

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 (17) العدد (3) الشهر (أيلول)

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جامعة الأنبار - كلية الآداب

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المجلد : (17) العدد (3) لشهر ايلول - 2025

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شروط النشر في المجلة

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-JOURNAL PLUES) وعبر الرابط: <https://www.aujll.uoanbar.edu.iq/> ، وتقبل البحوث وفقاً للنظام كتابة البحوث (Word و LaTeX) ، وبالاتماد 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 ترقيماً 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.

الملخص

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: 1.5cm). 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 الـ APA في التوثيق. دليل المؤلف يوضح آلية التوثيق في نظام الـ 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 الأردني، 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

تضمنين (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.

بيناك، 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 (دس)، 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

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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.

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ملاحظة مهمة : يجب ترجمة المصادر والمراجع إلى اللغة الإنكليزية .

المحتويات

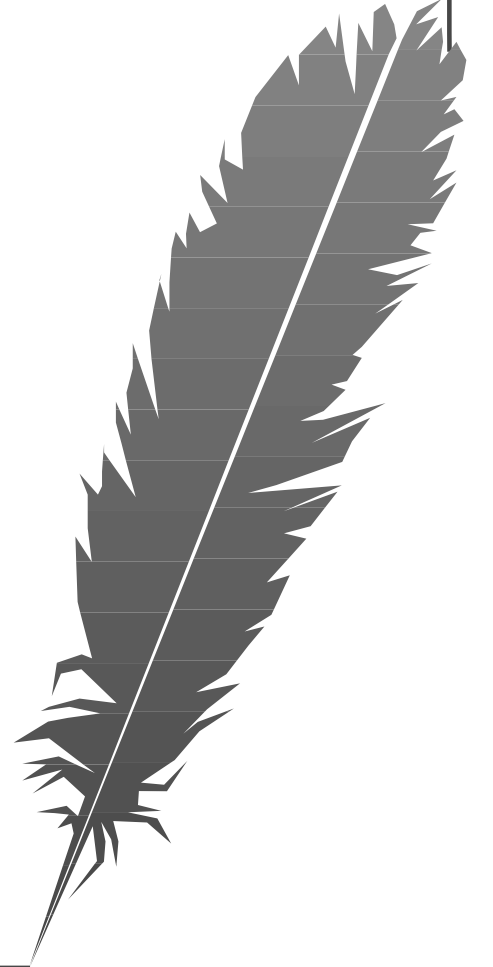
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كلمة هيئة التحرير:

في رحاب اللغات والآداب تتجلى أعمق صور الوعي الإنساني؛ فهي الوعاء الذي يحفظ ذاكرة الشعوب، والجسر الذي تعبر عليه المعارف، والمرآة التي تنعكس فيها التجارب الحضارية والفكرية. ولأن اللغة ليست أداة تواصل فحسب، بل فضاءً لتوليد المعنى وصوغ الهوية، فإن دراستها والبحث في آدابها يظلّ فعلاً نقدياً خلاقاً يتجاوز حدود الزمان والمكان. من هذا المنطلق، تسعى مجلّتنا لأن تكون فضاءً رحباً للباحثين، يلتقون فيه عند تخوم اللغة وسحر الأدب، ويتحاورون عبر مقاربات نقدية ومناهج متجددة، بغية إثراء المشهد العلمي وتوسيع أفق الدرس اللغوي والأدبي معاً. وإذ نضع بين أيديكم هذا العدد، فإننا نطمح أن يكون إضافةً نوعية تسهم في ترسيخ مكانة الدراسات اللغوية والأدبية، وتفتح آفاقاً للبحث الجاد، وتؤكد أن رسالة الجامعة والفكر الأصيل إنما تكمن في الجمع بين الأصالة والتجديد، بين العمق العلمي وثراء الإبداع.

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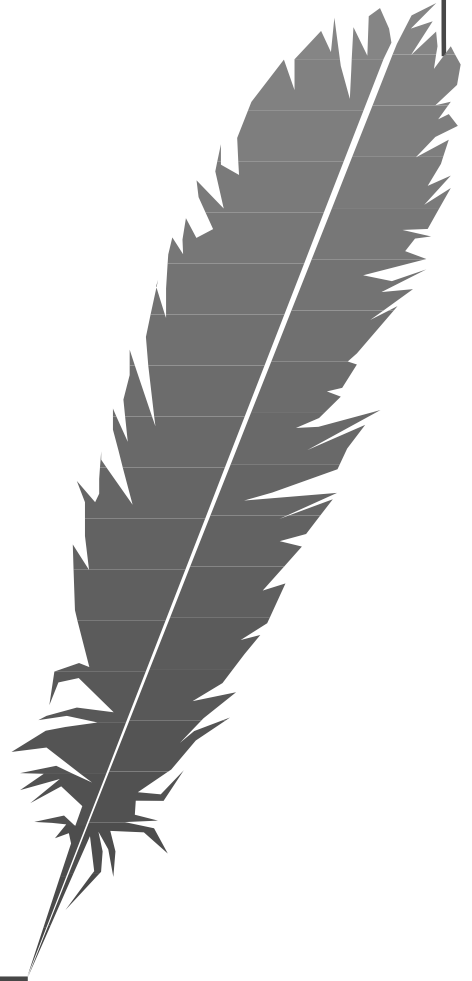
Mishra R. 1972. A comparative study of net primary productivity of dry deciduous forest and grassland of Varanasi. Symposium on tropical ecology with emphasis on organic production. Institute of Tropical Ecology, University of Georgia: 278-293.

