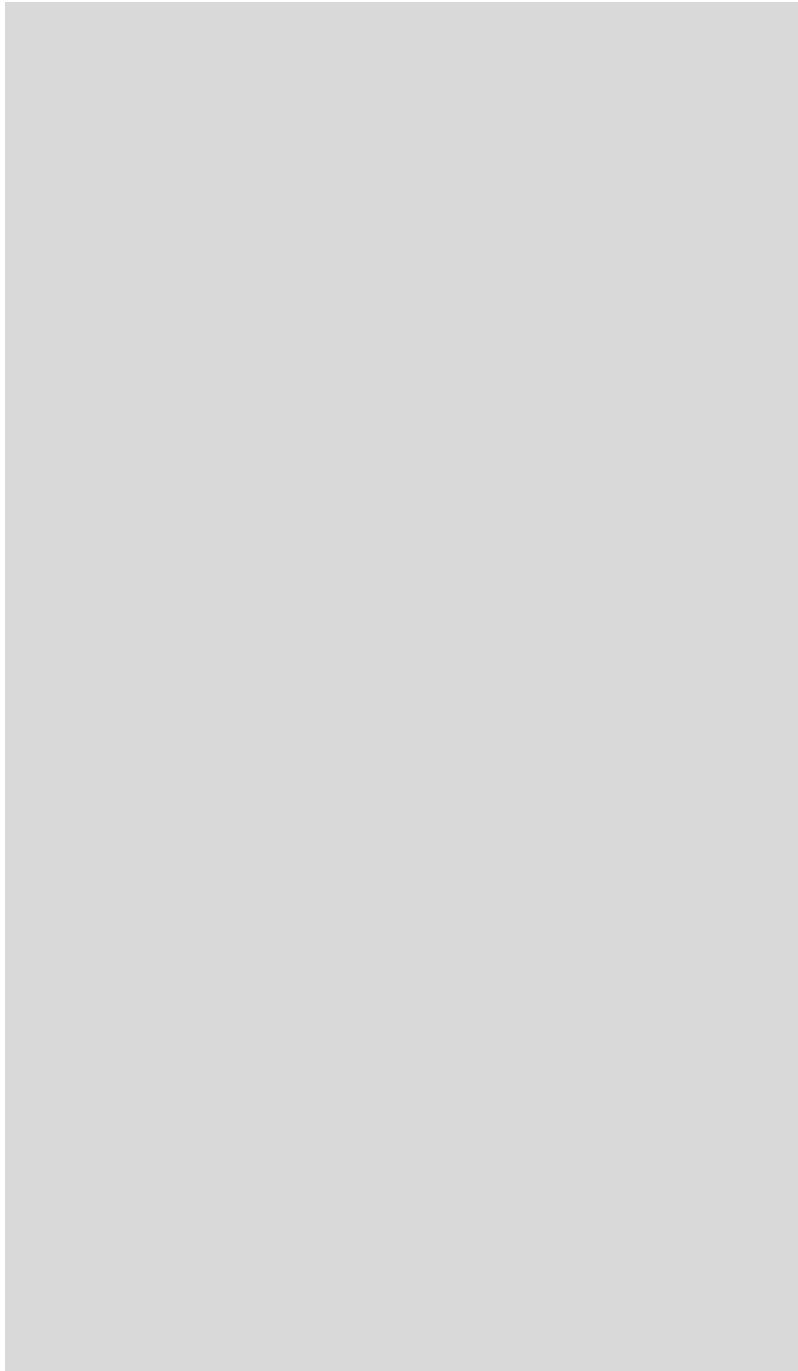


# HUES

A LITERARY MAGAZINE



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A LITERARY MAGAZINE

Editors

**Dr. Jushna Baruah**

**Dr. Sudipta Phukan**

**Published by:**

**Department of English**

S.B. Deorah College

*Ulubari, Guwahati*

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“Whatever you dream you have to will, whatever you will is your  
deed and whatever your deed is your destiny”

*- The Upanishad*

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A LITERARY MAGAZINE

*Edited by Dr. Jushna Baruah and Dr. Sudipta Phukan, Published by  
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## **Message from the Principal**

It gives me immense pleasure to learn that the Department of English is going to publish its next issue of the departmental magazine, *Hues*. Nurturing the creativity and talent of the learners is one of the foremost goals of our college. *Hues* provides a platform to showcase the artistic and literary skills of the budding students. I would like to congratulate the entire team of the Department of English for this initiative. Moreover, they should continue publishing more issues of *Hues* in the coming years.

