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University of Samarra

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



A word of the President of Samarra University

The science march is a long and enjoyable road. Throughout the ages, learners pick its flowers and inhale its aroma to pass it on to a good pure substance for every walker who probes its depths in search of the nectar of its flowers.

In this context, Samarra University has continued to promote its scientific journals to make them platforms for science, scholars and researchers of all ways of life.

And in his hard work and clear perseverance, Sura Man Ra'a Journal continues to publish sober scientific research, following the best evaluation approach to publish all that is distinguished from research from various Iraqi and Arab universities.

It includes literature, language, politics, law, history, jurisprudence, hadith and other human sciences which are the niche of the road for those who search for sources of light and knowledge to come out to us today in its sixty-sixth number with wonderful direction and accurate organization

We applaud the hands of those in charge of the journal, and we pray to God for their continued success

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مجلة للدراسات الانسانية محكمة متخصصة

Prof. Dr. Sabah Allawi Khalaf .
مدرس في كلية التربية / جامعة سامراء

President of Samarra University

In the name of Allah the Most Merciful and Compassionate



Praise be to God, and prayers and peace be upon our Prophet and Master Muhammad al-Mustafa, his family, companions, and those who followed them.

The editorial board of the Journal (Sura Man Ra'a) keens to continue developing the journal in a manner befitting its reputation and scientific standing, with the complex health conditions surrounding the country and the world - in light of the Corona pandemic - and its diligence presents in choosing useful scientific research striving to achieve The desired scientific sobriety.

It is the grace of God Almighty that it approves the issuance of issue (sixty-sixth) of our Journal as we welcome the good month of Ramadan for this Hijri year (1442 AH), which he said in his truth, glory be to Him.

(The month of Ramadan in which the Qur'an was revealed as guidance for the people and evidences from al-Huda and al-Furqan) Surat al-Baqarah, from verse 185.

This issue dealt with research and studies in various human sciences (Arabic language and literature, Islamic law sciences, educational and psychological sciences, history, geography, philosophy, law, administration and economics) as well as English language researches.

Some studies and research have dealt with problems related to the reality of contemporary societies, including research

(Challenges facing the rise of Iraqi women in the leadership position)

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And (future assessment of the need for the city of Samarra for safe drinking water until 2030) and (social and national responsibility and its relationship to voluntary behavior among students of the dormitory), and the law studies are distinguished in this issue, including (the effect of legal adaptation in electronic education in light of the Corona pandemic) and research (the entity Competent in appointing people with special degrees in Iraq)

I hope that the researchers' tender will continue, praying to God Almighty for all success and guidance.

Prof. Dr. Ihsan Taha Yassin

Editor

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Feminism in Ernest Hemingway's "The Short Happy Life of Francis Macomber": A Stylistic Analysis

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Tikrit University

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FEMINISM IN ERNEST HEMINGWAY'S "THE SHORT HAPPY LIFE OF FRANCIS MACOMBER": A STYLISTIC ANALYSIS

.....

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KEY WORDS: FEMINISM, GENDER, HEMINGWAY, FEMINIST STYLISTICS, DISCOURSE.





Abstract

This study aims at analysing, “*The Short Happy Life of Francis Macomber*”, a short story written by the most popular American writer of the twentieth century Ernest Hemingway to discover the way gender is represented. The story has been analysed by applying selected features from the tool-kit of Mills’ model of feminist stylistics. Selected strategies have been adopted from this model because of the limited size of the study. The analysis is performed at the level of word, the level of phrase/sentence, and at the level of discourse. This research falls into a theoretical and practical frameworks. The former deals with the concepts of feminism, stylistics as well as a detailed elucidation of the adopted model. The latter tackles with describing and analysing the data.

