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# **SURRA MAN RA'A**

Scientific Refereed Journal

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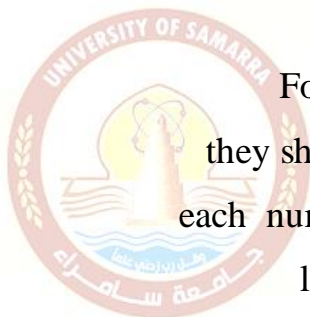
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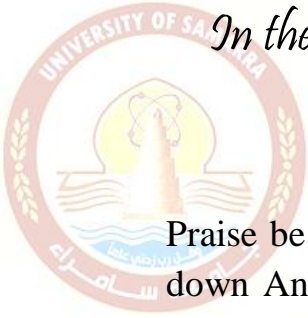
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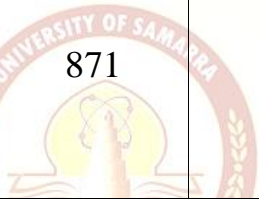


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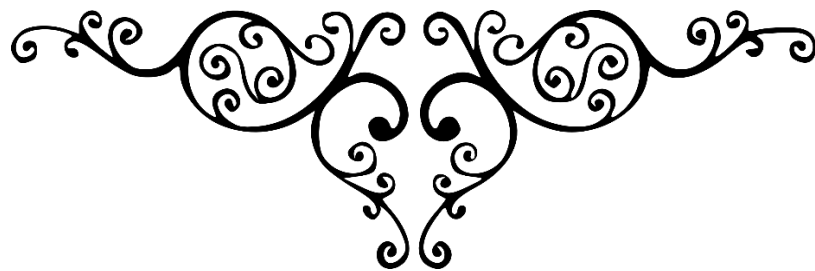


# **Elif Shafak's The Bastard of Istanbul: A Feminist Approach**

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## **Abstract**

The present paper argues that Zeliha, the heroine of the novel *The Bastard of Istanbul* represents a perfect sample of a modern woman inside the new developed society in Turkey. She strives to find herself a space in a patriarchal society and proves herself as an independent individual who has the ability and potentiality to plan, inspire, and accomplish her aims creatively. It argues also that she changes the result of that disgusted event which took place earlier in her life into a successful and prosperous project, despite all those terrible difficulties and obstacles she has faced in her life. She breaks down all that false customs and ideologies which portrayed women as fragile. She erases that tendentious and negative image which sees women as indolent, ignorant and weak. She destroys that biased perspectives which conceive woman as the 'Other' and as a commodity used just for breeding and childcare in the patriarchal society.

**Keywords:** Turkey, Rebel, Feminism, Traditions, Customs.

## رواية لقيطة اسطنبول لاييف شافاق: مقارنة نسوية

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### الملخص:

البحث الحالي يحاول ان يبرهن في أن زليخة، بطلة رواية لقيطة اسطنبول تمثل عينة مثالية لامرأة حديثة داخل المجتمع المتطورو الجديد في تركيا. تسعى زليخة جاهدة لتجد لنفسها مساحة في مجتمع ذكوري وتثبت نفسها فرداً مستقلاً لديه القدرة والإمكانات للتخطيط والإلهام وتحقيق أهدافه بشكل ابداعي. البحث يسعى الى ان يبرهن بأن زليخة غيرت نتيجة ذلك الحدث المشمئز الذي حدث في وقت سابق من حياتها إلى مشروع ناجح ومزدهر، على الرغم من كل تلك الصعوبات والعقبات الرهيبة التي واجهتها في حياتها. زليخة حطمت كل تلك العادات والأيديولوجيات الزائفة التي تصور المرأة على أنها ضعيفة. هي ايضا محت تلك الصورة المغرضة والسلبية التي ترى المرأة كسولة وجاهلة وضعيفة. زليخة ايضا فندت وجهات النظر المتحيزة التي تصور المرأة على أنها "الآخر" وكسلعة تستخدم فقط للتربية ورعاية الأطفال في المجتمع الذكوري