Thank you.

**Dr. Dharmendra Nath**  
Principal  
*S.B. Deorah College*

## **Edit speak...**

Greetings!

This is a real moment of pleasure for successfully publishing the next issue of our departmental literary magazine *Hues*. *Hues* is an endeavour to encourage, inspire and showcase the literary and artistic skills of the students obtaining English literature. We, the entire editorial team of *Hues* have tried to make this magazine a pleasant reading, with the diverse selection of write-ups. It has indeed been satisfying to involve our students with much enthusiasm and zeal to work upon their creativity, imagination and the love for literature.

Our sincere gratitude and respect go to Dr. Dharmendra Nath, Principal, S.B. Deorah College for his relentless support and guidance by initiating and encouraging to publish the magazine. We would also like to thank our colleagues Dr. Pallabi Baruah and Dr. Risha Baruah for their overall support and help as well as our beloved, energetic and active students.

Hope everybody will wholeheartedly accept this issue of *Hues*. We wish to continue this creative venture with better and higher levels of excellence in the coming years.

Dr. Jushna Baruah  
Dr. Sudipta Phukan

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**Section-I**

**ARTICLES**



## **Black Feminism : Intersectionality and the Fight for Justice**

Dr. Jushna Baruah  
*Head, Dept. of English*

### **Introduction :**

Black feminism is a critical social and political movement that addresses the unique struggles of Black women, who often face the combined impacts of racism, sexism, classism, and other forms of oppression. Rooted in the lived experiences of Black women, this movement challenges the inadequacies of mainstream feminism and broader racial justice efforts that fail to account for the intersecting identities and realities of Black women. By advocating for an intersectional approach to equality and liberation, Black feminism seeks to dismantle the structural barriers that marginalize Black women and other oppressed groups.

### **Historical Context :**

The roots of Black feminism can be traced back to the 19th century, when Black women such as Sojourner Truth, Anna Julia Cooper, and Ida B. Wells began speaking out against the dual oppression of racism and sexism. Sojourner Truth's famous 1851 speech, "Ain't I a Woman?" powerfully articulated the exclusion of Black women from the dominant feminist discourse of her time. While white suffragists focused on gender equality, they often ignored or perpetuated racial inequalities.

The Civil Rights Movement of the 1960s and 1970s further highlighted the need for a distinct Black feminist perspective.

Many Black women activists felt sidelined in male-dominated racial justice movements, while white feminist groups frequently neglected issues of race. In response, organizations like the National Black Feminist Organization (NBFO) and the Combahee River Collective emerged, explicitly addressing the unique challenges faced by Black women. The Combahee River Collective's 1977 statement remains a foundational text in Black feminist thought, introducing the concept of "interlocking oppressions" and emphasizing the need for collective liberation.

### **Theoretical Contributions: Intersectionality**

One of the most significant contributions of Black feminism is the concept of intersectionality, developed by legal scholar Kimberlé Crenshaw in 1989. Intersectionality provides a framework for understanding how overlapping systems of oppression—such as race, gender, class, and sexuality—create unique experiences of marginalization. Crenshaw's work revealed the inadequacy of single-axis frameworks that treat race or gender as separate categories of analysis.

Intersectionality has since become a cornerstone of feminist and social justice scholarship, informing activism and policy work around the world. It underscores the importance of recognizing the diversity of experiences within marginalized communities and addressing systemic inequalities at their intersections.

### **Black Feminism in Practice**

Black feminism is not only a theoretical framework but also a practical approach to activism and social change. Black feminists have been at the forefront of movements addressing issues such as police violence, economic inequality, reproductive justice, and LGBTQ+ rights. Organizations like Black Lives Matter (founded by Alicia Garza, Patrisse Cullors, and Opal Tometi) exemplify the application of Black feminist principles by centering the voices and experiences of Black women, queer, and transgender individuals in the fight against systemic racism.

In addition, Black feminist activism has been instrumental in challenging harmful stereotypes and narratives that dehumanize Black women. Through literature, art, and media, Black feminists have reclaimed agency over their stories and reshaped cultural perceptions. Writers such as bell hooks, Audre Lorde, and Toni Morrison have created transformative works that explore themes of identity, resistance, and liberation.

### **Challenges and Critiques**

Despite its profound contributions, Black feminism continues to face challenges. Within feminist spaces, Black feminists often confront marginalization or resistance from those who prioritize a white-centered narrative of gender equality. Similarly, in broader racial justice movements, the voices and concerns of Black women are sometimes overshadowed by patriarchal dynamics.