الحركة النسوية في القصة القصيرة "حياة فرانسيس مكابر السعيدة القصيرة"

لايرنست هيمنغوي: تحليل أسلوبية

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الملخص

تهدف هذه الدراسة الى تحليل "حياة فرانسيس مكابر السعيدة القصيرة" وهي إحدى القصص القصيرة لأيرنست هيمنغوي أحد أشهر كتاب القرن العشرين في أميركا وذلك لمعرفة كيف تم تداول الجنسية فيها. لقد تم تحليل القصة من خلال تطبيق عناصر مختارة من النموذج الذي وضعته سارة ميلز للتحليل الاسلوبي ذو الطابع النسوي. وقد تم الأخذ ببعض استراتيجيات النموذج وذلك بسبب الحجم المحدد للبحث حيث تم التحليل على مستوى الكلمة والجمله والنص. يقسم هذا البحث الى اطارين: الاطار النظري والاطار العملي. يتعامل الاطار الاول مع مفاهيم الحركة النسوية والاسلوبية فضلا عن توضيح مفصل لأنموذج التحليل الذي تبنته الدراسة. يتعامل الاطار الثاني مع وصف وتحليل بيانات الدراسة.

الكلمات المفتاحية: الحركة النسوية، الجنسية، هيمنغوي، الأسلوبية ذات الطابع النسوي، النص.

The Theoretical Framework

1. Feminism as a Term

Zoonen (1994: 152) defines feminism as a social movement that has ‘the double edge of being both an interest group struggling for social and legal changes beneficial to women and of challenging cultural routines concerning femininity and gender’.

Cameron (1998: 16) assumes that “the way in which men and women are perceived within a given society is predicated on a gender hierarchy in which differential values are assigned to the qualities, behaviour and experiences of males and females.”

Hennessy (1993: 2) assumes that “feminism is a matter of the differential civil rights that are accorded to males and females as individual members of a given society”. Such approach tends to get rid of the argument that the way we conceptualise gender explains and combats gendered inequality.

Accordingly, it is assumed that as long as individuals (both male and female) perceive women as less able or less significant than men, the power imbalances within society will never change. Simply changing legal practices or employment rights will not alter the people’s perception of women as essentially inferior to men.

2. Stylistics

Stylistics, in general, has been defined as the analysis of the language of literary works with the use of theoretical models taking from linguistics. As Simpson states, stylistics uses ‘linguistic analysis to provide a window on the devices which characterize a particular work’ (Simpson, 1992: 48).

Mey (2009: 1050) points out that stylistics today

“is still broadly concerned with the creative negotiation of meaning and affect between texts, contexts, and readers, and this emphasis has been reinforced by developments in pragmatics. The 1990s saw an emerging interest in the application of relevance theory (relevance stylistics): phenomena such as poetic metaphors leading to extra interpretive effort on the part of the reader.”

Widdowson (1975:4) thinks that stylistics is the study of literary style from a linguistic orientation. Babajide (2000: 123) defines ‘style’ as “the effectiveness of a mode of expression”. It is often said to involve deviation from the norm of standard use of language in order to achieve literary, rhetorical, and persuasive effects.

Thus, stylistics is considered a bridge that links the gap between linguistic analysis and literary studies, i.e., it brings literature and linguistics altogether. It is the best way to understand any literary work since it helps identify their purposes and effects. This field of study regards a literary work’s interpretation and finding out aims, influence and intentions as its major concern (Al-Hindawi & Abu-Krooz, 2017: 109).

Feminist stylistics tackles with questions such as: why authors have selected specific ways rather than others to express themselves? and how do they achieve certain effects through language? (Mills, 1995: 4) .

3. Why Ernest Hemingway?

The choice of Ernest Hemingway, the great American novelist and short stories writer, has come from being a rich land in which the seeds of repressed feeling have been planted. He is influenced by his repressed feelings as a little boy by his mother who was a domineering type who dressed Ernest as a girl and called him Ernestine, and unsatisfying numerous marriages. As a result, the



influence of his childhood appears clearly on his characters. His masculine characters are influenced by the reasonable, acknowledged, and patriarchy character of his father. Sometimes they are usually post-war veterans or some men looking for pleasure and entertainment by the virtue of relaxing social values. In contrast, his female characters lack ideals. It is worthy to notice that most of his stories lack female characters, and wherever they emerge, they look more feminine, passive and not convincing (Assemi et al, 2012: 44).