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

Editorial board word:

Within the realm of languages and literature, the deepest forms of human consciousness are revealed. They are the vessel that preserves the memory of peoples, the bridge across which knowledge is conveyed, and the mirror in which cultural and intellectual experiences are reflected. Because language is not only a tool of communication, but also a space for generating meaning and shaping identity, studying it and researching its literature remains a critical and creative act that transcends the boundaries of time and space. From this standpoint, our journal seeks to be a welcoming space for researchers, where they can meet at the edges of language and the magic of literature, engaging in dialogue through critical approaches and innovative methodologies. This aims to enrich the scholarly landscape and expand the horizons of linguistic and literary studies. As we present this issue to you, we hope it will be a qualitative addition that contributes to consolidating the status of linguistic and literary studies, opens horizons for serious research, and affirms that the mission of the university and authentic thought lies in combining authenticity and innovation, scientific depth and the richness of creativity.

Editor-in-Chief of the magazine



“Trauma, Memory, and Dislocation in Elizabeth Bowen's ‘The Demon Lover’”

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ABSTRACT:

The study employs a qualitative method; it examines the protagonist's fragmented memory in Elizabeth Bowen's short story “The Demon Lover,” exploring the critical role of narrative structure in reflecting the psychological toll of war. The study aims to investigate how Elizabeth Bowen's war fiction utilizes diverse tools and narrative strategies to convey the psychological impact of war turmoil to the reader. Fragmented memory plays a decisive role in the narrative; the story focuses on Mrs. Dover, the main character in the story, who returns to her house in London to collect some of her belongings during the Second World War. As she moves through the house, memories from her past reappear, particularly scenes from her relationship with her fiancé, who was lost during the First World War. The study adopts Cathy Caruth's definition of trauma, which is a wound that has a voice to convey the unspeakable truth through certain patterns of actions and language. The study tackles the use of fragmented memory to convey Mrs. Dover's state of mind. The methodology includes a close reading of the narrative, showing that Mrs. Dover's thoughts are fractured and incomplete, which reflects the psychological trauma caused by war. The reader feels a blurring line between the past and the present. The findings of the study help reveal the narrative techniques writers use to depict the characters' psychological state, which demonstrates the lasting impact of war trauma.

Keywords: Fragmented Memory, War Trauma, Elizabeth Bowen, Narrative Structure.

الصدمة، الذاكرة، والاقتلاع في قصة إليزابيث باون العاشق الشيطاني

تيسير عبد الحافظ عبد الرحمن

قسم اللغة الإنجليزية، كلية التربية للبنات، جامعة بغداد، بغداد، العراق

المستخلص

يرتكز هذا البحث على المنهج النوعي حيث يدرس الذاكرة المتجزأة للشخصية الرئيسية في قصة إليزابيث باون "العاشق الشيطاني" وتلقي الضوء على الدور المهم لادوات الرواية في إيضاح الأثر النفسي للحرب. تهدف الدراسة لبحث كيف وظفت إليزابيث باون الادوات المختلفة واستراتيجيات الرواية لنقل الأثر النفسي للحرب للقاريء. الذاكرة المتجزأة لها دور مهم في النص السردي. تركز القصة على السيدة دروفر الشخصية الرئيسية في القصة؛ والتي تعود لمنزلها في لندن لأخذ بعض حاجياتها أثناء الحرب العالمية الثانية. خلال تنقلها في المنزل " ذكريات من الماضي تعاود الظهور وعلى وجه الخصوص مشاهد من علاقتها مع خطيبها السابق والذي فقد في الحرب العالمية الاولى. تتناول الدراسة استخدام اسلوب الكتابة المتجزأة لنقل الحالة العقلية للسيدة دروفر. تتضمن المنهجية قراءة تحليلية للنص السردي ويظهر تحليل السرد ان ذاكرة السيدة دروفر متجزأة وغير كاملة مما يعكس التروما النفسية التي تسببت بها الحرب ويشعر القاريء ان هناك خط ضبابي رفيع بين الماضي والحاضر. مخرجات الدراسة تساعد في إيضاح ادوات السرد التي يوظفها الكاتب ليجسد بدقه الحالة النفسية لشخص النص الادبي. والتي توضح الأثر الدائم لتروما الحرب.

الكلمات المفتاحية: الذاكرة المجزأة، صدمة الحرب، إليزابيث باون، البنية السردية.