Critics have also debated the extent to which Black feminism should focus on coalition-building with other marginalized groups versus centering exclusively on the needs of Black women. While some argue for a more inclusive, intersectional approach, others caution against diluting the specificity of Black women's experiences in broader social justice frameworks.

### **Conclusion**

Black feminism is a vital and transformative movement that addresses the intersecting oppressions faced by Black women while advocating for a more inclusive vision of justice. By centering the lived experiences of Black women and embracing the complexity of identity, Black feminism offers a powerful critique of systemic inequalities and a roadmap for collective liberation. As society continues to grapple with persistent forms of inequality, the insights and practices of Black feminism remain as urgent and necessary as ever. ●●●

## **Exploring Digital Humanities: A Confluence of Technology and Culture**

Dr. Sudipta Phukan  
*Asst. Professor, Dept. of English*

The field of digital humanities represents a dynamic and evolving confluence of technology and the traditional study of human culture. This interdisciplinary domain integrates computational tools and methodologies with the analysis, interpretation, and dissemination of cultural artifacts, texts, and practices. By bridging the gap between technology and the humanities, digital humanities open new avenues for research, collaboration, and accessibility, reshaping the way we engage with knowledge.

### **Defining Digital Humanities**

Digital humanities (DH) is not a single discipline but a collective term encompassing various practices that apply digital tools to humanities scholarship. This includes digitization of archives, computational text analysis, interactive mapping, and digital storytelling. The field's core mission is to enhance the understanding of human culture through innovative methods that leverage the power of technology.

At its essence, DH seeks to answer age-old humanities questions with the aid of modern computational techniques. It is equally concerned with critical inquiry into how technology shapes culture, knowledge, and society. As such, DH does not merely digitize existing practices but reimagines them, expanding the

boundaries of what's possible in humanities research and education.

### **Key Areas of Application**

- 1. Digitization and Preservation** One of the most visible contributions of digital humanities is the digitization of historical documents, artworks, and other cultural artifacts. Digital archives, such as the Google Arts & Culture platform or the Perseus Digital Library, make rare and fragile materials accessible to a global audience. Digitization not only preserves these artifacts but also democratizes access, breaking down barriers of geography and exclusivity.
- 2. Textual Analysis** Computational techniques like text mining, topic modeling, and sentiment analysis enable scholars to analyze vast amounts of text efficiently. For example, projects like the Digital Public Library of America or the Ngram Viewer allow researchers to track linguistic trends or thematic shifts across centuries of literature. Such analyses offer insights that would be impossible to discern manually.
- 3. Visualization and Mapping** Tools for data visualization and Geographic Information Systems (GIS) are integral to DH. These tools allow for the creation of dynamic visual representations of data, such as interactive historical maps, network diagrams of literary influence, or 3D reconstructions of ancient cities. Examples include the Mapping the Republic of Letters project, which visualizes the correspondence networks of Enlightenment thinkers, and the digital recreations of Pompeii.
- 4. Collaboration and Public Engagement** Digital humanities fosters collaboration across disciplines and institutions. Platforms like Omeka and Scalar allow researchers, educators, and the public to collaborate on digital exhibits and storytelling projects. Crowdsourcing

initiatives, such as the Transcribe Bentham project, engage the public in scholarly work, exemplifying how DH can make academic research more participatory.

### **Challenges and Critiques**

While digital humanities offers exciting opportunities, it also faces challenges. First, the field grapples with questions of inclusivity and equity. Access to technology and digital resources remains uneven across the globe, potentially reinforcing existing disparities. Moreover, the reliance on proprietary software and platforms raises concerns about data ownership and long-term sustainability.

Second, the computational emphasis in DH can sometimes lead to a perception of a “tech-first” approach, overshadowing the interpretive and critical dimensions of humanities scholarship. Critics argue that the field must balance its embrace of technology with its commitment to nuanced, contextual analysis.

Finally, the rapid pace of technological change poses practical challenges for DH projects. Tools and platforms can become obsolete, requiring ongoing maintenance and adaptation to new technologies.

### **The Future of Digital Humanities**

The future of digital humanities lies in its capacity to remain adaptive and inclusive. As artificial intelligence, machine learning, and virtual reality continue to advance, they promise to further transform DH research and pedagogy. For instance, AI can enhance textual analysis, while virtual reality can create immersive experiences of historical events or literary settings.

