many other contemporary writers, both men and women, have explored in their writings. Their stories, particularly “The Demon Lover” and “The Birds” depict horrible scenes and people entrapped in difficult situations during significant historical periods, namely the Two World Wars and the Cold War. Both authors use gothic elements to portray the horror that resulted from these international combats.

Elizabeth Bowen’s “The Demon Lover” (1945) reveals the calamitous consequences of the war on the life of the English people. In writing the story, she depended on her own experience in wartimes. Bowen nursed wounded and shell-shocked World War I soldiers in a hospital in 1916. Years later, during World War II, she worked in London as a supporter of civilians (Lassner 21). She knew the kind of horror the English people suffered from during the Blitzkrieg (the German Luftwaffe bombardment of London). In “The Demon Lover,” Bowen does not focus on the portrayal of scenes of battlefield carnage as many other war writers do. She, instead, depicts “what she calls ‘war climate’, an unsettled, often ghostly atmosphere that permeates all facets of everyday life in a war capital” (Davis 30). Her characters are not only soldiers who fall prey to the violence of the war, but also innocent civilians who are “dead-in-life, walking dead, survivors” (Mayrer 34).

The English had not recovered from the wounding memories of World War I, when they experienced the horrific violence of the Blitz. Because of its effects on the mentality of Bowen’s protagonist, Mrs.





Kathleen Drover, she is no longer able to draw a line between the past and the present. Her confusion is triggered by phobia and traumatic memories of her lost fiancé, reported “missing, presumed killed” (“The Demon Lover” 746) in action during the Great War.

Mrs. Drover escapes the Blitz and settles with her family in the countryside. She struggles to maintain her normal life, taking care of her family and their safety. When the story opens, she returns to her abandoned home in London to take some belongings. She notices that the street is deserted and her neighbours have all sought safety elsewhere. She is preoccupied by a sense of strangeness and alienation, seeing the destruction caused by the war. Moreover, the place is only inhabited by animals, with no humans to ease her anxiety and fears:

Against the next batch of clouds, already piling up ink-dark, broken chimneys and parapets stood out. In her once familiar street, as in any unused channel, an unfamiliar queerness had silted up: a cat wove itself in and out of railings, but no human eye watched Mrs. Drover’s return ... the door ... had warped ... [and] Dead air came out to meet her as she went in. (“The Demon Lover” 743)

The cracks on the walls, “left by the last bombing,” that the protagonist observes testify to the disastrous outcomes of the bombardment. The fragile structure of the house runs line in line with Mrs. Drover’s disintegrated psyche. She is amazed when finding a letter addressed to her, because the house has been abandoned and the mail is supposed to be sent to her new resort in the countryside.

The readers become dubious and they cannot discern whether the letter is from the ghost of Mrs. Drover’s nameless long-dead fiancé, the

demon lover of the title, or it is the result of her hallucinations and neurotic mental state. Mrs. Drover's inability to distinguish between reality and illusion is obvious when she dashes upstairs, checking her image in the mirror and trying to make a sense of order in this chaotic situation. In spite of the fact that her "most normal expression was one of controlled worry," ("The Demon Lover" 745) she is satisfied to see a reflection of a steadfast figure, a sign of stoicism and courage in the face of hardships. However, she is also obliged to subject herself to food rationing due to food shortages in wartime, and she panics as she sees her thin figure in the mirror.

As Mrs. Drover starts to read the letter, it starts to rain. This short-lived moment of peace in this critical time is followed by Mrs. Drover's increasing anxiety and her intensified sense of confusion. The letter reminds her of the anniversary of her relation with her dead lover, who tells her "that nothing has changed" ("The Demon Lover" 744) since their last meeting, and suggests a new meeting. Mrs. Drover is frightened to find that the meeting is to take place this evening. While packing the things she needs in a "rapid, fumbling-decisive way," ("The Demon Lover" 747) she thinks of her meetings with her dead soldier-lover. She cannot remember his face which, as Amy Bell elaborates, epitomises "the perfect metaphor for Londoners' wartime fears," and "represents something unacknowledged, unknown, lurking like a fog in everyday landscapes turned strange by war" (175). She contemplates the past and her last meeting with him in 1916 before he went to the war, when he promised to be back soon after the end of his military mission. Her sense of trauma and loneliness following his death is still fresh in her memory, though twenty five years passed.

Kathleen Drover often has the feelings of being "watched" by someone, and cannot free herself from the powerful control of her deceased





betrothed. He assures her, in the letter, that he is conscious of her whereabouts, that now she lives outside London. The protagonist's sense of loss and entrapment is summed up in the lover's demand to keep her promise: "The years have gone by at once slowly and fast. ... I shall rely on you to keep your promise" ("The Demon Lover" 744).

