

جمهورية العراق
وزارة التعليم العالي والبحث العلمي
جامعة الأنبار



مجلة جامعة الأنبار للغات والآداب

مجلة علمية فصلية محكمة
تعنى بدراسات وأبحاث اللغات وآدابها

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المجلد (16) العدد (2) الشهر (حزيران)

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جامعة الأنبار - كلية الآداب

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العدد : (16) العدد (2) لشهر حزيران - 2024

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شروط النشر في المحلة

تهدف رئاسة تحرير المجلة وأعضاء هيئتها إلى الإرتقاء بمعامل تأثير المجلة تمهيداً لدخول قاعدة بيانات المستوعات العلمية والعالمية، وطبقاً لهذا تنشر مجلة جامعة الأنبار للغات والآداب البحوث التي تتسم بالرصانة العلمية والقيمة المعرفية، فضلاً عن سلامة اللغة ودقة التوثيق بما يوافق شروطها المدرجة في أدناه:

التسليم :

يم ارسال المراسلات جميعها بما في ذلك اشعارات قرار المحرر وطلبات المراجعة إلى هذه المجلة عبر نظام (E-JOURNL PLUES) وعبر الرابط : <https://www.aujll.uoanbar.edu.iq/> ، وتقبل البحوث وفقاً للنظام كتابة البحوث (Word و LaTeX) ، وباعتماد على نظام التوثيق العالمي APA ، ويجب كتابة النص بمسافة مزدوجة ، في عمود مزدوج باستعمال كتابة من 12 نقطة.

التحضير :

يستعمل برنامج الورد (Word software) لكتابة المقالة. من المهم أن يتم حفظ الملف بالتنسيق الأصلي لبرنامج الورد (Word software) ويجب أن يكون النص بتنسيق افقي. اجعل تنسيق النص بسيطاً قدر الإمكان. ستم إزالة معظم رموز التنسيق واستبدالها عند معالجة المقالة. وعلى وجه الخصوص ، لا تستعمل خيارات برنامج الورد لتبرير النص أو لوصل الكلمات. ومع ذلك ، يستعمل وجهاً عريضاً ومائلاً وخطوطاً منخفضة ومرتفعات وما إلى ذلك. عند إعداد الجداول ، إذا كنت تستعمل شبكة جدول ، فاستعمل شبكة واحدة فقط لكل جدول فردي وليس شبكة لكل صف. إذا لم يتم استعمال شبكة ، فاستعمل علامات الجدولة ، وليس المسافات، لمحاذاة الأعمدة. ويجب إعداد النص الإلكتروني بطريقة تشبه إلى حد بعيد المخطوطات التقليدية.

الملاحق

يجب إعطاء الصيغ والمعادلات في B ، A الخ إذا كان هناك أكثر من ملحق واحد ، فيجب تحديدها على أنها (أ 1) ، مكافئ. (أ 2) ، وما إلى ذلك ؛ في ملحق لاحق ، مكافئ. (ب 1) وهكذا. وبالمثل Eq. :الملاحق ترقياً منفصلاً بالنسبة للجداول والأشكال: الجدول أ 1- ؛ الشكل أ 1 ، الخ

معلومات صفحة العنوان الأساسية

العنوان: موجز وغني بالمعلومات. غالباً ما تستعمل العنوانات في أنظمة استرجاع المعلومات. وتجنب الاختصارات والصيغ قدر الإمكان.

أسماء المؤلفين وعناوين انتسابهم الوظيفي: يرجى الإشارة بوضوح إلى الاسم (الأسماء) المحدد واسم (أسماء) العائلة لكل مؤلف والتأكد من دقة كتابة الأسماء جميعها . ويمكنك إضافة اسمك بين قوسين في البرنامج النصي الخاص بك .

قدم عناوين انتساب المؤلفين (حيث تم العمل الفعلي) أسفل الأسماء: حدد الانتماءات جميعها بحرف مرتفع صغير مباشرة بعد اسم المؤلف وأمام العنوان المناسب. أدخل العنوان البريدي الكامل لكل جهة انتساب ، بما في ذلك اسم الدولة وعنوان البريد الإلكتروني لكل مؤلف ، إذا كان متاحاً.

المؤلف المراسل: حدد بوضوح من سيتعامل مع المراسلات في جميع مراحل التحكيم والنشر ، وأيضاً بعد النشر. تتضمن هذه المسؤولية الإجابة على أي استفسارات مستقبلية حول المنهجية والمواد. تأكد من تقديم عنوان البريد الإلكتروني وأن تفاصيل الاتصال يتم تحديثها من قبل المؤلف المقابل.

عنوان الانتساب: تستعمل الأرقام العربية العالية لمثل هذه الحواشي السفلية. مثال، اسم المؤلف¹ ، اسم المؤلف² .

المُلخَص

الملخص: الملخصات باللغتين العربية والإنجليزية تكون معلوماتها متطابقة في المعنى، عدد الكلمات في كل ملخص (150-250) كلمة. كما يجب التأكد من صياغة اللغة للملخصات بحيث تكون لغة صحيحة ودقيقة مع مراعاة علامات الترقيم الصحيحة في الفقرات؛ لأن ضعف الصياغة اللغوية للملخصات يؤثر على قبول نشر الأبحاث في الموعد المحدد لها.

تنسيق الملخص: (نوع الخط: Simplified Arabic حجم الخط: 12 ومسافة بادئة 1.5 cm ومسافة النهاية: 1.5 cm). ويجب أن يحتوي الملخص على (الأهداف، المنهجية، النتائج، الخلاصة)

الكلمات الدالة: كلمة، كلمة، كلمة. (الكلمات الدالة مفصولة بفواصل، الحد الأدنى 3 كلمات، الحد الأقصى 5 كلمات)

الكلمات الدالة (كلمات افتتاحية)
مطلوب مصطلحات أو كلمات رئيسية، بحد أقصى ثماني كلمات مفتاحية تشير إلى المحتويات الخاصة للنشر وليس إلى أساليبها يحتفظ المحرر بالحق في تغيير الكلمات الرئيسية.

طباعة أو لصق عنوان البحث باللغة العربية (تنسيق عنوان البحث - نوع الخط: Simplified Arabic حجم الخط: 14)

متن البحث:

تنسيق العنوان (اللغة العربية نوع الخط: Simplified Arabic حجم الخط: 12). (اللغة الإنجليزية نوع الخط: Times New Roman حجم الخط: 12).