Moreover, DH must continue to address ethical considerations, ensuring that digital tools and methods are used responsibly and inclusively. By engaging with diverse voices and perspectives, the field can build more equitable and representative digital cultural archives.



**Conclusion :**

Digital humanities exemplifies the transformative potential of integrating technology with the study of human culture. By reimagining traditional methodologies and creating new pathways for inquiry, DH not only enhances our understanding of the past but also equips us to engage critically with the present and future. As the field evolves, its commitment to innovation, collaboration, and inclusivity will ensure its enduring relevance in both academia and society. ●●

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“What a piece of work is a man! How noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust? man delights not me—no, nor women neither.”

—Shakespeare(*Hamlet*)

## Why Literature Still Matters

Jessika Baniya  
*B.A. 3<sup>rd</sup> Semester*

When I first started studying English literature, I thought it was just about reading old books. But over time, I realized it's so much more. Literature is like a mirror that shows us who we are and a window that lets us see the world differently. One thing I've learned is that literature talks about feelings we all understand - love, sadness, hope, and fear. It doesn't matter if a story was written 100 years ago or yesterday; the emotions are the same. That's what makes literature timeless. For me, literature is also a way to understand people and society better. Writers don't just tell stories; they show us what's wrong in the world and make us think about how we can fix it. Whether it's about equality, freedom, or just being kind to others, literature has a way of making us more thoughtful.

Another thing I love is how literature connects us to different cultures and experiences. When we read stories from other places, it feels like we're stepping into someone else's life for a while. It makes us more open-minded and helps us appreciate how different, yet similar, we all are. I used to think literature was something serious and complicated, but now I see it as something alive. Stories are everywhere - not just in books but also in movies, social media, and even in the conversations we have. Literature may take new forms, but its heart is still the same: it's about sharing experiences and emotions.

As an English student, I feel lucky to study literature. Every story I read teaches me something new - not just about the world

but also about myself. It encourages me to think deeper, ask more questions, and express myself better. Even though I might not be the best writer or the most confident reader, I've learned that literature is not about perfection. It's about finding meaning and enjoying the journey of discovery. In a world where everything moves so fast, literature gives me a chance to slow down and reflect. When I read a story, I feel like I'm stepping into another world, where I can escape my worries and find comfort in someone else's words. At the same time, it inspires me to think about my own life and the stories I want to create. Literature is not just about understanding the world outside - it's also about understanding the world within us.

I've often wondered if my voice or my ideas matter. But literature has shown me that even the smallest stories can leave a big impact. It has taught me that we all have something valuable to say, even if it's just sharing how we feel. Someday, I hope to write something that speaks to others, just like the stories I've read have spoken to me. And even if I don't, I know that reading and appreciating stories is just as important.

In the end, literature is more than just a subject - it's a way of life. It's a reminder that words have the power to connect, to heal, and to inspire. As students of English, we have the privilege to explore this vast world of stories. And no matter where life takes us, I believe the lessons we learn from literature will stay with us forever. ●●●

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“Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity.”

– William Wordsworth (*Lyrical Ballads*)

## **Book and Movies : Why Readers Always Seem to Prefer the Original?**

Swapna Taro  
*B.A. 3<sup>rd</sup> Semester*

Books and movies are two distinct mediums for storytelling but readers often seem to prefer the original book over its movie adaptation. This preference largely stems from the personal connection of the readers with the story. Books allow readers to imagine the characters, settings, and events in their own ways creating a unique and intimate experience. They also provide more depth, exploring subplot and characters' inner thoughts that movies often omit due to time constraints. The reasons behind this preference are given below:

### **Imagination has no limits**

Book allows readers to create their own mental images of characters, settings and events. Each reader experiences the story uniquely shaped by his/her own imagination. When a movie adaptation imposes a fixed visual interpretation, it can clash with the deeply personal world of the readers, already built in their minds. For example, in *Harry Potter*, many fans envisioned Hogwarts differently than it was portrayed in the films. While the movies were visually stunning, they couldn't match the limitless creative minds of individual readers.

### **Depth and Detail**

Books often have the luxury of exploring characters, backstories, and subplots in great depth. Movies, constrained by time have to condense the story, leaving out significant details or

side characters that were meaningful to readers. For instance, J.R.R. Tolkien's *The Lord of the Rings* trilogy includes rich lore, poetry, and side stories that were either shortened or omitted in the films. While the movies were epics, they couldn't capture the full depth of Tolkien's world. Inner thoughts and emotions

Books allow readers to dive into the inner thoughts and emotions of characters. This intimacy creates a deeper connection between the reader and the story. Movies on the other hand rely on dialogue, expressions, and actions to convey emotions which can sometimes feel less nuanced. For example, in *The Fault in Our Stars*, John Green's writing gives readers direct access to Hazel's inner struggles, making her journey more relatable. The movie, while touching it, couldn't fully capture the complexity of her thoughts.