Mrs. Drover's nervous intensity escalates as she hears a strange sound downstairs. She tries to get out of the house and hire a taxi from the nearby taxi station, before the clock strikes seven, which is the time of the apprehensive meeting with her fiancé. When she gets into a taxi, she screams as her eyes meet the driver's eyes, who drives the car, "accelerating without mercy" ("The Demon Lover" 749). The open, enigmatic ending of the story suggests different interpretations. The story might be a ghost tale and the taxi driver is, thus, Mrs. Drover's lost lover who arrives punctually on the time of his promised date in the letter. It can also be a reflection of Mrs. Drover's mental disorder, caused by the war, as critic Douglas A. Hughes argues: "'The Demon Lover' is a masterful dramatization of acute psychological delusion, of the culmination of paranoia in a time of war" (411). In any case, the story is a warning against the war and its outcomes, since the protagonist is a victim of the two World Wars, with a sense of loss and psychological breakdown. Daniel V. Fraustino attempts to refute Hughes's psychological analysis of the story by presenting a logical justification of the soldier lover's return and his letter to Mrs. Drover. He views the story as a "murder mystery of high drama" and the lover as "a sadist of the most deranged kind ... a psychopath" (486-7), seeking revenge for the protagonist's desertion and marriage. Yet, the lack of sufficient material to support his views leads Fraustino to accept the fact that "the ghost story interpretation will always remain a popular and viable one" (487).

Mrs. Drover's crisis of identity and her endeavour to keep her grip on reality tight crumbles at the end because of the omnipresent harrowing memories of loss and guilt, all triggered by the wars. She is now married and her fears of the meeting may be the product of her sense of guilt over her inability to live lonely, following her fiancé's death. Her subsequent marriage and family responsibilities conspicuously do not rid Bowen's protagonist of the posttraumatic stress syndrome—the outcome of her first fiancé's tragic memory. The menace of his ominous ghostly return still haunts her imagination, as Robert L. Calder notes:

The ghostly threat, rather than having any external reality, is a product of the disturbed mental state of the protagonist, Mrs. Kathleen Drover. Her guilt over her fiancé's disappearance and presumed death in the First World War, buried by years of conventional marriage, has been reawakened by another war, and she hallucinates his vengeful return. (91)

Thus, her life has been disrupted by the war and she is haunted by the repressed memory of the vengeful ghost of her lover, with his impending arrival to punish her for what he might perceive as infidelity. Her mental breakdown climaxes when she screams, seeing a face she fears, and maybe remembering his last words, before his departure: "I shall be with you ... sooner or later. You won't forget that. You need do nothing but wait" ("The Demon Lover" 746).

The heavy tragic past haunts still in the present. Kathleen feels entangled by the two World Wars, which left a deep scar in her fragile psyche. Bowen's anachronism and her juxtaposition of these two historical events—the two World Wars—reflect her implied criticism of violence and the politicians' inability to learn the lesson from history. As Thomas S.





Davis opines: “At the formal, even allegorical level, Bowen’s story breaks then reassemble the continuum of time and history. The past returns to make sense of the present, or, at the very least, to explain Mrs. Drover’s otherwise cryptic moment of shock” (34-35). The innocent civilians are burdened with responsibilities beyond their own control, putting them under different kinds of pressure—mental problems, death, and annihilation.

In “The Birds” (1952) Daphne du Maurier allegorically explores the phobia that overwhelmed Europe and America with the onset of the Cold War and the threat of global devastation because of the frenzy in producing mass destruction weapons by the world’s superpowers. Maurier’s anti-war views are very explicit in her letters as well as in her writing. In one notable instance, she told a friend about the inhumanity and futility of the war: “What carnage there is going to be ... and what will have been achieved? Nothing” (Cited in Forster 184).