Introduction

An Anglo- Irish writer, Elizabeth Bowen engaged with the war as a civilian, an influential writer and as a political agent at the same time, her writing opened the gate to diverse experiences, she published many works in which she portrays people's lives during times of war and conflicts, the Second World War left a permeant impact on Bowen's narrative perception, she doesn't consider war as historical event with definite starting dates and outcomes, according to her perception, The Second World War represent a psychological landscape that shapes the social and personal lives of the individuals (Bowen, 1950 as cited in Hepburn, 2008, p.10) British novelist and critic Angus Wilson asserted that Elizabeth Bowen wrote the best documentation of war's psychological impact on civilians in her short stories (Wilson, 1980, p.11). Although her language is sophisticated, Bowen succeeded in capturing the psychological impact of the war in her characters. Heather Bryant Jordan has suggested that "Bowen's style may be partly responsible for the difficulty in writing about her work. At times, her sentences are convoluted in extremes of syntax." (Teekell, 2011, p.61) Elizabeth Bowen, as a modernist writer, shows the characters' emotions fully in her narration. She uses narrative techniques like focalization, free indirect style, and interior monologue. Bowen believes that the novel is required to reveal and interpret the deeper psychological forces that shape human lives (Battersby, 2024, p. 27)

Elizabeth Bowen published *The Demon Lover and Other Stories* in 1945. This collection includes "The Demon Lover," which was originally written in 1941, during the London Blitz. For Elizabeth Bowen, "the short story is the ideal prose medium for wartime creative writing." (Bowen & Hepburn, 2008, p 314). The story employs fragmented memory that serves as a narrative technique to create a haunting atmosphere, highlighting the psychological impact of war trauma on the protagonist, Mrs. Drover. By employing disjointed and fragmented recollections, Bowen explores themes of trauma, identity, and the unreliability of memory. This fractured structure of the narrative heightens the story's psychological tension and emphasizes the profound and lasting effects of mental trauma on individuals, shaping both the character's emotional experience and the narrative structure "The strength of Bowen's writing follows from her ability to define, through gesture and mood, the under - currents that motivate human interactions." (Bowen & Hepburn, 2008, p.7). In summary, the study argues that Bowen's use of fragmented memory is essential to the story's disruption of temporal structure, and it serves as a critical lens through which the psychological aftermath of war is examined and interpreted.

The story is set during the Second World War, a period of intense conflict, which impacts on the psychological state of the character. This paper examines the concept of fragmented memory of the main character and its representation in the narrative structure " Bowen's short fiction has been rightly celebrated as capturing the disorienting experience of the blitzed cityscape... registering not the traumatic event, such as an air raid, but its aftershocks which produce a state of lucid abnormality" (DL, p.95 as cited in Lassner,1990, p.151) for Elizabeth Bowen, the short story is not a genre to tell the events, she utilizes the structure to fit into the setting of the Second World War, the narrative and structure convey the character's crisis of psychological toll, the extreme tension tackled in the story resembles Freud's concept of the 'uncanny' describing the familiar objects and places that suddenly feels disturbing and threatening due to its connection and association with traumatic event rooted in the subconscious. (Corcoran, 2004, p.164)

Previous studies tackled Elizabeth Bowen's fiction in relation to Cathy Caruth's Trauma Theory from various viewpoints; Mengyuan Fan (2021) focuses on "The Demon Lover" as a representation of trauma for both characters, Kathleen Drover and her fiancé, the "demon" soldier. The study also links trauma to the soldiers' post-war psychological state, with much reference to Post Traumatic Stress Disorder and its role in showing delayed responses to war violence. The study doesn't explore the concept of memory and its role in recalling trauma; in addition to that, the study doesn't examine the effect of place and dislocation in the story and how they intensify trauma for the main character, Mrs. Drover. Moreover, Paromita Mukherjee's study (2021) shifts the focus to the soldier, Mrs. Drover's fiancé, and represents him as a ghost or non-human figure. By doing so, the study aims to show that Bowen's fiction enables the reader to rethink life and death and the philosophy of being. The study relied on philosophical explanation rather than psychological analysis.

In addition to that, F. Nastase (2020) explores Elizabeth Bowen's stylistic treatment of "The Demon Lover" and uses war gothic and modernist stylistic theory as a theoretical framework. The main aim of the study is to explore the role of gothic elements in reconstructing war experience and its effect in highlighting the psychological horror of the characters. The study explores war horrors through gothic lenses, not through trauma studies. An earlier study by R. Mayrer (2008) argues that the gothic elements in "The Demon Lover" are not about supernatural horror; rather, it has more impact on showing cultural memory and identity after war. Mayrer focuses on Irish Studies and sheds light on gothic elements not as tools to remember the horrors and ghosts of dead soldiers, but as a way to help the survivors remember the past to heal and help them regain their sense of selfhood and identity. Critics such as Robert Calder (1994) analyze the "Demon Lover" from allegorical and psychological viewpoints. Calder considers war itself as the "demon" that causes Mrs. Drover's struggles and rereads the house and other objects in the story as a reflection of war disruption, not as triggers of internal trauma.