تنسيق الفقرة: استعمل هذا التنسيق لطباعة الفقرات داخل العناوانات. توثيق المرجع آخر الفقرة (بالاسم الأخير للمؤلف، السنة) توثيق مرجع لغة إنجليزية (Last Name, Year). (اللغة العربية: نوع الخط: Simplified Arabic وحجم الخط: 12). (اللغة الإنجليزية نوع الخط: Times New Roman وحجم الخط: 10 ومسافة بادئة 0.5 للفقرة).

الرسوم التوضيحية

- نقاط عامة

تأكد من استعمال حروف وأحجام موحدة لعملك في الرسوم التوضيحية.

قم بتضمين الخطوط المستعملة إذا كان التطبيق يوفر هذا الخيار.

استهدف الخطوط الآتية في الرسوم التوضيحية: Arial أو Courier أو Times New Roman أو Symbol أو استعمال الخطوط التي تبدو متشابهة.

قم بترقيم الرسوم التوضيحية وفقاً لتسلسلها في النص.

استعمال اصطلاح تسمية منطقي لملفات الرسوم التوضيحية.

قدم تعليقاً على الرسوم التوضيحية بشكل منفصل.

حدد حجم الرسوم التوضيحية بالقرب من الأبعاد المطلوبة للإصدار المنشور.

أرسل كل رسم توضيحي كملف منفصل.

الصور الفوتوغرافية الملونة أو الرمادية (الألوان النصفية)، احتفظ بها بحد أدنى 300 نقطة في البوصة.

رسومات خطية نقطية (بيكسل أبيض وأسود خالص) (TIFF أو JPEG)، احتفظ بحد أدنى 1000 نقطة في البوصة. تركيبة خط

نقطي / نصف نغمة (ألوان أو تدرج رمادي) (TIFF أو JPEG)، احتفظ بحد أدنى 500 نقطة في البوصة.

الرجاء تجنب ما يأتي :

ملفات الإمداد (مثل GIF و BMP و PICT و WPG) تحتوي هذه عادةً على عدد قليل من البكسل ومجموعة محدودة من الألوان ؛

توفير الملفات منخفضة الدقة للغاية ؛

إرسال رسومات كبيرة بشكل غير متناسب مع المحتوى

- الشكل التوضيحي

تأكد من أن كل رسم توضيحي يحتوي على تعليق. والتعليقات منفصلة عن بعضها ولا تتعلق بشكل واحد فقط. يجب أن يشمل التعليق

على عنوان موجز (وليس على الشكل نفسه) ويكون وصفاً للرسم التوضيحي. احتفظ بالنص في الرسوم التوضيحية بحد أدنى ولكن

أشرح جميع الرموز والاختصارات المستعملة.

- الرسوم التوضيحية

حدد حجم الرسوم التوضيحية وفقاً لمواصفات المجلة الخاصة بعرض الأعمدة. يتم تقليل الأشكال بشكل عام إلى عرض عمود واحد

(8.8 سم) أو أصغر. أرسل كل رسم توضيحي بالحجم النهائي الذي تريد أن يظهر به في المجلة. • يجب أن يحضر كل رسم توضيحي

للاستنساخ 100٪. • تجنب تقديم الرسوم التوضيحية التي تحتوي على محاور صغيرة ذات تسميات كبيرة الحجم. • تأكد من أن

أوزان الخط ستكون 0.5 نقطة أو أكثر في الحجم النهائي المنشور. سوف تتراكم أوزان الخط التي تقل عن 0.5 نقطة بشكل سيئ.

- الجداول

يجب أن تحمل الجداول أرقاماً متتالية. الرجاء إضافة العنوانات مباشرة فوق الجداول

الاستشهاد المصادر

برنامج إدارة المراجع

استعمال ملحقات الاقتباس من أنماط المنتجات، مثل: Endnote plugin أو Mendeley

قائمة المصادر والمراجع

ملاحظة مهمة : قائمة المراجع في نهاية البحث مرتبة ترتيباً هجائياً، وإذا استعمل الباحث مصادر باللغة العربية وأخرى باللغة

الإنجليزية فيجب أن تُرفق في نهايته قائمتان بالمراجع باللغتين العربية ثم الإنجليزية وفي حال عدم توفر مراجع باللغة الإنجليزية

تترجم المراجع العربية وتضاف في نهاية البحث.

المجلة تعتمد نظام ال APA في التوثيق. دليل المؤلف يوضح آلية التوثيق في نظام ال APA (اللغة العربية: نوع الخط Simplified

Arabic حجم الخط: 10.5)

أمثلة:

الكتب:

الأسد، ن. (1955). مصادر الشعر الجاهلي. (ط1). مصر: دار المعارف.

مقالة أو فصل في كتاب:

الخلف، ع. (1998). الجفاف وأبعاده البيئية في منطقة الرياض. في منطقة الرياض دراسة تاريخية وجغرافية واجتماعية، (ص 174-278). الرياض: إمارة منطقة الرياض.

توثيق المجلة

مشاقبة، أ. (2011). الإصلاح السياسي المعنى والمفهوم. مجلة الدبلوماسية الأردنية، 2 (2)، 24-33.

ورقة علمية من مؤتمر:

مزريق، ع. (2011). دور التعليم العالي والبحث العلمي في تحقيق تنمية اقتصادية واجتماعية مستدامة. المؤتمر العربي الأول الرؤية المستقبلية للنهوض بالبحث العلمي في الوطن العربي، 2011- آذار، جامعة اليرموك، إربد.

الرسائل الجامعية:

السبتين، أ. (2014). المشكلات السلوكية السائدة لدى طفل الروضة في محافظة الكرك من وجهة نظر المعلمات، رسالة ماجستير غير منشورة، جامعة مؤتة، الأردن.

يجب كتابة المراجع بالشكل الآتية:

1. يكتب مع مؤلف واحد

تضمن (إن وجد): الاسم الأخير للمؤلفين والاسم الأول ؛ سنة النشر؛ لقب؛ طبعة (إن لم تكن الأولى) ؛ مكان النشر والناشر.

أمثلة

نيوت. ار. ١٩٨٨. اللافتاريات: دراسة استقصائية للحفظ النوعي. نيويورك. مطبعة جامعة أكسفورد.