The eerie atmosphere of the story with birds, unconventionally attacking humans is Maurier’s veiled criticism of the Cold War era. Maurier portrays a dystopian, warlike world in which “birds become both agent and symbol of apocalyptic disaster” and “in which civilians are not much safer than soldiers” (Bellanca 26-27). The story uncovers the consequences of this horrid situation on the life of a family, caught up in this macabre situation, and their fight for survival in the face of the frantic onslaught of the vicious birds. Maurier’s protagonist, Nat Hocken, who is so devoted to his family of four members, including the two parents, a son and a daughter, is a former war veteran who survives a fatal injury in a battle during World War II. After his recovery and retirement due to a disability caused by his injury, he works on a neighbouring farm to support his family. Sleeping in his cosy bedroom, Nat awakes with a start by the

sound of tapping on his window. When he opens the window to see what is wrong, he is attacked by a berserk bird which injures him before he is able to fight it out of the window: “He could feel the blood on his hands, his wrists, his neck. Each stab of a swooping beak tore his flesh” (“The Birds” 16). Subsequent assaults on Nat’s house by hordes of birds ensue, and the family panic under pressure and hysteria, calmed down by the father, who is able to confront the birds. He boards up the windows and the doors, keeps the family together during these hard times, and visits the house of his employer, Mr. Trigg, warning him against the danger. The claustrophobia multiplies each time the swarming birds attack the Hockens. These recurrent attacks are preceded by a sudden change in weather which becomes bitter cold—an implied reference to the effects of nuclear weapons: “Black winter had descended in a single night” (“The Birds” 5).

Nat strives to protect his children and to ease the tension that this terrible atmosphere brings home. He comforts his family with the justification that the bizarre behaviour of the birds is normal and the birds try to force themselves inside the house in search for a warmer place, unable to endure the bitter weather outside. The morning following the savage attack of the birds, Nat behaves normally. He removes the dead animals from the house. He tries to make sure “that all was well” in the house and the surroundings, sending the children to school, minding his business as usual, and keeping an eye on the birds who are growing more strange and aggressive.

The gulls are growing in number near the sea shore, insistent to launch new attacks on the nearby houses. The wireless radio broadcasts the news that the birds attack the people all over the country, and announces national emergency. During the intervals of the attacks, Nat checks on the fortifications of the house and reinforces the barricades. He also visits on





the neighbouring farm in search of supplies and to enquire about the safety of his friends and neighbours. To his dismay, he sees no smoke coming out of the chimneys of the houses, and he finds that the Triggs have been killed by the birds. Nobody comes to their rescue, but they do not lose faith in their survival, despite the open conclusion of the story with the family, huddling inside the house and listening to the “tearing sound of splintering wood” (“The Birds” 30).

Mr. Trigg does not take Nat’s warning of the forthcoming danger seriously. He and his wife treat “the whole business as he would an elaborate joke” (“The Birds” 10). He rationally ascribes Nat’s story about the restless birds to the change in season, and the “unnatural” and “queer” approach of the cold winter weather. Perhaps, this is what makes him and his family victims of the monstrous birds.

Nat’s war experience, though left him partly disabled, provides him with knowledge and courage that make him react properly under stress. He does not succumb to the war ordeal; instead, he makes use of his experience to take care of his family. His emotional support of his family and reassurance of their survival are proofs of his strength. Nat even feels responsible for the survival of his neighbours and their children, and he blames himself when realising the death of his neighbours’ children during the attacks and regrets his carelessness not to bring them home to protect them.

The birds relentless raids also echo the psychological tension the British citizens experienced during the Blitz. In addition, the birds’ smashing themselves against the boarded windows is reminiscent of the Japanese kamikaze fighters and their suicidal attacks during World War II: “There were dead birds everywhere. Under the windows, against the walls.

These were the suicides, the divers, the ones with broken necks. Wherever he looked he saw dead birds” (“The Birds” 21). The atrocious sounds of planes crushing away increase the family’s anxiety and their helplessness. Nature is abused as the powerful countries compete to dominate the world and the new experiments and the production of advanced weapons. These and many other reasons change the natural order of the world so much that even creatures—symbolic of beauty and peace become monstrous and aggressive.

Maurier presents direct references to the war and the international coalitions as Nat’s wife expresses her wishes that Britain’s allies will come to rescue them from the imminent carnage: “Won’t America do something? They’ve always been our allies, haven’t they? Surely America will do something?” (“The Birds” 30). Another explicit reference to the Cold War in this allegorical story is when a farmer informs Nat that “They’re saying in town the Russians have done it. The Russians have poisoned the birds” (“The Birds” 15). Richard Kelly sees in the Hocken family “a microcosm of an apparent world-wide disaster, and the conclusion of the story clearly suggests that the birds will destroy all the people on earth” (125). Similarly, Gina Wisker views the end of the story as pessimistic and devoid of any sign of hope:

The terror lives on beyond the story. Radio news breakdown is a sign of the birds’ successful takeover, and the end of the world as we know it. Daphne du Maurier refuses to restore order and normality. (26)

This, no doubt, represents the author’s commentary on the futility of these international hostilities and the horror the innocent civilians are susceptible to due to the violence and destruction that ensue. Through the use of





different styles, like the Gothic tradition, horror, and anachronism, Bowen and du Maurier reveal the atrocities of war. Their stories represent their outcry against war and their endeavour to disseminate peace.