While previous studies focus on gothic elements in their diverse forms and representations, and studies "The Demon Lover" from stylistic and allegorical points of view, the current study seeks to fill the gap by exploring "The Demon Lover" through the lens of Cathy Caruth's trauma theory. The study highlights the role of memory, the effect of dislocation on the main character, and the objects that trigger Mrs. Drover's personal trauma. This study contributes to the field of trauma studies and emphasizes Bowen's use of narrative techniques to reveal the traumatic experiences of her protagonist.

Conceptual Framework

Trauma

Cathy Caruth is a key figure in trauma theory. She defines trauma as a psychological wound caused by the individual's encounter with an overwhelming experience. The traumatic event disrupts the individual's perception of himself and of the world around him. There are certain aspects that characterize trauma according to Cathy Caruth, trauma prevents the individual's capacity to understand the event, and the event is not completely felt in the exact time of occurrence, rather, its impact revisit the individual as delayed experience "trauma is not locatable in the simple violent or original event in an individual's past, but rather in the way that its very unassimilated nature, the way it was precisely not known in the first instance returns to haunt the survivor later on" (Caruth, 1996, p.4) Trauma also fragments and disrupts the normal flow of events and the traumatic experience resists verbal representation, making the experience unspeakable. Caruth stresses the importance of communicating the testimony of the traumatic event as part of the healing process. Trauma also makes connections

between personal and collective experiences, leaving its impact on societies and shaping cultural memory. (Caruth, 1995, p.187)

Fragmented Memory

Fragmented memory refers to the state in which the individual recalls traumatic events from the past in a disjointed and disruptive manner. The traumatic event cannot be fully narrated because the memories are recorded under extreme stress; the recollections of these memories cause fragmentation in the narrative and break the coherent narrative. The fragmented memory is characterized by its delayed nature “a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated, intrusive hallucinations, dreams, thoughts or behaviors stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to stimuli recalling the event”(Caruth, 1995, p.4) , individuals who pass through challenging events are unable to articulate and narrate their trauma until years have passed “Both free verse and free association undergo the process of a fragmentation—a breaking down, a disruption and a dislocation of the dream, the verse, of language, of the apparent but misleading unities of syntax and of meaning. The passage through this fragmentation is a passage through a radical obscurity.” (Caruth, 1995, p.30)

Research Methodology

The current study presents an analytical and critical exploration of Elizabeth Bowen's short story “The Demon Lover”. To fulfill the objective of the study, which states: exploring the fragmented memory of the main character, Mrs. Drover, and highlighting the objects that trigger the recollection of fragmented memories from her traumatic past, and the narrative techniques Bowen utilizes in her short story to reveal the fragmented memory, the researcher employs the procedures listed below:

1. Examining the text to illustrate war trauma conveyed by the written narrative.
2. Tracing fragmented and disjointed narrative and shifts in the plot of the text.
3. Recognizing Mrs. Dover's fragmented thoughts and her blurred visions between the past and the present.
4. Identifying Narrative strategies that support the idea of fragmented thoughts and memories in the text.

Analytical Discussion

The story opens with Mrs. Drover returning to her house in London to gather some of her belongings, as she had left the house with her family for another place in the countryside because of the war. One of the main traits of Elizabeth Bowen's war fiction is the temporal shifts between the past and the present. Elizabeth Bowen's war fiction is characterized by the disjunction of time, where the characters exist in different moments in time. This instability of time emphasizes the impact of trauma and the fragmented memory of the characters, resulted by war, it shows that the past continues to impact the present moment “for Bowen, time is not linear, but a realm of simultaneously existing past and present- at times, even future- accessed both consciously and unconsciously, predictably and unpredictably by each individual” (Birrer, 2008)

The plot is not linear in describing the sequence of events; the fragmentation in the narrative mirrors the fragmented memory of the main character caused by war trauma. Cathy Caruth (1996) defines trauma as “a wound that cries out, that addresses us in the attempt to tell us of a reality or truth. This truth in its delayed appearance cannot be linked only to what is known, but also to what remains unknown in our actions and language.” (p.4) Trauma is best conveyed through literature. Caruth (1996) states: “If Freud turns to literature to describe traumatic experience, it is because literature, like psychoanalysis, is interested in the complex relation between knowing and not knowing. And it is, indeed, at the specific point at which knowing and not knowing intersect that the language of literature and psychoanalytic theory of traumatic experience precisely meet.” (p. 3) Therefore, this section unfolds the signs of trauma in the written text and explores the narrative techniques the writer employed to highlight the psychological impact of war trauma on Mrs. Drover, the main character of the target text.