بينك، ار. دبلو. ١٩٧١. لافقاريات المياه العذبة في الولايات المتحدة. الطبعة الثانية. نيويورك. جون ولي وسونس.

2. كتب مع مؤلفين أو أكثر

ويلستر، ار.ال. و ولفروم، ام، ال. ١٩٦٢. طرق في كيمياء الكربوهيدرات. نيويورك ولندن. الصحافة الأكاديمية.

بونابيو، اي. دوريكو، ام. و ثراولاز، جي. ١٩٩٩. ذكاء السرب: من النظم الطبيعية إلى الاصطناعية. نيويورك. مطبعة جامعة أكسفورد.

3. الكتب الإلكترونية

يجب تقديم نفس المعلومات بالنسبة للكتب المطبوعة، انظر الأمثلة أعلاه. بالنسبة للكتب التي تمت قراءتها أو تنزيلها من موقع مكتبة أو مواقع لبيع الكتب، يجب إضافة المعلومات التي تفيد بأنه كتاب إلكتروني في نهاية المرجع. مثال:

بون، ان. كي و كيو، اس. ٢٠١٢. نموذج لهيكل المعادلة. نيويورك: مطبعة جامعة أكسفورد. الكتاب الإلكتروني.

تتوفر أحياناً بعض الكتب التي انتهت صلاحية حقوق النشر الخاصة بها مجاناً على الإنترنت (وهي في الملك العام). في هذه الحالات ، يجب عليك إضافة عنوان URL الكامل (.... // http) (أو الرابط الذي قدمه الناشر وتاريخ وصولك ، تاريخ تنزيل / قراءة الكتاب.

4. فصول الكتاب

تضمنين (إن وجد): الاسم (الأسماء) الأخير والاسم (الأسماء) الأول لمؤلف (مؤلفي) فصل الكتاب. سنة النشر. عنوان فصل من الكتاب. في الاسم الأول والعائلة للمحررين والمحرر (المحررون) بين قوسين. عنوان الكتاب. الطبعة (إن لم يكن 1: ش). مكان النشر: الناشر ، أرقام صفحات الفصل.

مثال:

مرتس، جي. اي. ١٩٩٣. الكلوروكربونات وكلورو هيدروكربونات. في: كروسجويتز و هو- كرانت ام (ادس)، موسوعة التكنولوجيا الكيميائية. نيويورك. جون ولي و سونس، ٤٠-٥٠.

5. مقالات المجلات

تضمنين (إن وجد): اسم العائلة والحرف الأول من الاسم (الأسماء) الأول للمؤلف (المؤلفين). سنة النشر. عنوان المقال. اسم المجلة المجلد (العدد): أرقام صفحات المقالة. مثال:

شاشانك شارما، رافي شارما. ٢٠١٥. دراسة عن الخصائص البصرية للبلورات النانوية بالمغنيسيوم المشبع بالزنك، كثافة العمليات. علوم. جي. ٢ (١) ١٢٠-١٣٠
6. مقالات المجلات الإلكترونية

تم تضمين نفس المعلومات لمقالات المجلات (انظر المثال أعلاه) ورقم DOI. DOI

(معرف الكائن الرقمي) لتعريف كائن بشكل فريد مثل مقالة إلكترونية. أرقام دائمة ، مما يجعل من .

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داس، جي. و اجاريا، بي، سي. ٢٠٠٣. الهيدرولوجيا وتقييم جودة المياه في مدينة كوتاك ، الهند. تلوث الماء والهواء والترربة، ١٥٠: ١٦٣-١٧٥. دوى: ١٠. ١٠٢٣. ١ / ١٠٢٣. ١٠٢٦١٩٣٥١٤٨٧٥.

7. الرسائل الجامعية والأطروحات .

قم بتضمين معلومات حول الجامعة التي تخرجت منها والمسمى الوظيفي للدرجة العلمية. مثال:

علي ، س.م. ٢٠١٢. التقييم الهيدرولوجي البيئي لمنطقة بغداد. أطروحة دكتوراه. قسم الجيولوجيا، كلية العلوم، جامعة بغداد، العراق.

8. أوراق وقائع المؤتمرات والندوات

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ميشرا ار. ١٩٧٢. دراسة مقارنة لصافي الإنتاجية الأولية للغابات الجافة النفضية والمراعي في فاراناسي. ندوة حول البيئة الاستوائية مع التركيز على الإنتاج العضوي. معهد البيئة الاستوائية، جامعة جورجيا: ٢٧٨-٢٩٣.

ملاحظة مهمة : يجب ترجمة المصادر والمراجع إلى اللغة الإنكليزية .

المحتويات

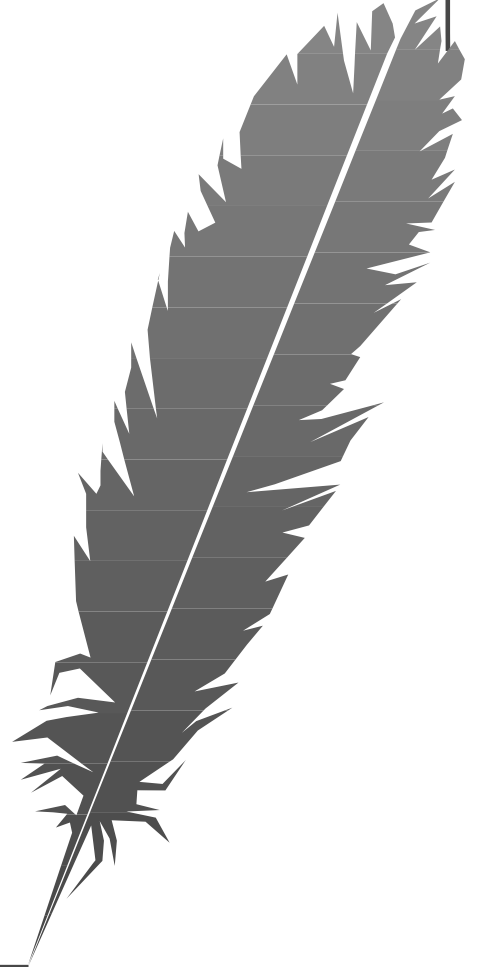
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56 - 79	ا.م.د. محمد مصلح مهدي صالح	جاگاه رویکردهای فمینیستی در ادبیات ایران و عراق و ابزار ادبیات در خدمت کارکردهای فمینیستی	5.
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Pennak , R.W.1971. Freshwater invertebrates of the United States. 2nd ed. New York. John Wiley & Sons .