Most of his female characters are treated as unimportant fools merely regarded as objects by men. They represent the liberated New Women that are usually betrayers or cheaters. Feminist theories are resolved in his short stories. Such theories reflect the means unfair treatment coming from the belief that one sex is better than the other (Ibid.: 43).

4. Mills' Model of Feminist Stylistic Analysis (1995)

Mills' model of analysis falls into three levels: Word Level, Phrase/Sentence Level, and Discourse Level.

1. Word level includes the following strategies:

- Endearments and Diminutives

It is obvious that terms which can be classified as insults will be demeaning, yet sometimes endearment terms which may well be used with affection, can also be used to demean.

- Female Experience: Euphemism and Taboo

Euphemism is defined by Mills (1995: 89) as the use of 'a mild or vague or expression as a substitute for disagreeable truth'. Taboos are those words which are forbidden.

- Male Point of View

It means presenting thoughts/ideas from a masculine perspective.

2. Phrase/Sentence level comprises the following strategies:

- Presupposition and Inference

Brown and Yule state ‘the meaning of phrases must be interpreted by drawing on factors other than the simple literal meaning of the words of which they consist’ (Brown and Yule, 1983: 223). They assert that there are ‘three aspects of interpreting a speaker’s/writer’s intended meaning in any discourse’; these are, first, trying to figure out what the intention of the speaker/writer is; second, using general knowledge, at the level both of facts about the world and knowledge which one assumes to know in the situation; and third, determining the inferences which need to be made (Ibid.: 225).

- Metaphor

Black states that metaphor is ‘an instrument for drawing implications grounded in perceived analogies of structure between two subjects belonging to different domains’ (Black and Coward, 1990:132).

- Jokes and Humour

Sexism may be disguised under the cover of humour, characters may unwittingly participate in the perpetuation of the sexism embedded in the text when they laugh at the wit (Mills, 1995: 106).

3. Discourse level comprises the following aspects:

- Characters

Characters of any literary text are not more than a collection of words. As Mills (1995:160) argues, stereotypical beliefs are often visible in the description

of female and male characters. Defining women by their relationship to others is an example of how stereotypes are reflected in texts.

- Narrator's Voice

This technique is related to narratology and point of view. There are two types of narrator in fiction: first person and third person. The narrative voice in the first type is the voice of the character not of the author. It happens when the narrating character knows nothing more of the story than what is revealed by the characters. In the second type, one of the characters takes the duty of narrating the story but this time the narrating character has a wider knowledge of the story than what is told by the characters. In this sense, it happens when the narrator knows what is happening in events beyond those described in the scenes (<https://writingmanual.pressbooks.com/chapter/types-of-narrative-voice->).

The Practical Framework

5. Describing the Data of Analysis

This study deals with Hemingway's *The Short Happy Life of Francis Macomber*. It is of nineteen pages published in 1936 for the first time then republish in 1987. It was written during a period when the ideas of what constituted a real man or a real woman were of the traditional ones. That is to say, men were brave, courageous, and chivalric. Women, in turn, were feminine, refined, and deferential to men.

The story is about Mr. Francis Macomber and his wife Margaret who are on a big-game safari guided by professional hunter Robert Wilson. The events takes place in Africa. Hemingway presents Margot as a female who marries for wealth. She seeks for the maintain of their relationship. She scorns her husband by cheating on him with Mr. Wilson. Mrs. Macomber's love affair with his rival and the self-confidence he has got after killing a buffalo caused a remarkable

shift in the male protagonist. Wilson is a strong character because he is free of woman. Margot is antagonists since she is not a passive woman she is instead a villain, betrayer, femme fatale and even a murderer (Assemi et al, 2012: 42).

6. Data Analysis

6.1 Word Level

6.1.1 Endearments and Diminutives

Hemingway refers to Mrs. Macomber as Margot throughout the story. He mentions her name in its full form, Margaret, twice. Although using pet names may be associated with passion and love, they are sometimes used to belittle the named person.