### **Creative interpretation vs filmmakers' vision**

Readers often form story attachments to their interpretation of a book. When a movie adaptation deviates from the original, it feels like a betrayal change in plot, characters arcs or even ending can disappoint fans who loved the book version. For example, in *Percy Jackson & the Olympians*, the fans of the book were critical of the movie for altering key aspects of the story and characters leading to a sense of disconnect.

### **The time investment**

Reading a book is a slower yet more immersive experience. Readers spend hours, days, or even weeks with the story forming a deeper bond with the characters and plot. A two-hour movie, no matter how well-made, simply cannot replicate this prolonged engagement.

### **Nostalgia and sentiment**

For many Readers, books hold a special place in their hearts because that was the first-hand experience of the story. The act of reading is often accompanied by personal memories.

**The Power of Words**

Books have a magic of their own weaved into word. Beautifully written passages, poetic descriptions, and thought-provoking quotes often lose their charm when translated into the visual. The simplicity and power of written language resonate deeply with readers in ways that movies cannot replicate.

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“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair.”

— Charles Dickens (*A Tale of Two Cities*)

## **Postcolonial African Literature**

Afia Anisha Rahman  
*B.A. 5<sup>th</sup> Semester*

Postcolonial literature is the literature of countries that were colonized mainly by the European countries. Postcolonial literature often addresses the problems and consequences of the decolonization of a country especially questions relating to the political and cultural independence of formerly subjugated people. In postcolonial theory, voice given to marginal identities or characters who are on the periphery in the early narration or in history but through the retelling of history, from postcolonial perspective, these identities come in the centre.

More than three – quarters of the people living in the world today have had their lives shaped by the experience of colonialism. There were the colonization of the Americas, East Indies, India, Africa and other regions of the world. It is a common knowledge that Great Britain created a vast empire in the 19<sup>th</sup> century postcolonial African Literature is produced after African states gained political independence from European colonial rule. This deals with the themes ‘The clash between tradition and modernity.

The relationship between self and community, politics and development, and colonial and decolonization experience. African writers often use their nature languages to express their culture and the everyday lives of Africans during the colonial and postcolonial period. Writers address the tensions between Traditional Africans values and western influences. Africans

struggles for independence. Women's experiences the gender dynamics in postcolonial societies are critically examined.

Postcolonial African literature is a rich and diverse field that continues to evolve. It not only reflects the complexities of African societies but also contributes to global discussions about identity, resistance and the power of storytelling. ●●●

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“A poet is a nightingale, who sits in darkness and sings to cheer its own solitude with sweet sounds.”

– Percy Bysshe Shelley (*A Defense of Poetry*)

“The world breaks everyone, and afterward, many are strong at the broken places.”

– Ernest Hemingway (*A Farewell to Arms*)



## **Audio books vs. Traditional Reading: A New Literary Debate**

Jumismika Das  
*B.A. 3rd Semester*

The audio book has created a fresh debate within literary circles and between casual readers: is it as valuable to listen to a book as it is to read one? The issue raises questions of cognitive engagement, accessibility, and the changing face of storytelling in the digital age.

### **The Audio book Advantage**

Audio books have become increasingly popular owing to their convenience. Through this format, people may read books while doing anything else, such as travelling to work, exercising, or cooking. This therefore provides an equal opportunity of access to literature for blind or disabled readers, whose difficulties include dyslexia.

Research also indicates that listening to audio books engages similar parts of the brain as reading, particularly language processing. Professional narration can make a book more emotionally powerful, and characters and scenes come alive in a way that might be impossible through silent reading. Audio books have also led to a renewed interest in classical literature. For example, hearing Shakespeare performed by an accomplished actor can open the text up to the rhythm and subtlety in a way that static reading could not.

### **The Argument against Traditional Reading**

Traditional reading, however, has cognitive benefits that modern versions do not. Reading requires active engagement in a

text and can help the mind focus, improve understanding, and, consequently, retain more information. Most readers like the feel of holding a book or precision of annotations on an e-book. Reading also can be done at whatever pace one prefers. Readers can stop to think, reread an example or imagine the scene in their own terms better to internalize the material. Traditionalists argue that in audio books, the meditative quality is often lost because of the narrator's control of tempo.