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Whistler, R. L. and Wolfrom, M. L. 1962. Methods in carbohydrate chemistry (I). New York and London. Academic press.

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Mertens, J. A. 1993. Chlorocarbons and chlorhydrocarbons. In: Kroschwitz and Howe-Grant M (eds), Encyclopedia of Chemical Technology. New York: John Wiley & Sons , 40-50.

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Shashank Sharma, Ravi Sharma, 2015 . Study on th optical properties of MN doped ZnS nanocrystals, Int. Sci. J. 2 (1) 120–130.

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Das, J. and Acharya, B. C. 2003. Hydrology and assessment of lotic water quality in Cuttack City, India. Water, Air and Soil Pollution, 150:163-175. doi:10.1023/A:1026193514875

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Examples

Ali, S.M. 2012. Hydrogeological environmental assessment of Baghdad area. Ph.D. Thesis, Department of Geology, College of Science, Baghdad University, Iraq.

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Mishra R. 1972. A comparative study of net primary productivity of dry deciduous forest and grassland of Varanasi. Symposium on tropical ecology with emphasis on organic production. Institute of Tropical Ecology, University of Georgia: 278-293.

In the name of God, the most gracious, the most merciful

Editorial board word:

Knowledge is viewed as humanity's treasure, the key to culture, and the source of people's pleasure, whereas scientific research is the philosophical, intellectual, historical, and cultural onset of knowledge. Languages and literature are the mechanisms by which skills are developed via consciousness, perception, and comprehension, which help to the transference of knowledge between generations, as well as molding an individual and shaping the future. The editorial board have opted to adopt an approach of topics' diversity in all languages, to attract researchers from outside and inside Iraq. The strategy of diversity resulted in a large number of studies that underwent international and local scientific reviewing and assessment. We believe that those studies will make a significant contribution to the development of scientific intellect and the establishment of academic research methodologies for researchers. This substantial effort is the result of the editorial staff's diligent efforts to complete and publish this issue

Editor-in-Chief of the magazine



Peaceful Co-existence in Muriel Rukeyser's Poem and Denise Levertov's Making Peace.

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Department of English, College of Education, University, AlQadisiyah, Iraq

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This study shows the way "peaceful co-existence" is used in modern time, specifically, in English literature. Peaceful Co-existence, in this study, does not treat subjects of political or territorial meanings, but it clarifies an aspect of humanistic relationships. The possibility for creating peace springs from the real intentions of being peaceful and accepting the other's life. The study, then, examines the possibility of creating a world of peace and understanding through the application of the concept of Peaceful Co-existence for cross-cultural relations and for the acceptance of the "other". This meaning comes in Muriel Rukeyser's poem "Poem"(1968) and Denise Levertov's "Making Peace" (1987). These two works discuss the idea that peace is a decision chosen and made by humans all to live in a peaceful world. This notion represents the essence from which peace poetry puts its roots in modern age. At the final step, this study comes to an end with a conclusion of the meanings, points and major things mentioned in the body.

KEYWORDS: Peaceful Co-existence (definition& meaning), Muriel Rukeyser's "Poem" and Denise Levertov's " Making Peace".

التعايش السلمي في قصيدة "القصيدة" ل موريل روkeyسير و قصيدة

"صناعة السلام" ل دينيز ليفيرتوف

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المخلص :

توضح الدراسة كيفية استعمال مصطلح "التعايش السلمي" في العصر الحديث، لاسيما في الادب الانكليزي الحديث. وفي هذه الدراسة، يظهر ان مبدأ التعايش السلمي لا يشمل المعاني السياسية والاقليمية، بل يوضح جانباً من العلاقات الانسانية. ان امكانية خلق السلام تنبع من النوايا الحقيقية لاجاد السلام وتقبل حياة "الآخر". فالدراسة تختبر امكانية خلق عالماً من السلام والتفاهم من خلال تطبيق مبدأ التعايش السلمي وضرورته في ايجاد فرص لتحقيق التواصل بين الثقافات وفكرة تقبل الآخر. يأتي هذا المعنى في قصيدة موريل روkeyسير "قصيدة" (1968) و دينيز ليفيرتوف "صناعة السلام" (1987) فكلا العملين يناقشان فكرة السلام على انه قرار يختاره الانسان ويصنعه ليعيش في عالم سلمي. وهذه الفكرة تمثل الجوهر الذي من خلاله يضع شعر السلام جذوره في العصر الحديث. في المرحلة او الخطوة الاخيرة من البحث تأتي الخلاصة حيث يبرز فيها المعاني، النقاط، والافكار المهمة او الرئيسية التي استند اليها البحث.

الكلمات الافتتاحية: التعايش السلمي (تعريف و معنى)، قصيدة "قصيدة" ل ورييل روkeyسير، "صناعة

السلام" ل دينيز ليفيرتوف.

Section One: Introduction

Peaceful Co-existence: Definition & Meaning

The term “Peaceful Co-existence” is a new idea in Modern heritage. This term, however, should be distinguished from the traditional “Peace” which is directly applied to nations living close to each other without wars. The concept of peaceful co-existence could be defined as the peaceful accepting of other cultures’ traditions, beliefs, rights and styles of living. This meaning, eventually, requires an international consciousness and understanding, for it does not take into consideration the fights and conflicts between countries. Rather, the term “Peaceful Co-existence” refers to anti-war relations or non-official social systems. The term justifies why in some societies it is normal to find the Capitalists living together with the Socialists. (Kende, 1968: pp. 352–64)

Peaceful coexistence has been a subject of universal exchanges and global relations since it is frequently connected to studying the application of this term. The problems exist between multi-cultural societies which consist of a mixture of different social systems and norms. The difference that the peaceful coexistence adopts is a diverse disagreement in some social customs and beliefs or styles of living but without wars or guns. It is, thus, this point of narrowing the gap between cultures of different identities which represents the essence of the meaning of Peaceful Co-existence.