الكلمات المفتاحية: تركيا، التمرد، النسوية، العادات، التقاليد





## **Elif Shafak's *The Bastard of Istanbul: A Feminist Approach***

No one can ignore or deny that huge, impressive and radical transformation which has taken place in Turkey in all fields. It started from the declaration of the republic in 1923 by Ataturk, who had formed and constituted the basic rules of modern Turkey. Modernity for Ataturk is the orientation towards western civilization and technology which he regarded as the center of development, education and enlightenment. This change and shift in Turkey included also dramatic changes in society, customs, traditions and culture. One of the magnificent changes inside the Turkish society in the last century has been women's rights and equality between genders. In fact, Ataturk set one of the crucial laws concerning women's right to vote during the 1930's; it is their right to vote in the elections. Therefore, women in Turkey were first granted to vote in local elections in 1923, and in the national elections 1934. It is important to clarify that this decision did not come as a result of a feminist or humanitarian movement, but it sprang from an enlightened government, which realized that equality between genders is important and essential for modern civilized Turkey.

Elif Shafak, born 25 October 1971, is a Turkish– British novelist, essayist, public speaker and women's right activist. She writes in both Turkish and English. She has published many novels, including *The Bastard of Istanbul*, *The Forty Rules of love* and, *Three Daughters of Eve*. She is also known as a supporter of minority rights. Shafak tackled women's rights in Turkey in many of her articles. In her article “Nations don't always Learn from History” Shafak explains that women in Turkey are suffering because the Turkish society is still patriarchal.

Thus, sexual violence and domestic repression are still practiced against women. She confirms that women in Turkey are still marginalized and voiceless and gender discrimination against women is widely promulgated. Although Turkey is seen as one of the liberal countries in which women have rights according to western values, repressive and conservative ideologies and customs still play a great role in familial matters.

*The Bastard of Istanbul* narrated the story of Kazanci family in Istanbul. Men in this family died in their early forties because of hidden inborn curse. Therefore, the house is full of women: Petite Ma, the affable grandmother who is sick with Alzheimer: Grandma Gulsum, A harsh woman who has four daughters after her only son, Mustafa, who flees to America, Banu, who is a soothsayer: Feride, a mentally disturbed woman: Cevriye, a widow and a teacher of history; Zeliha, is a tattooist and rebel: she lives her life by her own will. And Asya, Zeliha's daughter, the youngest and feels like a stranger in the family. When Asya's Armenian– American cousin Armanoush visits Turkey, mysterious familial secrets which are bound with Turkey's turbulent past begin to divulge.

The present paper argues that Zeliha, the heroine of the novel *The Bastard of Istanbul* represents a perfect sample of a modern woman inside the new developed society in Turkey. She strives to find herself a space in a patriarchal society and proves herself as an independent individual who has the ability and potentiality to plan, inspire, and accomplish her aims in life. It argues also that she changes the result of that disgusted event which took place earlier in her life into a successful and prosperous project, despite all those terrible difficulties and obstacles she has faced in her life. She breaks down all that false





customs and ideologies which portrayed women as fragile as Shafak puts it: "The Golden Rule of prudence for an Istanbulite Women: when harassed on the street, never respond, since a woman who responds, let alone swears back at her harasser, shall only fire up the enthusiasm of the latter" (Shafak 5). She erases that tendentious and negative image which sees women as indolent, ignorant and weak. She destroys that biased perspectives which conceive woman as the 'Other' and as a commodity used just for breeding and childcare in the patriarchal society.