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# بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

على الرغم من الظروف الراهنة التي أوقفت مجالات الحياة ، إلا أننا استطعنا وبجهود  
حثيثة أن نواصل العمل في مجلة سر من رأى ؛ وذلك لأننا كلنا دراية أن ما نقوم به من دور  
علمي لا يمكن أن نوقفه كما أوقفت مجالات الحياة المختلفة ، لذا واصلنا العمل وسعينا كل  
السعي لكي نصدر عدداً جديداً من مجلتنا لنترك بصمة علمية واضحة المعالم في الصرح  
العلمي الذي انتخبته جامعة سامراء متمثلاً بمجلة سر من رأى ، وإيادنا منا ملتزمين بقوله  
تعالى ﴿ وَكُلُّ أَعْمَلُوا فَسَيَرَى اللَّهُ عَمَلَكُمْ وَرَسُولُهُ وَالْمُؤْمِنُونَ ﴾ صدق الله العظيم.

أ.د. دلال هاشم كريم

رئيس التحرير

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# بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

## كلمة العدد

الحمد لله رب العالمين ﴿الَّذِي عَلَّمَ بِالْقَلَمِ﴾ ﴿عَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَمْ﴾ والصلاة والسلام على معلم الناس الخير صلوات ربي وسلامه عليه، وعلى آله وأصحابه ومن تبعهم إلى يوم الدين، أما بعد:

فإنَّ البحث العلمي من أهم وسائل نهوض الأمم وتقدمها، وإيماناً منا بهذا الجانب تسعى مجلة (سُرَى مَنْ رَأَى) على المحافظة على رصانة البحث العلمي وجودته، وفي ظل هذه الظروف التي اجتاحت العالم من فايروس كورونا وتبعاته، أئبنا إلا مواصلة حركة البحث العلمي لما لها من أهمية في نهضة الأمة ورقبها، فاجتهد أعضاء هيئة التحرير في استقبال البحوث وإرسالها للمحكمين، من داخل البلاد وخارجه، فمحتوياته هذا العدد أتت من المغرب العربي ومشرقه، لتمثل عدداً متميزاً في هذا الظرف.

وقد شعرت بالغبطة والسرور حين أنجز هذا العدد، ويسعدني اليوم كتابة هذا التقديم للعدد الثالث والستين من مجلتنا الغراء، وهو يضم مجموعة متميزة من البحوث والنصوص المحقق في مختلف العلوم الإنسانية، وآمل أن يستمر صدورها، وأن تحافظ على رصانتها العلمية في نشر البحوث العلمية، ونحن نسعى للحصول على معامل تأثر عالمي للمجلة.

أود أن أتقدم بالتهنئة والشكر الجزيل لأعضاء هيئة التحرير وعلى رأسهم رئيس هيئة التحرير الدكتورة الفاضلة دلال هاشم كريم، وفريقها المثابر في إنجاز هذا العدد الاستثنائي، فقد بذلوا جهداً كبيراً في إصدار هذا العدد، وأن هذا العدد لم يكن ليرى النور لولا حرص أعضاء هيئة التحرير وعملهم الدؤوب على إنجازه ووضع بين أيادي الدارسين والباحثين.

وأشكر كلَّ الباحثين الذين وضعوا ثقتهم في هذه المجلة وأرسلوا بحوثهم لنشرها في هذا العدد، وأشكر كذلك كل من قدم دعماً بأشكاله المختلفة، كالترجيع للمجلة وأعدادها، أو من شد على أيدينا بالكلمة الطيبة فحفزنا على الاستمرار دون كلل، نسأل الله تعالى أن يكون عملنا هذا خالصاً لوجهه الكريم وأن ييسر لنا الاستمرار في عملنا هذا، فهو الموفق وهو المعين.

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الْمَجَلَّةُ الدُّعْوَى  
إِلَى مَنَاصِلِ السَّيِّئَاتِ

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## الاشتراك في المجلة



تدفع المؤسسات الحكومية والجامعات ومراكز البحث بدل اشتراك قدره (٢٥٠.٠٠) دينار داخل القطر للعدد الواحد وتخاطب سكرتارية المجلة على العنوان المدرج في أدناه لغرض الاشتراك أو التبادل.