In modern time, the notion of Peaceful co-existence rises from the Russian Revolution when propaganda puts the subject at the center of media and public issues. But the application of this term remains restricted to certain area because of the new world of wars and political ups and downs. Peaceful coexistence supposes an escape from political struggles as much as possible for achieving settlement and peace to some extent. The adopters of this notion, however, find it necessary to spread the meaning of peaceful coexistence to all parts of the world especially after World War II, when the need for peaceful coexistence justifies why the views turn to search for a more accepted cooperative living systems.

In his *Peaceful Co-existence* (1968), Leon Lipson discusses the notion of peaceful coexistence in the light of constituting an “International Law”. He claims it to be a subject

of international laws away from personal or individualistic ideological concepts. He declares:

“...Peaceful coexistence” deserves provisionally to be examined as a principle or a set of principles of International Law; not simply as a description of contemporary international relations, not as an index to a mood or as expression for something desired, but as something proclaimed to be the basis for contemporary international law and indeed the most important principle within it....” (Lipson, 1968: 871-81)

Various papers and articles, even books, were written about the meaning of the term “Peaceful Co-existence”, but the closest meaning to this term is how people from diverse cultures live together with respect and acceptance to each other’s beliefs and interests. This, indeed, demands a wide scope of understanding and nonviolent conceptual exchanges. Firstly, the term was used politically in the Cold War then it became independent and played a dominant role in reshaping the idea of settlement and peaceful nationalizing. (Ashimi, 2020: 232). This meaning justifies how certain societies contain divergent cultures without destroying each other’s religious, social and political beliefs. That is to mean how several communities connect to each other with respect and interest in the view-points of the other side. This meaning, in fact, requires a good level of maturity and intelligence to accept and decide the shared points between the different cultures away from struggles.

Politically, the concept of the “Peaceful Coexistence” springs from the first years of the Soviet Republic when the state was formed under some uncertainties. The concept of peaceful coexistence, then, concentrated on the notion that there should be a considerable intention for free acceptance of the other non-Soviet forces and turning these forces into functionless rivals. (Goodman, 1960: 164-189). The whole world since then has directed the attention to that concept politically, historically and literally. Literature, also became under the high storm of change that surrounds the whole intellectual and philosophical waves of the world. Some writers point out the effect of the peaceful existence in creating a settled comfortable atmosphere which represents the voice of writers, poets and artists. The notion of creating a peaceful coexistence in a multi-cultural society seems a crucial aim for poets and artists who aim to escape the chaotic destroyed world after the two

World Wars. The modern constitution of the world supposes the existence of some innovations which stress the avoidance of wars or conflicts in societies of multi-cultural nature. The new wave of writers, thinkers and artists direct the attention towards the cooperative and peaceful endeavors to form communities of peaceful coexistence throughout the world. They start searching for ways of escaping from the noisy shattered world which is filled with chaos and misinterpretation regardless of political aggressive factors which circle the universe. (Kende, 1968)

Peaceful co-existence, thus, is a concept that refers to the acceptance of one another's nature of living without attempting to fight or contrast it. It is how people of different identities and cultures living together with respect and understanding to each other's style of life. The meaning of this concept could be seen from two main dimensions, the first is the focus on peace not war and attention to cooperation rather than fight. The second dimension is keeping an intellectual distance from the other side. This actually demands a wide respect to the other side's issues and affairs with acceptance to each other's beliefs and customs. Krushchev denotes the fact that "The doctrine of peaceful coexistence also presupposes that political and economic relations between countries are to be based upon completely equality of the parties concerned, and on mutual benefit." (1959, 55)

Section Two: Muriel Rukeyser (1913-1980) and Denise Levertov (1923-1997)

2.1 Muriel Rukeyser (1913-1980)

The American poet Muriel Rukeyser was born in December 13, 1913 to a Jewish middle-class family living in New York. Rukeyser was a poet, playwright, children book writer, biographer and political activist. The poetry of Muriel Rukeyser represents a mixture of many crucial subjects which consist the core of her society. Throughout her lifetime, she played a vital role as a "Leftist political communist" (Nasaif, 2015: 3) and was a dominant figure in the American modernist movement. Critics usually find her poetry undeterminable since it covers different political, social, scientific and psychological issues. However, readers of Rukeyser's poetry will obviously notice that she writes about proletariat life and she contributes to the American modernist style. In contrast to her contemporaries Lola Ridge (1873-1941), Marya Zaturenska (1902-1982) and Genevieve Taggard (1894-1948) who exclude the personal problems in their poetry, Rukeyser turns

to involve her individualistic personal attitude in addition to social subjects. She decides to write in an intensive realistic manner and to make the subjects of her poetry related to each other. The points that poetry raises, Rukeyser believes, are relevant to other aspects of society like Law, Politics, Sports and social dilemmas.

Meanwhile, Rukeyser insists on writing poetry for the sake of making a reason or creating a purpose or meaning results from her poems. She is recognized as one of those important poets who writes against war poetry. The poetry of Rukeyser is a reflection of a poet who is clearly an ally to peace poetry. Rukeyser's major concern is producing poetry which avoids war, violence, struggles and fruitless paradoxes which lead to bloodshed and dissatisfaction. The function of poetry, Rukeyser denotes, is conveying a universal message. She comments, "I will protest all my life . . . but I'm a person who makes ... and I have decided that whenever I protest . . . I will make something—I will make poems, plant, feed children, build, but not ever protest without making something." (cited. In Metres, 2010). This meaning of poetry justifies its fundamental role which is to make a creation or to draw certain results of people's reactions or revolutions.

Readers of Rukeyser's poetry could unquestionably observe the dichotomies she adopts like the dichotomy of the past and current or the universal and personal in addition to political or non-political remarks. As a poet, Rukeyser's reputation is identical to the Jewish American tradition for which Rukeyser intends to form an intensive tradition of the socially new America at her time. (Barnat, 2015: 94-116).