Bowen's choice of words reflects the emptiness and loneliness caused by war. there is a “dead air” (Bowen,1980, p.747) once Mrs. Drover enters the house. And “she stopped dead” (Bowen,1980, p.748) when she spotted a letter on the hall table. There is also a remark that no human eye is watching Mrs. Dover's return. The only character visible to the reader through Mrs. Dover's description is the caretaker, and the reader learns that he is absent from the house and that she doesn't trust him. There is a sense of suspense and horror throughout the story which makes the reader shares the tense feelings of fear and disturbance with Mrs. Drover “Dispensing with gothic, mythic, and romance motifs, with mysterious, unexplained events, Bowen creates a realistic domestic novel of manners, using conventions of verisimilitude, multi-dimensional character, and forays into the characters' pasts through their own fully conscious recollections.” (Lessner, 1990, p.97) The first paragraph describes the atmosphere in which Mrs. Dover walking in “her once familiar street” there is “an unfamiliar queerness had silted up” (Bowen,1980, p.747) the traumatic space is reemerging quietly and unexpectedly in Mrs. Drover's sight and memory “It took the war to teach it, that you were as responsible for everything you saw as you were for everything you did. The problem was that you didn't always know what you were seeing until later, maybe years later, that a lot of it never made it in at all; it just stayed there in your eyes. (Herr, as cited in Caruth, 1996, p.10) Trauma “may take the form of belatedness.” (Caruth,1996, p.92)

The plot continues describing Mrs. Drover's steps and moves inside the house, there is no light in the house except one room whose door still opened, so she walked towards it and opened the big window there, “Now the prosaic woman, looking about her, was more perplexed than she knew by everything that she saw” (Bowen,1980, p.747), here the narrator describes Mrs. Drover by “the prosaic woman” as if we are talking about another woman, rather than Mrs. Drover. In fact, this description remarks the starting point of Mrs. Drover's confrontation with her past events, the past she deliberately ignored, and now is haunting her. “The film of memory, as we have noted, is intermittent, but oh how dear is that series of pictures it can immortalize.” (Bowen, as cited in Hepburn, 2008, p.349). The Prosaic woman means the rational, practical woman, the one who approaches life with logic, without emotional depth. Here, Bowen makes a distinction between Mrs. Drover in her practical character, one who came just to collect her belongings, and the woman whose subconscious is about to recall past trauma that she is not yet aware of. Caruth (1996) describes trauma as a feeling “experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again.” (p.4).

This description applies to Mrs. Drover, once she enters the house, her subconscious recalls the memory of her past, encouraged by the smells, sights and the remaining memories

that she will consider gradually as she walks through the house “was more perplexed than she knew by everything that she saw” (Bowen,1980, p.747) means that Mrs. Drover thinks that she is calm and everything is under control, but the objects of the house around her represent echoes from her past, mainly her life before marriage, her meeting with her fiancé during the first World war and the promise that she gave him but unable to recognize its nature, they activate feelings that she cannot understand yet. The trauma returns to her through the physical space surrounding her. Caruth (1996) states: “The repetitions of the traumatic event—which remain unavailable to consciousness but intrude repeatedly on sight—thus suggest a larger relation to the event that extends beyond what can simply be seen or what can be known and is inextricably tied up with the belatedness and incomprehensibility that remain at the heart of this repetitive seeing.” (p. 93)

One of the aspects that affects memory fragmentation is the appearance of memory triggers: certain objects or details that trigger Mrs. Dover's memory “traces of her long former habit of life- the yellow smoke...the ring and the bruise in the wallpaper. the Pino” (Bowen,1980, p.747), then the letter at the hall table in which Mrs. Drover “stopped dead” upon seeing it. The letter that she found on the hall table is considered a memory trigger. And the details connected with those triggers remain fragmented and absent., to “unresolved” event as Caruth (1996) describes it. Mrs. Drover shares her thoughts with the readers; she starts questioning and trying to figure out the sender of the letter. Mrs. Dover took the letters upstairs to read it, the letter is addressed to her personally, and there is a promise that the letter sender will meet her “at the hour arranged”, the date of the letter was the day of Mrs. Dover's visit to the house, she is astonished because nobody knows about her visit to London. Time is ambiguous; the main character shares the suspense and the ambiguity of time with the reader: “The hour arranged? My God.” (Bowen,1980, p.749) Mrs. Drover stated.

The letter took her back to unresolved past memory, to the memory of her fiancé and the promise that she gave him, yet she cannot recall the details of this promise, the narrative unfolds another dimension of the character and “The letter addresses Mrs. Drover as ‘Kathleen’, making her more familiar to the reader than she is as ‘Mrs. Drover.” (Corcoran, 2004, p.159) after reading the letter, the narrative shifts in time from the present to the past to highlight the nonlinear narrative which Bowen uses to reflect Mrs. Drover's disjointed thoughts. Towards the end of the story, Mrs. Dover interred the taxi and screamed when she saw the driver, the reader is unable to recollect the sequence of events, the driver might be the demon lover, her fiancé, the one whom she promised in the past, whose memory lingers in her mind every time and another, “The breakdown between self and other, past and present, truth and treason, and between exhilaration and despair inspires feelings of dissolution and disorientation” (Lessner, 1990, p.123) but at the same time Mrs. Drover states: “wherever he may be waiting, I shall not know him. You have no time to run from a face you do not expect.” (Bowen,1980, p.752)