This paper adopts the feminist perspective in analyzing the literary text which challenges the representation of woman as the 'Other' and lack subjectivity as a part of their innate nature (Leich 1403). Another feminist perspective is used in this paper which proves that although men and women are essentially different because of biology, yet socially women constructed as different (1404). Added to that, the French feminist Simone de Beauvoir argues in her book *The Second Sex* that women through history have been defined systematically and negatively as the "Other". She writes, "He is the subject, he is the Absolute—she is the "Other" (16). This instigative statement is considered the cornerstone of the definition of the self for feminism. In other words, the "Other" means subordinate and submissive: a mere thing; owned and controlled by their direct opposites: the men. Women's subjectivity has been repressed and oppressed regularly by inherited cultural norms, traditions and customs. Women have been seen as the distorted image of men: inferior and passive. Thus, Shafak throughout the character of Zeliha refutes these stereotypical representations of

women and offers an alternative one which reveals women's selfhood as essential and whole.

Zeliha has a distinctive and strong character. She is free and autonomous. It seems that from the early time of her life she decided to be a responsible woman; she controls and manages her life according to her will, not governed by others. She is a rebel and doesn't follow the classical traditions and customs of her family who is conservative: "A Woman who smoked in the streets was not highly regarded in Istanbul, but who cared? Zeliha shrugged. Hadn't she already waged a war against the entire society?" (Shafak 8). In other words, she is a maverick. Her style and look in public life denotes to a crucial notion implanted in her personality: she is a secularist and modern. Her style gives the readers the impression about Zeliha, the modern woman who wears whatever she likes in anytime and without restrictions. Her clothes are exciting and draw people's attention: "There was no power on earth that could prevent Zeliha, who was taller than most women in the city, from donning miniskirts of glaring colors, tight-fitting blouses that displayed her ample breasts, satiny nylon stockings, and yes, those towering, high heels" (3-4).

Thus, these features reveal Zeliha's image as an independent woman. Her strong personality pushes her to face not only her family, but also the conservative Islamic society she lives in. She doesn't wear a veil, and parts of her body are exposed also. In addition, a part of her rebellious and naughty character can be seen in some of her behaviors inside the family. Sometimes, she utters obscene and vile expressions in her language. She also expresses her odd opinions stridently, "She was the only woman in the family who used





such foul language so unreservedly, vociferously, and knowledgeably" (Shafak 4). She smokes cigarettes, and believes strongly in befriending men: "It occurred to her to ask the man to step onto the balcony and have smoke with her" (13). In her ideology, she realizes it is a natural matter to become a friend with men, and even talk to them in public. As for her faith, she is an atheist. Atheism has a very powerful impact upon her. At the same time freedom of choice makes the readers look admirably at her character because atheism is a completely unconventional orthodoxy within Zeliha's Islamic conservative family.

She declares her war on traditions, customs and conservative society. She fights alone, but with determination, power and strong belief in what she is doing in order to liberate and emancipate herself and the Turkish women from the shackles imposed upon her by the patriarchal society. In this sense, she is a modern woman and follows the French philosopher Michael Foucault's notion of modernity. Foucault defines modernity as a decisive and pivotal reaction taken toward the present in order to defeat its restrictions (35–36). According to Zeliha, and perhaps Shafak, these limits that Zeliha sees and suffers from should be abolished and erased because they are meaningless and absurd.

Moreover, it is important to know that Zeliha strongly believes in Attaturk's ideas concerning women's freedom. One of the most important and influential means in this case is the liberation of women through their bodies, and especially their styles, fashions and costumes. The notable change in all these female domains gives the readers an obvious image about the enormous change in women's form and appearance in Turkey. In this respect, Ayşe Durakbasa and Aynur Ilyasoglu explain that, " What to wear and how to wear

clothing plus the presentation of the body within a new feminine outlook with short style hair, smart suits, décolleté night dresses, become important to mark the distinction of new women and transformations within women's sphere" (199). So, Zeliha's modern style and fashion reveal the image of modern, civilized secularist Turkey through the bodies and styles of the Turkish women. Deliberately, Zeliha proposes to mirror her new identity through her body. In other words, she wants to create a space for herself by her own body. In this sense Judith Butler argues that, "The body is not a self-identical or merely factice materiality; is a materiality that bears meaning, if nothing else, and the manner of this bearing is fundamentally dramatic. By dramatic I mean only that the body is merely matter but a continual and incessant materializing of possibilities" (521). She is not just a follower of Attaturk's strategies, but she applies the new modern developed project which constitutes the new identity of the Turkish women and gives them their right precious state inside Turkey.