In 1935, Rukeyser's first poetry collection was produced at the Yale Young Poets series. Before that time, her attempts of writing poetry were restricted to her contributions in the *Poetry Magazine* and other activities. She joined the private schools during the 1923-30, then she became a student at the Vassar College. She wrote poems like *Mediterranean* (1938), *U.S. 1* (1938), and *A Turning Wind* (1939). Rukeyser also wrote a biography of a famous mathematician and physicist of the 19 century and this work was entitled *Willard Gibbs: American Genius* and it was published in 1942. In addition to poetry productions, Rukeyser wrote prose book entitled *The Life of Poetry* (1949) and other children books. Later in 1971, she wrote another biography entitled in *The Traces of Thomas Hariot*. Furthermore, Rukeyser's writings were not limited to poetry and prose collections but extend to involve several translations like Octavio Paz (*Selected Poems of Octavio Paz*, 1963), Gunnar Ekelöf (*Selected Poems of Gunnar Ekelöf*, 1967; with Leif Sjöber), and Bertolt Brecht (*Uncle Eddie's Moustache*, 1974). The last poetry collection

was *The Collected Poems* which was published in 1978. (Britannica, The Editors of Encyclopaedia. "Muriel Rukeyser".)

Her publications, moreover, put Rukeyser at the top of American poets and activists at her time. She won the Harriet Monroe Poetry Award (1941), a Guggenheim Fellowship (1943), the Levinson Prize (1947), election to the National Institute of Arts and Letters (1967), the American Academy of Poets' Copernicus Prize and the Shelley Prize (1977), in addition to many certificates from the American Academy of Arts and Letters and the National Institute of Arts and Letters. As a poet, Rukeyser enters the stage when American poetry movements reached the peak from the 1930s to the 1950s. That period witnessed the emergence of various literary movements in which poetry mixed the political with the public issues and it was opened to different forms and subjects. According to Rukeyser, poetry is functional and communicative in that it should convey a message of the connection between humans' problems and the role poetry plays to answer these problems. (Kaufman, Herzog & Levi, J: 2006: 33)

The poetry of Rukeyser reveals the way she wants to reflect the atmosphere she lives. Rukeyser believes that poetry is the mirror that shows what humans need and suffer from in their life. It should be the voice that echoes the experience and tries to analyze it. Away from struggles, Rukeyser seeks for a medium to mingle all aspects of life since she thinks they are all related to each other. Poetry, for her, is a vital instrument to offer the problems of its age and create a possible opportunity to solve them. Thus, according to Rukeyser, poetry is a fruitful way of answering people's needs and rights. She always regards an obvious responsibility in her poetry, a responsibility to spread morality, peace and understanding. The poet's role does not stop at criticizing or praising society, rather it must be an essential part of the global conscious attempt to change and accept the other side.

As far as Rukeyser's poetry, one could clearly conclude that her poetry investigates the anti-war subjects as it is concerned with the concept of peace in order to form a world that answers the need for peaceful co-existence. Being born in 1913 and died 1980, Rukeyser is viewed as a self- discovering poet who really grasps the great effect of World War I and II in addition to the Spanish Civil War. She uses poetry to express human experiences and sufferings during war time and what possible endeavors a poet may do to avoid the miserable results of war.

The self-other dichotomy stands for a typical manifestation of the idea of connection to the other in one society. Rukeyser considers this connection as the cornerstone on which other relationships could be built. This view relates her to politics for she uses political opinions to discover the way humans could live together in one society dealing with the same problems and thinking about the possible solutions. Rukeyser comments on her view about politics in a documentary produced in 1978, she said; "I don't know what political is... it seems to me it's the thick of life ... and it's the references and associations of life I think it means the network of our lives, the ways in which we depend on each other and love and hate each other." (cited. Kaufman, Herzog & Levi, J 36). In this way, Rukeyser sees no need to separate the political from the personal in life. She starts from politics to reach a considerable understanding to what people encounter in their life, especially people living in multi-cultural societies. Rukeyser, thus, intends to write poetry which originates from the political, cultural and social events reflecting humans' needs and thoughts.

The concept of peaceful co-existence in Rukeyser's poetry can be seen when readers approach her anti-war opinions and search to find a more settled universe away from struggles. In her later volumes of poetry, Rukeyser's poetic talents give her an independent position among internationalist poets and women's writers of freedom. Moreover, Rukeyser's poetry volumes represent a more mature way of encouraging the concept of peaceful co-existence and anti-war subjects. Her *The Speed of Darkness* (1968) examines her second wave feminist view of freedom in post-modern American society (Huber, 2021: 655-83), where domestic everyday life is investigated in the light of anti-war time propaganda. "I mind this room is space/ this drinking glass is space... but now entire,/ colors lights the world thinking and reaching." (*The Speed of Darkness* (1968), from *The Collected Poems of Muriel Rukeyser*)

In 1938, Rukeyser's poetry collection *The Book of the Dead* was published and it was distinguished publically. The collection narrates the story or the idea of human waste and the Hawk's Nest Tunnel dilemma (Simal-Gonzalez, 2022: 108-9). The poems of the book are divided into entitled sections narrate the details of the black workers in letters and medical reports describing their tragedy. The poems portray the life conditions of no peace and no justice for the common black workers who were left without any sort of protection or shelter. She wants her fellow companions and readers of her poetry to know what happened without trying to simplify it. The fact that those black poor workers turned white

by the perfect crystal dust which finally kills them. However, the book comes through all the details to shape the disaster that occurred on west Virginia 1931 and show it to all the world. This event that Rukeyser narrates in her poetry collection reveals the amount of injustice humans encounter even in the new contemporary post-modern society.

Rukeyser turns the attention towards the anti-war subjects and called for searching the peaceful co-existence in her poetry. Her aim is to question human relations and to examine the possible opportunities for finding a more settled world that may stop the current suffering of people. Rukeyser intends to remind fellow generations that they should transform reality as it is to all universe. In one of her poems from *The Speed of Darkness* (1968) entitled *Poem*, Rukeyser shows her refusal to all aspects of war and its effects.

In *Poem* (1968), Rukeyser intensifies the concept of peaceful co-existence by narrating the events and details of life under war time and the international need for living peacefully. She said:

I lived in the first century of world wars.
Most mornings I would be more or less insane,

The poem could be regarded as one of the most distinctive poems in contemporary American poetry. It represents a direct criticism for war and its consequences. The simple and direct opening lines of the poem suggest the hopelessness and rejection to the chaos that wars bring.