### Hybrid Approach

Many modern readers are employing the hybrid approach, fusing both methods. They will read at home, then listen to audio books during their commute, so that they can actually enjoy reading while fitting the task into their busy reading while fitting this task into their busy lifestyles.

The debate of audio books versus traditional reading is part of a more significant discussion on how technology changes our relationship with literature. Rather than positioning one format as superior to the other, embracing both formats can create a richer literary experience, and stories can reach an audience as vast as possible. Whether turning pages or hitting play, the joy in storytelling remains the same. ●●

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There is some good in this world, and it's worth fighting for.

— J.R.R. Tolkien (*The Two Towers*)

“I took a deep breath and listened to the old brag of my heart: I am, I am, I am.”

— Sylvia Plath (*The Bell Jar*)

## **Enchanted Academia : Where Darkness Meets Reality**

Papory Rajbongshi  
*B.A. 3<sup>rd</sup> Semester*

In recent years, a new literary trend has emerged, blending the brooding atmospheres of Gothic academia with the ethereal, otherworldly energies of mysticism. This unique fusion has captivated readers, especially those drawn to intellectual pursuits, eerie settings, and spiritual realms beyond the material world. Modern books that explore the intersection of Gothic academia and mystical vibes offer readers an alluring escape into worlds where knowledge is both a path to enlightenment and a gateway to dark secrets. These narratives weave together ancient traditions, hidden truths, and supernatural forces, creating a compelling mix that resonates with contemporary anxieties, curiosity, and a deep desire for personal transformation.

### **The Gothic Academia Genre: A Brief Overview**

The term “Gothic academia” evokes a particular kind of atmosphere one steeped in the Gothic tradition of mystery, decay, and the sublime, while incorporating the intellectual and often elitist setting of academia. Classic Gothic literature, exemplified by works like *Frankenstein* by Mary Shelley and *Dracula* by Bram Stoker, has long featured haunted locales, morally ambiguous protagonists, and dark secrets. In Gothic academia, these tropes are transported into settings like universities, elite schools, and research institutes, where the pursuit of knowledge often brings both intellectual rewards and moral or spiritual peril.

In modern Gothic academia books, the academic setting whether it's an ancient university, a prestigious boarding school, or an enigmatic research institute becomes the breeding ground for both intellectual discovery and supernatural disturbance. These environments are often steeped in mystery, history, and a sense of being haunted by past transgressions, all while the characters pursue their studies of arcane knowledge, philosophy, or forbidden subjects.

### **The Mystical Element: Magic, the Occult, and the Unknown**

The mystical elements in these books infuse the plot with a sense of wonder and danger. Mysticism; in the context of modern literature, refers to an exploration of the unknown or spiritual realms, and often includes themes of the supernatural, magical systems, or esoteric knowledge. This can manifest in a wide variety of ways from the practice of ancient rituals to encounters with spirits or otherworldly forces.

The mystical element in Gothic academia adds layers of intrigue to the narrative. Characters often find themselves drawn to forgotten manuscripts, mysterious symbols, or long-lost rituals that reveal hidden truths about the nature of existence, the cosmos, or even life after death. These elements invite readers into a world where intellectual curiosity is not only about seeking answers, but also about confronting the boundaries between the known and the unknown, and the dangers of delving too deeply into realms that should remain untouched.

The mystical dimension of modern Gothic academia stories often explores themes like alchemy, astrology, necromancy, and the occult offering a modern spin on traditional occult practices, but in settings where intellectual pursuits and magical practices go hand in hand. As such, these novels often blur the line between scholarly rigor and magical experimentation.

**Notable Works of Dark/Gothic Academia that Elucidates Etherealness:**

***“The Picture of Dorian Gray” by Oscar Wilde (1890)***

Wilde’s classic novel tells the story of Dorian Gray, a beautiful young man whose portrait ages and bears the scars of his immoral actions, while he remains physically unchanged. As he descends into a hedonistic lifestyle, Dorian becomes entangled in philosophical and metaphysical questions about beauty, youth, and the price of immortality.