Zeliha is a smart woman. The notion of modernity is seated in her ideology. She alters the result of that atrocious and abominable deed which committed by her brother Mustafa into a productive and useful project. She realizes that the incest is not an obstacle which hinders her way. In other words, Zeliha's modernist ideology by having a child represents her absolute need for mothering which is considered as an essential policy. For her personality, by being a mother, although through incest, she applies the basic rules and values of modernity, so that she needs the baby though it is illegitimate. Therefore, the abortion doesn't go ahead. Unconsciously, she wants the baby because it expresses the instinct of survival inside her. This step is a modern method to





defend and introduce herself. In this respect Shafak writes "There was absolutely no way the doctor could do anything within you screaming at the top of your voice. You did not pass out, woman, no way; first you were blathering, and then you started yelling and cursing. I've never seen anything like in fifteen years. It must have taken the morphine twice as long to take effect on you...So she is still have ...well, you do not know yet if it is a she! The receptionist said her voice-matter-of fact" (Shafak 20-21).

It is necessary for Zeliha to protect her existence as an independent entity in her society. Thus, she implements her project for a better modern future excellently. In this respect Saktanber clarifies that, " Therefore 'mothering' also appeared as a very important function for the survival of modern society. According to Yeatman's argument (1900), 'mothering' and 'primary parenting' are distinctively late modern ideas and values" (42). So, Zeliha who is the youngest member in the family, and who is only 19 years old, decides to be a mother out of wedlock, in a conservative Muslim family, in patriarchal society, and in modern Turkey. The contradictions in this case are vital and significant because they also refer to the most important characteristics of the radical transformation in Turkey. The change is enormous and impressive especially within the representation of the Turkish women and the realization of their role in forming the new modern Turkey. Saktanber comments on the role of women in modern Turkey:

Women in Turkish society have long been studied within a particular framework of social change in which transition from rural/tradition to urban/modern social structures constituted the backdrop to the social picture.

These studies saw women as part and parcel of social development and looked at their situation in respect to relatively autonomous, mutually dependent parts of the social whole such as economy, polity education and family life. (45).

Zeliha realizes that what she decides to do with this taboo is her own private affair only. She believes that women should be aware and they should conceive that their destiny must be taken upon themselves since they are free and autonomous. And this is what the existentialist philosophers call 'Resolute Decision' (Sartre 19). She perceives that although she fights alone against her society and family, she is able to change the incest into a felicitous project. She looks for something outside herself in order to be able to change the incest into free individual, who is going to strive like her for women's liberation and emancipation. She decides to keep the illicit baby, takes care of it. Therefore, she decides to educate this individual in a way that reveals her determination and insistency and enables her to fulfill and continue her schema for modernity. In this sense Jean Paul Sartre clarifies that, " We remind man that there is no law-maker other than himself, and that in his forlornness he will decide by himself; because we point out that man will fulfill himself as a man, not in turning toward himself, but in seeking outside of himself a goal which is just this liberation just this particular fulfillment" (61). In this sense Asya is the view through which Zeliha defines herself in life and symbolizes her endeavor to make rational decision despite dwelling in a patriarchal society.

There is a parallel story to Zeliha's, but from another different point of view. Spivak, the Indian post-colonial and feminist critic talks about a young revolutionist Indian woman who committed suicide in her *Critique of Postcolonial*





*Reason: Toward a History of the Vanishing Present.* At the beginning of her analysis of this sorrowful event, Spivak agrees with Bhubaneswari's relatives in perceiving that the suicide was the result of illicit relationship. Then, Spivak discovers that while the young woman was fighting for national liberation, some of her relatives were working for the new Empire, a matter which keeps her silent. So, Spivak invents a new method for retelling Bhubaneswari's story. She turns her body into a text that can be read in order to renounce that this woman's suicide is an approach, an act of resistance against the global power which prevents her from speaking. In this state, Spivak makes Bhubaneswari speak but in an influential way.