Mrs. Dover's memory is blurt and disjointed, she remembers details from certain points in her past life, and even those memories are not clear enough to recall, this is one aspect of Caruth's perception of trauma, it returns in repetitive way because it is unresolved event in the past, so the mind recall it to digest its reality, and in Mrs. Dover's case, this is related to war trauma, the sound of bombings and her relocation, the constant fear and the feeling of insecurity makes the mind recalls familiar moments from the past and trying to relocate within these moments “Many of the survivors interviewed at the Fortun off Video Archive realize that they have only begun the long process of witnessing now—forty years after the event. Some have hardly spoken of it... Moreover, survivors who do not tell their story

become victims of a distorted memory..... The longer the story remains untold, the more distorted it becomes in the survivor's conception of it, so much so that the survivor doubts the reality of the actual events.” (Caruth, 1995, p.64)

The narrative reveals three shifts in the target text; Elizabeth Bowen shows the reader not only the trauma memory in the thoughts of Mrs. Drover, rather, it highlights the trauma through the written narrative by temporal shifting and by letting the past intrude the present moment “the past taunts the present; the presence of the past in the minds of the characters reflects their desire for and resistance to reconciliation. Because Bowen makes past and present so dramatically palpable, the gaps between sections are equally evocative. Suggesting emptiness.” (Lassner, 1990, p.73) Once Mrs. Dover read the letter, and she starts asking herself about the meaning of the letter, there is a sudden shift without transition to a scene from her past, in which she was a young girl standing under the tree with her fiancé “the young girl talking to the soldier in the garden had not ever completely seen his face. It was dark; they were saying goodbye under a tree. Now and then_ for it felt, from not seeing him at this intense moment, as though she has never seen him at all” (Bowen,1980, p.749) the sudden shift resembles Cathy Caruth's definition of trauma as “unresolved” event, Kathleen's meeting with her fiancé was never resolved, she cannot remember his face and she is unable to recall the nature of this promise “she already felt that unnatural promise drive down between her and the rest of all human kind. No other way of having given herself could have made her feel so apart, lost, and forsworn.” (Bowen,1980, p.749)

Here, Bowen utilizes the technique of narrative fragmentation to cover the scene from different perspectives. “I don't remember him kind at all. Mother said he never considered me. He was set on me, that was not it was _ not love. Not love, not meaning a person well. What did he do to make me promise like that? I can't remember.” (Bowen,1980, p.750) In this way, Bowen is recording the scene from multiple directions, which enables the reader to share the characters' thoughts and feelings. This structure itself presents damage to linearity, trauma or wound to narrative. Such a narrative strategy not only overturns, shifts, irreducibly places in abeyance or abyss questions of cause and effect.” (Bennett, 1995, p.45)

Furthermore, there is another cause of trauma, when Mrs. Drover's fiancé is reported missing during the war. Her family tried to support her, but her trouble, behind just a little grief, was a complete dislocation from everything.” (Bowen,1980, p.749) In addition to that, what triggers traumatic memories for Mrs. Drover is the impact of war on the physical space around her “ her married London's home's whole air of being a cracked cup of which memory, with its reassuring power, had either evaporated or leaked away, made a crisis_ and at just this crisis the letter writer had, knowledgably, struck. The hollowness of the house this evening canceled years on years of voices, habits, and steps.”(Bowen,1980, p.750) the relationship between the individual and his possessions during the war, is one of the topics that Bowen explored in her writing, and it proves its impact on the psychological state of the individuals who are forced to leave their houses and belongings or those who were killed by their possessions in an air raid “the sudden lack of possessions: ‘Now there was not what you liked, and you did not choose’...This very effectively phrases the relationship between ‘what you liked’ and ‘what you were like’, between commodity and identity, possession and self-possession; and this was precisely the relationship disrupted by the Blitz.” (Corcoran, 2004, p.164) People were distracted by losing their belongings; nothing surrounding them was familiar, everything was imposed on them. People who are forced to leave, just like Mrs. Drover, still carry the trauma hidden in their silence and unspoken emotions even if they continue their lives after the incident (Fernandez, 2021) A person's possessions is part of his identity, people are losing their sense of self and belonging along with their possessions,

which resulted in emotional instability, the war fractured this psychological link highlighting the fact that trauma is not merely about bombings, it is the collapse of identity, the impact of trauma here is external destruction that mirrors internal fragmentation of self and memory.