The newspapers would arrive with their careless stories,
The news would pour out of various devices
Interrupted by attempts to sell products to the unseen.
I would call my friends on other devices;
They would be more or less mad for similar reasons.
(Muriel Rukeyser's *Poem* from *The Speed of Darkness* ,1968)

The depressed tone of the poem prepares the reader for ironic sense and description in addition to the feeling of anger that surrounds the whole situation. "The newspapers would arrive with their careless stories/ The news would pour out of various devices" (3-4) these lines show Rukeyser's intention of avoiding the news that she hears or reads in newspapers which carry the results and incidents of war. They reveal the negative and aggressive side of the news which have the "careless stories" about death or misery. Moreover, the role of terrible media and communication that contributed severely in Vietnam war which was war mainly a TV war happened in houses across America. (True,

1999) "I would call my friends on other devices/ They would be more or less mad for similar reasons" (6) , here, Rukeyser wants to make her voice heard by a friend, a poet or a person who feels what she suffers and somebody who is still under the effect of war. She wants to say that even after the end of wars, the results will be undetermined. The sense of disappointment will spread all over the world, the cases of suicide increase and the numbers of sinless victims will be doubled in addition to psychological problems. Rukeyser uses the word "mad" to describe the destruction that wars cause. It is used deliberately by the poet to investigate the extent of anger inside.

Suddenly, Rukeyser changes her tone into a more positive tone:

Slowly I would get to pen and paper,
Make my poems for others unseen and unborn.
(Muriel Rukeyser's Poem from *The Speed of Darkness* ,1968)

This shift represents the notion of peaceful coexistence that the poet conveys. This turning is by itself a direct invitation for the role of poets in re-forming society. The "pen and paper" is the poet's responsibility for international reforms and social change. Rukeyser's aim is to send a message to all people all over the world to stop war and violence and to look for things that decline the gaps between the different groups or nations. Website" poetry foundation" denotes that "Make my poems for others unseen and born" (9) is a line carries a call for fellow generations to be opened to others and to stop attacking the other different identity.

Through her lifetime, Rukeyser used to write anti-war poetry and remind the whole world of the results of war. She recalls for global consciousness to avoid the use of guns and to accept the other different identity exists in the same community. "In the day I would be reminded of those men and women," she believes that her poetry will be remembered by those fellow generations of readers and critics.

Brave, setting up signals across vast distances,
Considering a nameless way of living, of almost unimagined values.
As the lights darkened, as the lights of night brightened,
We would try to imagine them, try to find each other,
(*The Speed of Darkness*,1968).

These lines portray a manifestation of Rukeyser's call for searching a peaceful coexistence in this chaotic world. She addresses those poets, thinkers, journalists and critics to transform true facts without trying to make the ugly truth beautiful by faking news. (Kaufman, Herzog. F & Levi, J. Heller, 1999). Rukeyser stresses the necessity to form a peaceful coexistence in a multi-cultural society away from violent attacks to each other.

She appreciates the need to accept the different other side of one's society and to keep distance from the beliefs and customs of others even when they may not be admirable.

To construct peace, to make love, to reconcile
Waking with sleeping, ourselves with each other,
Ourselves with ourselves. We would try by any means
To reach the limits of ourselves, to reach beyond ourselves,
To let go the means, to wake. (*The Speed of Darkness*, 1968).

The above lines summarize Rukeyser's peaceful existence which means "to construct peace, to love, to reconcile". The concept of peaceful coexistence enables people to live with each other peacefully without interference. It means how humans respects the identity of the other culture lives in the same society without trying to change or criticize. Rukeyser, then, ends her poem sending a universal message to all humanity and over different ages which is of peaceful co-existence. She insists on the fact that peace is not already made, rather it is something reconstructed and determined. Peace, for Rukeyser, is a decision that humans should make to live with no struggle. "I lived in the first century of these wars." The final repeated line concludes the fact that peaceful coexistence occurs psychologically inside humans' inner psyche and in the outside society to make order and reconciliation. It is a way of thinking, a strategy and a turning point which aims at achieving a universal order of peace and understanding.

2.2 Denise Levertov (1923-1997)

The attention to peace poetry and the concept of Peaceful Co-existence stands for a major concern in the poetry of Denise Levertov. Born in 1923, Denise's poetic talents started from an early age when she sent some poems to the famous Twentieth Century poet T. S. Eliot at the age of 12 and he replied to her with a two-pages letter of encouragement in poetry writing. Denise's father, Paul Levertoff, came to England from Germany, then he worked as an Anglican friar. She wrote on religious subjects in her poetry due to her father's influence on her as well as political issues. Denise published her first poem when she was seventeen, then her first poetry collection *The Double Image* was published in 1947. (The World's Poetry Archive, 2012: 2). Denise moved to America after she married the American writer Mitchell Goodman and she became a dominant poet especially after publishing her poem *with Eyes at the Back of Our Heads* (1959). Denise's reputation as a poet spread quickly when she became a political Leftist activist and a feminist major writer during the 1960s and 1970s of America. She witnessed the events of Vietnam war

and became under the effect of war when she became a member of the War Resister's League. In 1971, Levertov's political views on war generally were formed in her collection of poems *To Stay Alive*. The book contains conversations, dairy entries, letters, and many news programs. This book collection, further, gathers most of Levertov's anti-war opinions and different social problems. It also sheds the light on the gap between citizens and government and political issues emphasizing the role of individuals in forming the future of any nation a way from war and guns. Levertov believes in the capacity of change for future generations and the power of the group. In her poetry, there is a wide deal with political subjects and a clear evidence of the compromising generations who must find and establish peace. Themes of war, peace and equality are among the most frequent subjects used in Levertov's poetry. In her *Life at War* (1968), Levertov describes the miserable incidents she witnessed in Vietnam war and explains important moments of violence and injustice. In America, Levertov was highly influenced by well-known poets like Ezra Pound and William C. Williams and she developed the style which mixes the poetic language with the criticism of war poetry.

The construction of the concept of peaceful coexistence is directly related to the poetry of Denise Levertov. In her treatment of peace poetry, the idea of constituting a peaceful coexistence is obviously revealed in her avoidance of most of the forms of war. She invites the readers of her poetry to re-consider the factors of making peace instead of searching the results of war, which are various. Levertov, moreover, makes the poet responsible for the effect that his words bear on readers. She believes in the power of poetry to stop conflicts and to encourage peace. Levertov concentrates on the deep effect of words or poetry to be a vital instrument in the idea of change or making peace. Part of the strong relation between the poet and his readers occurs when readers feel the poet's intention and try to follow his or her purpose. (Morrison, 2009: 89)

Levertov's poetry mixes her features as both poet and human. She invites readers to form international connections of peace by reading poetry and get cultured by the cultural background of the other nations living in the same society. The topics of her poetry in addition to politics and religion vary between faith, skepticism, materialism, spirituality, tradition and the future look for change in society (Burke, 2014: 249-255). Over her lifetime, Levertov gained a great attention from her contemporaries, readers and spiritual friends who found her poetry transformative and didactic. She produced poetry which

reflects the spirit of the age and crystalizes the experience to readers and critics with emotional capacity of agitating the roots of humanity which is hidden behind the mask of injustice and slavery.