While *The Picture of Dorian Gray* is often associated with Gothic literature, its darker, intellectual themes make it a precursor to modern dark academia. The novel’s etherealness is found in its exploration of the soul’s corruption. The supernatural element—Dorian’s portrait that ages in place of his actual self—suggests a metaphysical realm where beauty and morality are not merely physical or temporal, but connected to a higher, more elusive plane. The novel’s preoccupation with aesthetics, philosophy, and the inner workings of the human soul elevate the story into an almost philosophical, ethereal realm. The focus on art, beauty, and the consequences of living a life detached from moral responsibility give the narrative a surreal quality, where Dorian’s eternal youth and the portrait’s aging are almost otherworldly phenomena, forcing the reader to confront questions of mortality, corruption, and the price of intellectual detachment.

Key quote: “The only way to get rid of a temptation is to yield to it.”

***“The Secret History” by Donna Tartt (1992)***

*The Secret History* is one of the most iconic works in the dark academia subgenre. Set in a small, prestigious college in Vermont, it follows a group of classical studies students led by the enigmatic professor Julian Morrow. These students become entangled in a murder, which unfolds throughout the novel as

they delve deeper into their pursuit of beauty, knowledge, and transcendence often to their own destruction.

The ethereal quality in *The Secret History* is evident in the way the narrative feels simultaneously grounded in the real world and detached from it. The college, with its Gothic architecture and antique charm, becomes a place where time seems to blur, with the characters often indulging in philosophical musings, contemplating ancient Greek philosophy, and trying to transcend their mortal existence. There is a sense of timelessness in the novel; its characters seem suspended in a world where intellectualism borders on fanaticism, and their obsession with beauty and perfection draws them into a fatal, almost spiritual, pact with each other. This metaphysical yearning, coupled with the somber, almost dream-like atmosphere, gives the book its etherealness.

Key quote: “I can still see the glassy-eyed, empty look of those who have been to the edge and returned; they have seen something—something in the dark—and they are forever changed.”

***“Mexican Gothic” by Silvia Moreno Garcia (2020)***

Set in 1950s Mexico, *Mexican Gothic* follows Noemí Taboada, a young woman who travels to a decaying mansion in the Mexican countryside to investigate her cousin’s mysterious illness. As she uncovers the secrets of the mansion and the family who lives there, she discovers ancient, otherworldly forces at work.

The ethereal quality of *Mexican Gothic* arises from the way the house itself seems to possess a life and consciousness of its own. The novel blends Gothic horror with supernatural elements, creating a world where reality is often disrupted by visions, dreams, and unsettling occurrences that cannot easily be explained. The house, with its eerie atmosphere and hidden secrets, seems to exist in a space that is both of this world and outside of it, almost

like a dream or a nightmare that refuses to fade. The spiritual and mystical themes, particularly the blending of ancient indigenous traditions with the horrors of colonialism, add a layer of ethereal strangeness. The supernatural forces at work in the house are not only malevolent but ancient, pulling Noemí into a world where the rules of time and space seem to dissolve.

Key quote: “There are people who live in a state of denial of their own grief and shame, and then there are people who live in a state of constant fear.”

Dark academia, with its focus on intellectualism, isolation, and the pursuit of knowledge, often evokes a sense of the ethereal by blending the academic with the mystical, the rational with the supernatural. In these novels, the characters’ quests for knowledge are not simply intellectual pursuits but spiritual journeys, where the boundaries between the real and the unreal are blurred, and the pursuit of wisdom can lead to transcendence—or destruction. Whether through the haunting presence of ancient forces, the distortion of time and reality, or the philosophical musings that underpin the narratives, these books create worlds where the intellectual and the ethereal coexist in fascinating, sometimes dangerous ways. ●●●

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“And so we beat on, boats against the current, borne back ceaselessly into the past.”

— F. Scott Fitzgerald, (*The Great Gatsby*)

“I am not afraid of storms, for I am learning how to sail my ship.”

— Louisa May Alcott, (*Little Women*)