Mrs. Drover gives the implication that she might be dreaming or imagining the existence of the letter, the surrounding atmosphere of the rain, the impact of the war, and the empty house might give her a flashback to a certain traumatic memory in her past. She tries to close and open her eyes again to see if the letter is still there, and she finds the letter there. This signifies the blurred memory of Mrs. Drover and her inability to make a distinction between her internal fears and external reality. Then she decided to take her possessions and leave the house to catch the train, she found that her belongings are too heavy to carry, so she decided to take a taxi, here the second shift of time reoccurs again "she remembered not only all that he said and did but the complete suspension of her existence during that August week. I was not myself_ they all told me so at the time. She remembered but with one white burning blank as where acid has dropped on a photograph: Under no condition could she remember his face." (Bowen,1980, p.752) The idea that Mrs. Drover cannot fully remember his face resembles Cathy Caruth's perception that trauma resists and distorts full representation of events and people. Mrs. Drover cannot access the whole traumatic event; the memory of the event returns to her only as gaps or fragments. It also signals Mrs. Drover's disconnection from her surroundings at that time. This psychological detachment was not internal only; it was visible even to her family members "They all told me so at the time". Bowen uses the metaphor of acid dropping in a photograph to highlight the defense mechanism of Mrs. Drover's mind to protect her from the painful memory. The 'acid' may symbolize guilt or fear in a wartime atmosphere.

The third shift to the past is the final scene of the taxi, the scene is psychological and symbolic to the past at the same time, it is psychological because it brings Mrs. Drover to the traumatic memory that she was escaping all along the story, and it is symbolic because the taxi driver is not a normal person, rather, he is the main character from her past, who ironically puzzled her when he told her in the letter that he will meet her at the exact hour, he represents the "return of the repressed." According to Cathy Caruth (1996, p.13), in this moment, the past and the present meet in a collapse of time at the end of the story. Mrs. Drover's terror shows that part of her subconscious still remembers fragments of images; Caruth illustrates that the traumatic memory is not coherent but shocking and haunting. The final scene is remarkable because once Mrs. Drover enters the taxi, time and space melt in the form of memory or nightmare that controls the narrative completely. Mrs. Drover's fiancé's absence wasn't justified or understood at the time of his absence during the war in 1916, so he returned many years later to an entity in which the temporal time between reality and imagination is distorted by trauma.

Elizabeth Bowen utilizes narrative techniques to highlight the impact of trauma on Mrs. Drover. The sequence of events is nonlinear; there is no clear transition between her visit to the house in the present and the memory of her fiancé, twenty-five years ago. According to Cathy Caruth, when a person encounters traumatic events, his past continually intrudes into his present. "It was August 1916...she caught a breath for the moment when she could go running back there into the safe arms of her mother and sister, and cry: "What shall I do, what shall I do? He has gone." (Bowen,1980, p.749) Concerning narration, Bowen uses third-person narration and Mrs. Drover's internal voice. This technique paves the way for the reader to share Mrs. Drover's perplexing and anxious feelings of fear and conflict. The reader is able to compare Mrs. Drover's thoughts with the actual events narrated by the third-person narrator, "a narrative strategy that positions readers to focus on the more surreal

surfaces of her imaginative topography. Her Suriel mapping exposes her character's 'unconscious' instinctive hallucination as the saving resort of wartime experience" (DL, p.96 as cited in Lassner, 1990, p.151) this blend between the character's thoughts and the plot of events highlights the internal trauma of Mrs. Drover and her inability to digest what she is passing through "Behind the blanket of rain the clock of the church that still stood struck six_ with rapidly heightening apprehension she counted each of the slow strokes. "The hour arranged... My God." She spoke. "What hour? How should I...? after twenty-five years." (Bowen,1980, p.748) Mrs. Drover's speech in its fragmentary aspects, can be understood as a way of resisting a reality that cannot be articulated in a logical pattern (Nünning & Nünning, 2016, p.45)

Elizabeth Bowen uses symbolism to highlight objects that represent Mrs. Drover's past trauma. These symbols also function as gothic elements to highlight the psychological intensity of her past trauma. The letter appears suddenly without explanation. The appearance of the letter triggers Mrs. Drover's memory and forces her to confront suppressed trauma. It also triggers fears and horror and recalls all the feelings that Mrs. Drover used to avoid. "Mrs. Drover looked for the date; it was today's. She dropped the letter onto the bedsprings, then picked it up to see the writing again_ her lips beneath the remains of lipstick, beginning to go white." (Bowen,1980, p.748) Mrs. Drover tries to close and open her eyes to see if the letter is still there. She wishes that the letter's presence is the creation of her imagination. This shows the intensity of the unresolved memories that Mrs. Drover tries to avoid. "In 'The Demon Lover', more chillingly, an unstamped letter suddenly appearing in a shut-up house announces, apparently, the return of a vengeful ghost from the First World War to keep a long-since-organized tryst with a lover." (Corcoran,2004, p.2)