In the novel there is a parallel image to Spivak's. In fact, Zeliha can't declare that her only brother has raped her. She devises a new method for telling her tragic and painful story. She changes the result of the incest into a wonderful project. In other words, she turns the result to a human being, of blood and flesh, who is Asya. She refuses the process of submitting her to her brother's lust under the power of the patriarchal society. This is absolutely a great and bold step towards modernity in its new concepts. She doesn't think just in the present, but she thinks also in the future and seeks for a new power, a power which will not be oppressed and repressed by males. She sees in Asya a successful future. In this sense Alev Cinar states that, "In modernity the future is never to be achieved, but always sought" (24).

Zeliha copes with the problem of her rape alone. She believes that Asya's existence in her life is vital and necessary. She knows well that Asya is part and parcel of her personality, because she represents the ripe fruit of her own free

will. Asya looks like her; in this respect Zeliha is entirely existentialist. In this sense Jean Paul Sartre explains, " But in addition the situation is mine because it is the image of my free choice of myself, and everything which presents to me is mine in that this represents me and symbolizes me" (64). Thus, the equation becomes clear now: Zeliha, the atheist produces Asya, the nihilist.

Knowingly, Zeliha abrogates the role and the image of the traditional father from Asya's life. She plays the role of the distinctive mother in Asya's life: she is her mother as well as her father. She treats her as a friend. She gives her the authority to do whatever she likes to do, and to go wherever she wants without censorship and restriction. It is a unique freedom and trust which many people dream of. As for Zeliha, she doesn't even hide her love relationship from her daughter. Zeliha knows Asya's character very well and adores her," But instead she tenderly squeezed Asya's hand, as is acknowledging that her love for a man has allowed her to better comprehend her role for her daughter. 'Sweetheart' she murmured a hint of anguish creeping in her tone. But if Auntie Zeliha was planning to say something to her daughter, she was quick to beat the urge. Instead, she took out a new pack of cigarettes and offered her one" (Shafak 257). In effect, Zeliha tries to tell Asya about the incest and the fact of her birth, but she is still hesitant. Besides, there is something inside her prevents her from telling Asya the truth, so that Zeliha transformed her hesitation, shame and fear into love and energy which embrace and protect Asya from dangers around her.

In addition, Zeliha's work is impressive. She has a tattoo shop. She chooses a professional work because she believes that when a woman engages in a





professional work, she gains much confidence in herself, " Ten years ago Auntie Zeliha had opened a tattoo parlor, where she had started to develop a collection of original design" (Shafak 72). She is a self-made woman who manages her life perfectly and faces all difficulties thoughtfully and courageously. She is economically and financially independent, thus she depends on herself to earn her living. She hates vulnerability. She has the talent and can shoulder responsibilities, so that her grandmother chooses her, over her sister Banu to be the head of the family, according to Kazanci's customs, " Petit ma picked out as her successor not Auntie Banu, as everyone had rightly expected, but all-time champion agonistic Auntie Zeliha...you have got the talent. Learn the secret...You are the right person. You have the determination and spirit and fury" (Shafak 298-299).

It is important to explain that although there were certain steps that have been taken by Ataturk's government to liberate and emancipate the Turkish women, they still governed and ruled by men. The image of women in the Turkish society is divided into two categories first, the dependent women who are controlled and governed by their family. Second, the maltreated women those who receive harsh and severe treatment from men. So, women's freedom in Turkey becomes a fantasy, a dream that can be achieved in modern Turkey. Celia J. Kreslake argues that, " Freedom was illusory in a society where men divided women into two categories, and that by removing yourself from protected category of family women you had put yourself into the category of those who 'deserved' whatever men wanted to do to them" (117). As for Zeliha, she diminishes this classification of the Turkish women. She plans for her and her

daughter's out of the family's control. She turns the obstacle founded by a member of her family into useful and productive project incarnated in her daughter Asya. Thus, she breaks down the traditional image of women inside her family. In this sense Deniz A. Kandiyoti and Deniz Kandiyoti demonstrates that, "Women are vested with immense negative power because any misbehavior on their part can bring shame and dishonor to the male members of a whole community, lineage, or family. Strict external constraints are placed on women, which may range from total seclusion and veiling to severe restriction of their access to public space" (326).