The wife also calls her husband with lovely names as darling and my pearl. She may call him darling to cover her betrayal.

"Yes, darling. That's the way I meant it to be. But the trip was spoiled yesterday... Please let's not talk. I'm sleepy, darling." (Hemingway, 1987: 29)

Calling him 'my pearl' is a clear sign for the reader that he is nothing for her but a source of precious wealth which she couldn't lose by leaving him.

"How is the beautiful red-faced Mr. Wilson? Are you feeling better, Francis, my pearl?" (Ibid.: 20)

6.1.2 Female Experience: Euphemism and Taboo

"Must make him stop that racket," Wilson said. (Ibid.: 24)

Here, Wilson uses a gentle way to tell Macomber that he should kill the lion.

Wilson uses euphemism in the following situation when he explains that he always gives the natives lashes rather than fine them, then adds that "We all take a beating every day . . . one way or another." Through this euphemism, Wilson



tries to say that Macomber has been "beaten," defeated by his wife infidelity:
"Then he felt embarrassed at asking it and before Macomber could answer he went on, "We all take a beating every day, you know, one way or another."
(Hemingway, 1987: 20)

The taboo word "bitch" is used twice by Macomber to describe his wife and her shameful behaviour.

- *"Why not let up on the bitchery just a little, Margot," Macomber said.* (Ibid.: 21)

- *"That's a new name for it. You are a bitch.* (Ibid.: 29)

'Beggar' is a pejorative word used by Hemingway in this story:

- *"So what could he do, Wilson thought. He was all ready to break it off quickly and neatly and here the beggar was apologizing after he had just insulted him."* (Ibid.: 20).
- *"Noisy beggar," Wilson said. "We'll put a stop to that."* (Ibid.: 23).
- *"Hope the silly beggar doesn't take a notion to blow the back of my head off, Wilson thought to himself. Women are a nuisance on safari."* (Ibid.: 30).

Here, Wilson thinks that this American husband is nothing than a beggar who apologizes for the man who insulted him.

The original word used by Hemingway was "bugger," a derogatory British term for someone/something disagreeable; however, the term is also synonymous with a sodomite, so Hemingway's editor asked him to substitute it with "beggar" (<https://www.cliffsnotes.com/literature/h/hemingways-short-stories/summary-and-analysis/the-short-happy-life-of-francis-macomber>).

Through this example, readers can judge that Hemingway's sympathy is not with the victim Macomber or the huntress Margot; instead, it is with Wilson. Hemingway admires men who were outsiders, who defied conventional morality and the so-called rules of society.

Hemingway uses taboos to call the unfaithful wife for her betrayal and the weak husband for being controlled by this unfaithful wife.

6.1.3 Male Point of View

The obvious male point of view is presented by Wilson that women should stay home:

"Wilson thought, looking at them both with his flat, cold eyes. Well, why doesn't he keep his wife where she belongs?" What does he think I am, a bloody plaster saint? Let him keep her where she belongs. It's his own fault." (Hemingway, 1987: 29).

He also declares that women are upset creatures:

"Women upset," said Wilson to the tall man. "Amounts to nothing. Strain on the nerves and one thing'n another." (Ibid.: 19).

These narrative lines, shows Wilson's point of view of the silly husband and women in general, not only the one in the story:

"Hope the silly beggar doesn't take a notion to blow the back of my head off, Wilson thought to himself. Women are a nuisance on safari." (Ibid.: 30).

In the last part of the story, an enormous metamorphosis occurs within Macomber, and also within Margot. Seeing the water buffalo, Macomber shoots and Wilson congratulates him on his fine shooting: "You shot damn well." This scene marks the beginning of the tremendous change in Macomber, and he himself feels it happen. In all of his life, he has never felt so good. In contrast,



Margot sits "very white faced." She recognizes that Macomber is changing, and she fears this change.

Wilson has also noticed the change in Macomber and tells Margot that what's going to happen won't "be a damned bit like the lion." He feels that gaining dominance over Margot is exciting since she seems purposely cruel.