Levertov's insistence on human relations reflects her belief in the concept of peaceful coexistence which, as Rukeyser depicts, is a construction or a decision done by humans. Levertov considers that peaceful coexistence is a "making" (Vivian, 2014:536) of peace and this it is determined by humans. When people start to accept each other, understand the beliefs of the other side and respect each other's style of life, the result will be a settled society with no conflict. The meaning of making peace, for Levertov, is to stop war and to prevent differences that lead to struggles. The search for peace or peaceful coexistence comes in accordance to the needs and demands of people in modern or post-modern periods when Levertov's name became relevant to the social propaganda of both periods. The concept of finding peace justifies the global wars of thoughts and manners which reinforce the universal invitation to re-construct peace. The act of conversation in Levertov's poetry explains the role of poetry to address people from different parts of the world to regard their conception about anti-war manners to stop violence and fight (Block, 2015: 80). Levertov's poetry, however, uses the direct language which makes the reader feels as if the speech is directed to him or her in a form of conversational mode. The following lines are from Levertov's poem *Making Peace* (1987) which is a direct representation for Levertov's perception of peace.

A voice from the dark called out,
 'The poets must give us
 imagination of peace, to oust the intense, familiar
 imagination of disaster. Peace, not only
 the absence of war. (cited in *The World's Poetry Archive* ,
 2012: 47)

The opening lines of the poem, from (1987) poetry collection *Breathing the Water*, suggest the poet's call for the poets to reconsider their roles and responsibility. They remind the readers that the meaning of peace is wider than only stopping war. Rather peace is made not found, it is done through a conscious endeavor from the part of the poet to direct his imagination and mental energies to reconstruct peace.

But peace, like a poem,
 is not there ahead of itself,
 can't be imagined before it is made,
 can't be known except

in the words of its making,
grammar of justice,
syntax of mutual aid.(47)

Then, Levertov mentions the process of writing poem as she points out to this process by a series of things starting from imagination and ending with writing. She concentrates on the idea that poets should be attentive to the process of “making” or “constructing” peace. Thus, peace means a determination to find a peaceful coexistence in a multi-cultural society.

A feeling towards it,
dimly sensing a rhythm, is all we have
until we begin to utter its metaphors,
learning them as we speak.
A line of peace might appear
if we restructured the sentence our lives are making,
revoked its reaffirmation of profit and power,
questioned our needs, allowed
long pauses . . . (47)

The lines above summarize the role of poets which is the process of making peace in the same way to a rhythm. “A line of peace might appear/ if we restructured our lives are making...questioned our need” This emphasis on the idea of peace making is a way of achieving the needs or dreams of humans. It is a matter of investigating power and benefit since peace, according to Levertov, is a powerful factor of change and effect on people’s mind. (Folino, 2016) The concept of peaceful coexistence makes people more opened to others and capable of understanding and accepting the other different attitude of the other being. The poet, thus, reminds the fellow generation of the destruction of war and the need for a more ordered social reform done in the light of achieving the concept of peaceful coexistence.

A cadence of peace might balance its weight
on that different fulcrum; peace, a presence,
an energy field more intense than war,
might pulse then,
stanza by stanza into the world,
each act of living
one of its words, each word
a vibration of light—facets
of the forming crystal. (47)

“A cadence” is used by the poet to refer again to the effect of words and its further influence if they form the poetry of Levertov. The power of peace is more intensive than war (Folino, 2016). It can form life, hope and activity instead of destruction and isolation. “Each word a vibration of light” ,thus, poetry could be a medium to transform peace all over the word. Poetry can be a perfect manner of understanding the views of the others and acting on perceiving the other side’s beliefs. Levertov depicts her use of language to produce a musical function which stimulates the readers and emphasize the idea that people in different ages struggle to make peace. Similar to the notion of Rukeyser, Levertov manifests the need for the internal and external conflicts to form a society believing in the concept of peaceful existence.

Whether in Denise Levertov’s *Making Peace* or Muriel Rukeyser’s *Poem* the concept of peaceful co-existence lies in the idea of making a new social order or reformation which helps human to exist peacefully. The point does not mean that governments stop fighting, but how multi-cultural societies live together accepting the different beliefs and life-styles of the other side without trying to interfere in the inner social systems of the other identity. That is why the concept of peaceful co-existence is majorly made not found. It is something done by a decision from people to understand each other and to discuss, interact or co-operate instead of attack.

Conclusion

The attitude towards building global relationships in modern time requires the serious attempts from all poets, artists and thinkers. Creating peaceful co-existence should have more influential step from people all over the world. The term “peaceful co-existence” does not restrict to anti-war subjects, rather; it means how the individuals in a multi-cultural society appreciate each other’s perceptions without trying to interfere. The poetry of the American poet Muriel Rukeyser supports this meaning for she concentrates on anti-war subjects and calls for avoiding war and encourages peace and living in a peaceful coexistence decided by the social new reforms done by people themselves. Denise Levertov, as well as, refers to the new concept of peaceful coexistence when she mentions it as made not found. According to Levertov, Peaceful coexistence is clearly determined and created by social reformations done by individuals to accept and understand each other even if they live together and have divergent identities or view-points. Muriel

Rukeyser and Denise Levertov both examine the terrible effect of war and they refer to the destruction that wars result. They, definitely, invite people to stop violence and to reconstruct a peaceful world based on accepting, understanding and knowing the other different side which lives in the same society. Both Levertov's *Making Peace* and Rukeyser's *Poem* stress the idea that Peaceful Co-existence is related to humans' will and determination of finding a peaceful universe to live. Peaceful Co-existence is, then a decision made not gained. It is the new dominant factor that could help achieve equality, justice and understanding.

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