Therefore, Zeliha in this sense abolishes all these patriarchal standards, barriers and repressed traditions and customs which tend to turn her passive and slothful. She is not afraid of declaring herself as the [Eraser] who cleans and purges all these oppressive and prejudiced ideas about women. She is the leader of the radical transformation who strives for women's emancipation and equality. She grasps her role profoundly, and implements it perfectly.

Shafak in her novel sees women as the center of society, since the majority of the characters in the novel are females. In this context I find that she carries similar ideas to Johann Jakob Bachofen in his book *Myth, Religion and Mother Right* (1861). In this book, the Swiss writer insists on the dominant role of women in civilization and sexual life. It is not arbitrary to see the deterministic views concerning males in Kazanci's family because death is inevitable in the forties for males in this family. In fact, the most dramatic point is that Mustafa the culprit and ruffian should die, and Zeliha the strongest and liberated female will live and enjoy her life and freedom, "What a fearful age, she hissed all of a



sudden. The age your father died, just like his father and his grandfather you must be pretty nervous now that you are forty, my brother...so close to death" (Shafak 332).

To bring this paper to a close, one can say that Zeliha is a modern woman: she deconstructs the traditional and stereotypical image of women in her society. She obliterates the notions and ideologies which see women as marginalized, inferior and subaltern. Shafak also has succeeded in depicting and telling Zeliha's internal pains and dramatic private peculiarities in a sympathetic voice. Innovatively Shafak creates a hodgepodge of Zeliha's character as rebellious, vigorous and spirited. Thus this paper concludes even terrible incidents are essential components in the process that make each of us who we are.



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## كلمة العدد

الحمد لله الذي أكرمنا بخير كتاب أنزله، وشرفنا بخير نبي أرسله، والصلاة، والسلام على سيدنا محمد وعلى آله وصحبه أجمعين.  
وبعد

تمضي مجلة سر من رأى للعلوم الإنسانية في طريقها الذي اختطته، من حيث المنهجية الرصينة التي اعتمدتها في نشرها للبحوث في مختلف التخصصات الإنسانية، وذلك ما جعلها قبلة كثير من الباحثين، والناشرين الذين يحرصون على إنجاز بحوث تحترم القراء، وعلميتهم فعلى الرغم من اتباعها ضوابط مهنية، وعلمية صارمة إلا أن البحوث الواردة إليها في ترايد كبير، ومستمر، وكادر المجلة يعاهد الأساتذة، وطلبة العلم بالسير على تطوير، ورفع معايير النشر في كل اتجاه.

والله ولي التوفيق والله ولي التوفيق

## مجلة سر من رأى

الأستاذ المساعد الدكتور

قيس علاوي خلف السامرائي

مدير التحرير

مجلة للدراسات الانسانية محكمة متخصصة

تصدر عن كلية التربية / جامعة سامراء



## الاشتراك في المجلة



تدفع المؤسسات الحكومية والجامعات ومراكز البحث بدل اشتراك قدره (٢٥٠٠٠) دينار داخل القطر للعدد الواحد وتخاطب سكرتارية المجلة على العنوان المدرج في أدناه لغرض الاشتراك أو التبادل.

المراسلات

د. قيس علاوي خلف

مدير 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.
- ❖ تعنون المراسلات باسم (رئيس التحرير) أو 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 البحوث 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، والاختصاص الدقيق للبحث، 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.

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- ❖ لا يعد قبول النشر ملزما للمجلة بنشر البحث العلمي ضمن الاعداد إلا ما يليق بسمعتها الدولية.

مجلة للدراسات الانسانية محكمة متخصصة

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