Wilson's point of view represents the writer's that men should dominate over women.

6.2 Phrase/Sentence Level

6.2.1 Presupposition and Inference

Consider the lines below:

"Where have you been?" Macomber asked in the darkness.

"Hello," she said. "Are you awoken?"

"Where have you been?" (Hemingway, 1987: 28)

In this example, the reader presupposes that Macomber knows well where his wife was and that she was with Wilson in his tent, so repeats his question when he has no satisfying answer. It can be presupposed that Margot's sexual betrayal is so open and she doesn't care of her husband's feelings and dignity.

"There wasn't going to be any of that. You promised there wouldn't be."

"Well, there is now," she said sweetly.

"You said if we made this trip that there would be none of that. You promised."
(Ibid.: 29)

Here, the readers presuppose the basis for Margot's marriage to Francis. She is too beautiful for Francis to divorce her, and Francis has too much money for her to ever leave him.

From this conversation, readers also presuppose that this infidelity has been going on for a long time. Earlier, in years past, Macomber had learned to live with his wife's infidelity, but here, on safari, she promised not to have any. The inference that readers can realize is that she won't stop her shameful behaviour.

Here is another example:

"Why didn't you poison him? That's what they do in England." (Hemingway, 1987: 36).

Wilson's sentences carry the following presuppositions"

- Margot has killed her husband intentionally.
- She is from London.
- They are not there now.
- Women there poison the man they hate and want to kill.
- Wilson is satisfied with this murder.
- Poisoning the victim leaves no mess in the crime scene unlike using guns.

6.2.2 Metaphor

"It was now about three o'clock in the morning and Francis Macomber, who had been asleep a little while after he had stopped thinking about the lion, wakened and then slept again, woke suddenly, frightened in a dream of the bloody-headed lion standing over him, and listening while his heart pounded, he realized that his wife was not in the other cot in the tent. He lay awake with that knowledge for two hours. " (Ibid.: 28).



The wounded lion that Francis shoots first then runs away from is a metaphor that used by Hemingway to refer to the obstacle that bind Francis and prevent him from proving his masculinity; it represents Macomber's cowardice (<https://theshorthappylife.weebly.com/figurative-language.html>).

The 'buffalo' is a metaphor used by Hemingway to refer to power and strength since the buffalo mentioned in this story is not like the American buffalo, or bison. The Cape Buffalo is a large, horned creature that is considered by hunters to be the most dangerous of all African big game. It is mean and cunning and extremely strong. When Macomber collected his courage to kill the wild buffalo indicates his willing to control his wife and his life (<https://www.cliffsnotes.com/literature/h/hemingways-short-stories/summary-and-analysis/the-short-happy-life-of-francis-macomber>).

In the following example, Wilson describes the lion as a shootable cat to remove his client's fear:

"Hope he's a shootable cat." (Hemingway, 1987: 23).

Another metaphor is mentioned in the following example:

"Wilson looked at him appraisingly. Damned if this isn't a strange one, he thought. Yesterday he's scared sick and today he's a ruddy fire eater." (Ibid.: 34).

Macomber is described as a ruddy fire eater to refer to his courage in the hunting game.

6.2.3 Jokes and Humour

"I don't think so," she said. "Francis drinks a great deal, but his face is never red."

“It is red today,” Macomber tried a joke.

“No,” said Margaret. “It’s mine that is red today. But Mr. Wilson’s is always red.” (Ibid.: 19).

Through telling this joke, the real feelings of Margot has been revealed. She points out that the face of Robert Wilson, the safari guide, is red (from too much sun); Francis Macomber replies that his face is also red; however, his is red from embarrassment. In contrast to the two men, Margot comments that her face is the one that is red today because of all the shame she feels for her husband.

In this conversation, it is so clear that Margot makes fun of her husband:

“You’ll kill him marvelously,” she said. “I know you will. I’m awfully anxious to see it.” (Ibid.: 23).

In fact, the only matter that Margot is certain of is her husband’s cowardice and his failure to kill the lion while she pretends the reverse to belittle him and make fun of. She is eager to witness his failure to continue her control on him.