المراسلات

أ.د. دلال هاشم كريم

رئيس هيئة تحرير مجلة سر من رأى

جمهورية العراق / سامراء

ص.ب/١٦٥

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## الأسس الطباعية للبحث

❖ يطبع البحث على الآلة الحاسبة، وعلى ورق حجم (A4) وبوجه واحد.

❖ لا يتجاوز عدد صفحاته (٢٠) صفحة بما فيها: البيانات، والخرائط، والمصورات، وإذا زاد البحث على ذلك يتحمل الباحث دفع مبلغ (٢٠٠٠) دينار عن كل صفحة إضافية، على أن تقدم النسخ الأصلية الخاصة بالأشكال والخرائط على ورق (تريست)، وبواسطة برنامج (Microsoft Word).

❖ بعد الأخذ بملحوظات المقيّمين يرفق قرص (CD) مع البحث المصحح.

❖ تكون الطباعة بحرف (Simplified Arabic)، وبحجم (١٤).

❖ تكتب الهوامش في آخر البحث بنفس خط المتن، وبحجم (١٢)، على أن تذكر معلومات المصدر كاملة عند وروده أول مرة، لتغني عن كتابة قائمة للمصادر.

❖ يقسم البحث على مقدمة وعناوين مناسبة تدل عليه، لتغني عن قائمة المحتويات.

❖ لا تلزم المجلة بإعادة البحث إلى صاحبه، إذا اعترض على نشره الخبراء، ويكتفى بالاعتذار.

❖ منهج البحث العلمي والتوثيق من سمات المجلة المحكمة.

❖ يدفع إلى المجلة مبلغ (٨٠٠٠) ثمانين ألف دينار بدل نشر، بالنسبة إلى الباحثين داخل العراق.

❖ يمنح الباحث نسخة مستلة من بحثه بعد نشره.

❖ تعنون المراسلات باسم (رئيس التحرير) او مدير التحرير.

❖ إذا كان البحث يحتوي على آيات قرآنية، يكون نمط الآيات وفق برنامج مصحف المدينة ولا يتم نشر البحث خلاف ذلك.

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## تعليمات النشر في مجلة (سر من رأى)



ترحب مجلة (سر من رأى) العلمية المحكمة بإسهام الباحثين في القطر وسواه من الأقطار، فتخطو بهم ومعهم خطوات واثقة نحو مستقبل مشرق في نواحي الحياة، وفيما يأتي بعض ضوابط النشر فيها:

### الأسس الفنية والتنظيمية

- ❖ تستقبل المجلة البحوث العلمية في مجالات العلوم الانسانية كافة.
- ❖ تقوم هيئة التحرير بالبحوث علميًا مع خبراء مشهود لهم بالكفاية العلمية في اختصاصهم الدقيق.
- ❖ ترفض المجلة نشر البحوث التي لا تطابق منهج البحث العلمي المعروف.
- ❖ يلزم الباحث بالأخذ بما يرد من ملحوظات حول بحثه، من خلال ما يحدده الخبراء المقومون.
- ❖ أن لا يكون البحث مقدمًا إلى مجلة أخرى، ولم ينشر سابقًا، وعلى الباحث أن يتعهد خطيًا بذلك.
- ❖ يشترط أن يقوم الباحث ببحثه المقدم.
- ❖ يثبت على الصفحة الأولى ما يأتي: (عنوان البحث، واسم الباحث، ولقبه العلمي، ومكان عمله، وبريده الإلكتروني، ورقم هاتفه، وكلمات مفتاحيه باللغتين العربية والانكليزية)، وفي حالة وجود أكثر من باحث تذكر أسمائهم وعناوينهم، لتسهيل عملية الاتصال بهم.
- ❖ يطبع موجزا للبحث في صفحة مستقلة، وباللغتين العربية والإنكليزية، على أن لا يزيد عن صفحة واحدة.
- ❖ يعتمد أسلوب البحث العلمي في كتابة هوامش البحث ومصادره، ويعتمد الباحث المنهج البحثي الخاص باختصاصه، وتذكر الكتب المستعملة في البحث على النحو الآتي: اسم الكتاب، واسم المؤلف، ورقم الطبعة، ومكان النشر، وجهة النشر، وسنة النشر، والجزء (إن وجد)، والصفحة. أما الدوريات فتكتب على النحو الآتي: اسم الدورية، وعددها، وتاريخ صدورها، وجهة الإصدار، والصفحة.
- ❖ لا يعد قبول النشر ملزما للمجلة بنشر البحث العلمي ضمن الاعداد إلا ما يليق بسمعتها الدولية.



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