Mrs. Drover, While gathering her belongings, she examined herself in the mirror, the scene of the mirror represents Mrs. Drover's fragmented self, the mirror represents the division between conscious self and the repressed other, between the rational appearance of Mrs. Drover and her traumatic self, hidden beneath it "She was confronted by a woman of forty-four, with eyes starting out under a hat-brim that had been rather carelessly pulled down. She had not put on any more powder since she left the shop where she ate her solitary tea. The pearls her husband had given her on their marriage hung loose round her now rather thinner throat, slipping into the V of the pink wool jumper her sister knitted last autumn as they sat round the fire. Mrs. Drover's most normal expression was one of controlled worry." (Bowen,1980, p.749) Mrs. Drover's outside appearance shows her commitment to the domestic life she is living, a life dedicated to the others more than herself, she tries to carry on her life duties and give the impression of stable entity while her inner self is haunted by her younger version and the memory of the first World War appears in the form of a "controlled worry." And psychological debt. The mirror's scene shows that Bowen's writing "affirms that there is no real life, no nature, no truth, and indeed no self not fundamentally haunted by effects of fiction, drama, multiplicity, and death." (Bennett, 1995, p.84)

Furthermore, the house in "The Demon Lover" is the place of buried memories, just like Mrs. Drover's unconscious self, the house is supposed to be the place of safety, its stability signal the normality of life, the house in the story is damaged and loaded with shattered objects "The domestic space of the house has been defamiliarized for her, estranged from her, by her absence and its dereliction." (Corcoran, 2004, p.158) the house symbolizes Mrs. Drover's disjointed memory and fragmented past. Bowen's treatment of place in her fiction is connected to the identity of the characters living in these spaces. Bowen's characters are connected to their environment. When the house collapses, they suffer existential loss. (Lee, as cited in Mukherjee, 2021, p.45).

Finally, the taxi stands for the peak of Mrs. Drover's psychological collapse; the unresolved trauma meets her in the last scene as a symbol of inescapable past horrors. "For Mrs. Drover, however, the repressed does not return to aid release but to enforce entrapment. In the superbly effective concluding paragraph, which is indeed, as Paul Muldoon says, 'hair-raising', the taxi which she is about to enter initially appears, to the first-time reader, as it does to Mrs. Drover, as the true solace of release from apprehension." (Corcoran, 2004, p.162) Mrs. Drover wants to escape the house and the memories associated with it. The taxi is thought to be her safety, but she finds herself trapped in a small vehicle with her fears and terror. The taxi driver might be her fiancé or symbolically stands for the trauma she tried to forget. "Through the aperture, driver and passenger, not six inches between them, remained for an eternity eye to eye. Mrs. Drover's mouth hung open for some seconds before she could issue her first scream. After that, she continued to scream freely and to beat with her gloved hands on the glass all around as the taxi, accelerating without mercy, made off with her into the hinterland of deserted streets. (Bowen, 1980, p.753) She is sitting in the back seat, and she has no control over the destination. This symbolizes the trauma haunting her life to the extent that she loses control of her direction and of her identity, and "Her trauma is depicted not as a coherent, linear narrative but in fragmented, nonlinear segments, where previous experiences intermingle with present moments, engendering a sense of disjunction. This disjunction reflects Caruth's concept of trauma as an incident that cannot be immediately assimilated into the self, a trauma that the mind finds difficult to understand completely. (Kadian & Yadav, 2025, p. 4). The "deserted streets" reflect Mrs. Drover's internal, fragmented self. Externally, she has a family and a normal domestic life, but she is emotionally isolated from herself and the people around her. The mirror, the house, and the taxi represent Mrs. Drover's unresolved trauma that drags her back to her past. They represent "the other, the opposite, the suppressed, the repressed, the deviant, with which the socially acceptable norm is nevertheless darkly intimate and collusive." (Corcoran, 2004, p.55) The final scene of "The Demon Lover" gives the reader emotional shock that forces him to feel the trauma with Mrs. Drover, as Bannett described in his book, "the 'inaugural violence' of reading" (1995, p.44)

Conclusion

Mrs. Drover, the main character in "The Demon Lover", returns to her empty house. Everything in the house seems normal, but there is a letter from an anonymous sender and certain objects from the past that trigger her hidden fears and her unresolved trauma. When she is alone in the house, which was once full of life in the past, she gets the chance to confront her innermost feelings, to sit, face to face, with the younger version of herself. Throughout the story, the reader finds that Mrs. Drover is not as fine as she appears on the surface, even if she gets married after her fiancé is missing in the war, even if she has a stable life and three boys living in a stable environment. The memories of war, instability, and loss haunt her and revisit her life in the form of repetitive thoughts and disjointed, blurred memories. This description resembles Cathy Caruth's definition of trauma, it is an unresolved event that reappears in the life of the traumatized person, in many forms, and affects their daily life. Elizabeth Bowen highlights the fragmented memory of Mrs. Drover by utilizing certain narrative techniques. The plot contains temporal shifts from the present to the past, and certain symbolic elements that signify a deeper reflection of the character's memory. Also, the third person's voice intermingles with Mrs. Drover's self-talk, which gives the reader the chance to share Mrs. Drover's feelings and conflicts. Elizabeth Bowen in "The Demon Lover" skillfully presents a living space of psychological trauma, the disjointed memories, and the deserted objects portray the return of repressed trauma as described and illustrated by Cathy Caruth's perception.

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