6.3 Discourse Level

6.3.1 Characters

Hemingway in this story embodies the idea of the “femme fatale,” i.e., a woman who schemes her way to riches and fame no matter what it costs. He uses this feminine stereotype in the character of Margot Macomber. She is an unfaithful character. She does not love her husband but he is too wealthy for her to leave him. Readers can interpret her scheme to kill him, becoming a rich widow in the process, as the action of a femme fatale. Hemingway, whose works frequently deals with the notion of masculinity, saw himself as a paragon of manliness through his tendency for hunting, fishing, and buffalo fighting. By creating characters in this image, Hemingway embodies his own gender



stereotypes via his works, which many have described in recent years as archetypal and not very realistic (<https://www.cliffsnotes.com/literature/h/hemingways-short-stories/summary-and-analysis/the-short-happy-life-of-francis-macomber>.).

As a matter of fact, in this story, Hemingway depicts two different masculine hero characters that are:

- Wilson who is an ideal man full of courage, chivalry, and knowledgeable. This patriarchal image never leaves his protagonists, when fed up with life they go to the nature and fish or hunt just like Hemingway's father who was fond of hunting and fishing.
- The second is Francis Macomber who is a coward man but at the end he removes the dominance of his wife around and becomes free. But his freedom lasts only for few seconds.

The female character, Margot, is a clever active character who represents the liberated New Woman of post-war America. Although she is active but she is villain and unfaithful.

6.3.2 Narrator's Voice

The Short Happy Life of Francis Macomber is presented by a narrator who is not a part of the events of the story. It is told in third-person point of view. This point of view enables the author to describe actions in an objective manner. For example, when Hemingway makes his readers doubt Margot's innocence in spite of her insistence on her innocence because of Wilson's belief that she is not innocent. Only Margot Macomber can be certain of her guilt or innocence, and the narrator, gives his readers the task of judging her character and whether she is guilty or not (<https://www.cliffsnotes.com/literature/h/hemingways-short-stories/summary-and-analysis/the-short-happy-life-of-francis-macomber>.).

This story is told from the perspective of an unknown third-person narrator. It means that the narrator is ‘omniscient’, knowing everything that happens in the minds of the characters (<https://www.studienet.dk/engelsk/analysis/the-short-happy-life-of-francis-macomber/narrator-and-point-of-view?>) For example, the narrator knows that Macomber is afraid:

“It had started the night before when he had wakened and heard the lion roaring somewhere up along the river. It was a deep sound and at the and there were sort of coughing grunts that made him seem just outside the tent, and when Francis Macomber woke in the night to hear it he was afraid.” (Hemingway, 1987: 22).

Through the following narrator’s comment, Hemingway makes his opinion clear:

“...., simply enameled in that American female cruelty. They are the damnedest women. Really the damnedest.” (Ibid.: 21).

The following lines prove the same point:

“How should a woman act when she discovers her husband is a bloody coward? She’s damn cruel but they’re all cruel.” (Ibid.: 22).

Through the story narrator’s voice, Hemingway declares his own opinion against women.



7. Conclusions

This study examines sexism in the language use of Hemingway in his short story in question by using the feminist stylistics. It sums up the following:

- Hemingway has applied successfully the device of metaphor to shows men's courage and the device of euphemism to hide their weakness.
- He has used pejorative and taboo words since he likes to break rules.
- He has successfully presented his male point of view through his strong male character 'Wilson'.
- In this story, two male characters are presented: the ideal man full of courage, chivalry, and knowledgeable; and the coward man. The female character appears as unfaithful deceiver woman.
- The story is told through a third person narrator that represents the writer's voice and perspective.
- Hemingway has used a sexist language.



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عاجلت بعض الدراسات والبحوث مشاكل تخص واقع المجتمعات المعاصرة ، منها بحث (التحديات التي تواجه نهوض المرأة العراقية في موقع القيادة) و (التقدير المستقبلي لحاجة مدينة سامراء من مياه الشرب الصالحة لغاية ٢٠٣٠ م) و (المسؤولية الاجتماعية والوطنية وعلاقتها بالسلوك التطوعي لدى طلبة الأقسام الداخلية) ، ودراسات القانون متميزة في هذا العدد منها (أثر التكيف القانوني في التعليم الالكتروني في ظل جائحة كورونا) وبحث (الجهة المختصة بتعيين ذوي الدرجات الخاصة في العراق) أمل أن يستمر عطاء الباحثين ، داعياً الله تعالى للجميع التوفيق والسداد والرشاد .

مجلة سر من رأى الأستاذ الدكتور

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مجلة للدراسات الانسانية محكمة من النشر

تصدر عن كلية التربية / جامعة سامراء



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

كلمة العدد

الحمد لله وكفى والصلاة والسلام على سيدنا محمد المصطفى وعلى آله وصحبه ومن بهم اقتفى.

أما بعد:

فقد حرصت هيئة تحرير مجلة (سر من رأى) على الاستمرار في تطوير المجلة بما يليق بسمعتها ومكانتها العلمية ، مع ما يحيط البلد بل العالم أجمع - في ظل جائحة كورونا - من ظروف صحية معقدة ، وكان اجتهداها حاضراً في اختيار البحوث العلمية النافعة ساعية في تحقيق الرصانة العلمية المنشودة.

ومن فضل الله تعالى أن يوافق إصدار العدد (السادس والستون) من مجلتنا ونحن نستقبل شهر رمضان الخير لهذه السنة الهجرية (١٤٤٢هـ) والذي قال في حقه سبحانه (شهر رمضان الذي أنزل فيه القرآن هدى للناس وبينات من الهدى والفرقان) سورة البقرة ، من الآية ١٨٥.

وتناول هذا العدد البحوث والدراسات في العلوم الإنسانية المتنوعة (اللغة العربية وآدابها ، علوم الشريعة الإسلامية ، العلوم التربوية والنفسية ، التاريخ ، الجغرافية ، الفلسفة ، القانون ، الإدارة والاقتصاد) فضلاً عن بحوث اللغة الإنكليزية .

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مجلة للدراسات الانسانية محكمة متخصصة

تصدر عن كلية التربية / جامعة سامراء



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

كلمة السيد رئيس جامعة سامراء المحترم

مسيرة العلم ذات طريق طويلٍ ممتعٍ يقطفُ الدارسون على مر العصور ازهاره ويستنشقون عبقره لينقلوه مادة طيبة نقية لكل سالك يسبر اغوارها بحثا عن رحيق ازهارها وفي هذا السياق دأبت جامعة سامراء بالنهوض بمجالاتها العلمية لتجعلها منابر للعلم والعلماء والباحثين بمختلف مشاربهم و مآربهم ..

وفي عمل دؤوب ومثابرة واضحة تستمر مجلة سر من رأى بنشر الابحاث العلمية الرصينة متتبعة النهج التقويمي الأمثل لنشر كل ما هو متميز من الابحاث من شتى الجامعات العراقية والعربية فتجد في طياتها الأدب واللغة والسياسة والقانون والتاريخ والفقه والحديث وغيرها من العلوم الإنسانية التي هي مشكاة الطريق لسالكي البحث عن مصادر النور والمعارف لتخرج لنا اليوم بعددها السادس والستين بإخراج رائع وتنظيم دقيق، ولهذا نشد على أيدي القائمين على المجلة وندعو الله لهم بدوام التوفيق.

الأستاذ الدكتور

صباح علاوي خلف السامرائي

رئيس جامعة سامراء

مجلة للدراسات الانسانية محكمة متخصصة

تصدر عن كلية التربية / جامعة سامراء

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. إحسان طه ياسين

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 علمياً 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 مقدماً إلى مجلة أخرى، ولم ينشر سابقاً، وعلى الباحث أن يتعهد خطياً 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 ملزماً للمجلة بنشر البحث العلمي ضمن الاعداد إلا ما يليق بسمعتها الدولية.

أعضاء هيئة التحرير



- | | |
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