## The Growth of English Novel

Pomi Nath  
*B.A. 3<sup>rd</sup> Semester*

Historically, the English novel has generally been considered to have begun in the early 18<sup>th</sup> century with Daniel Defoe's *Robinson Crusoe*. Published in 1719, *Robinson Crusoe* tells the story of the title character after he is cast away and spends 28 years on a remote tropical deserted island near the coasts of Venezuela and Trinidad, encountering many adventures. The process of presenting narratives through schemes of travel tales can be traced back to the "Travels of Sir John Mandeville" in 1375 and other experiments in the genre in 16<sup>th</sup> century such as "The Unfortunate Traveller" by Thomas Nashe in 1594. The growth of female readership in the 17<sup>th</sup> century and new norms of social behaviour significantly impacted the way literary taste was appreciated by the middle class. The novel due to its long and complex nature allows for engaging plots, character developments, and coherent themes. The extensive range of its genres includes historical, picaresque, gothic, epistolary, novel of manners, mystery, fantasy, etc. the industrial revolution and the printing press also contributed to the novel's rise. Due to its ability to entertain, emotionally engage and stimulate intellect, novel continues to be an enduring form of literature across the globe. Novels throughout history give a glimpse of the life during different time periods and yet can resonate with the contemporary audience. Classic novels such as *Wuthering Heights*, *A Christmas Carol*, *Don Quixote*, *Dracula*, *Les Miserables* etc. continue to be read years after their publication. With contemporary novelists being inspired by classics and creating many new outstanding works, it is clear that novel as a genre of literature will continue to be loved by the readers in coming future as well. ●●●



## **The Role of English in Colonial Indian Literature**

Sweetie Doley  
*B.A. 3<sup>rd</sup> Semester*

The English language played a transformative role in colonial Indian literature. Introduced during British rule, English became a medium of education, administration, and literary expression, profoundly influencing the cultural and intellectual life of India. It provided Indian writers with a tool to articulate their ideas to a global audience and engage with contemporary socio-political issues.

English served as a bridge between Indian and Western literary traditions, fostering a unique blend of styles and themes. Early Indian writers, such as Raja Rao, R. K. Narayan, and Mulk Raj Anand, used English to explore themes of identity, colonialism, and social reform. These writers not only critiqued British imperialism but also sought to capture the essence of Indian life, blending local idioms and cultural nuances with English prose.

The language also empowered the nationalist movement, enabling leaders like Gandhi and Nehru to communicate their vision to both Indian and international audiences. English thus became a double-edged sword: a tool of colonial dominance but also a means for Indians to assert their cultural and political agency. Today, its legacy endures as a major medium for Indian literature, reflecting the complexities of India's colonial past and its evolving identity.

English played a pivotal role in colonial Indian literature, serving as a medium for both expression and resistance. Introduced during British rule, it became a tool for Indian writers to engage with global ideas while addressing local issues. Authors like R. K. Narayan and Raja Rao used English to depict Indian life, blending Western literary forms with indigenous themes. The language also facilitated the nationalist movement, enabling leaders to communicate with international audiences. While it was a symbol of colonial dominance, English empowered Indian writers to critique imperialism and articulate aspirations for independence, leaving a lasting impact on Indian literature.

English played a significant role in shaping colonial Indian literature, serving as both a tool of colonial domination and a medium of intellectual and creative expression. Introduced through British education policies, it became a means for Indians to access Western ideas, literature, and political thought. Indian writers adopted English to engage with global audiences and address contemporary socio-political issues, such as colonialism, identity, and cultural assimilation.

Authors like R. K. Narayan, Mulk Raj Anand, and Raja Rao used English to depict Indian society, incorporating local idioms and traditions to create a unique literary style. English also became a vehicle for resistance, as nationalist leaders and writers used it to critique British imperialism and advocate for independence.

Despite its colonial origins, English enabled Indian voices to be heard on an international stage, leaving a lasting impact on India's literary heritage and shaping its postcolonial identity. ●●

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“Who controls the past controls the future. Who controls the present controls the past.”

— George Orwell (*Nineteen Eighty-Four*)

## **The Renaissance: A Revival of Art and Ideas**

Pritika Paul  
*B.A. 5<sup>th</sup> Semester*

The Renaissance, meaning “rebirth,” was a period of cultural, artistic, and intellectual growth in Europe from the 14th to the 17th century. It marked a shift from medieval traditions to modern ideas. The Spirit of the Renaissance The Renaissance revived interest in ancient Greek and Roman texts. Humanism emphasized human potential, creativity, and critical thinking.

Art and Innovation Artists like Leonardo da Vinci and Michelangelo introduced realism, perspective, and emotion into their works, revolutionizing art. Literature and Science Writers like Shakespeare enriched literature, while scientists like Galileo and Copernicus transformed understanding of the universe.

The Renaissance was a bridge to modernity, inspiring creativity and intellectual growth that still influence us today. ●●

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“Who controls the past controls the future. Who controls the present controls the past.”

— George Orwell (*Nineteen Eighty-Four*)

## **Nature : The beautiful Gift of God**

Sapna Momin  
*B.A 3<sup>rd</sup> Semester*

Nature, being the most beautiful and attractive, surrounds us with a happy and healthy living. Our nature provides us variety of beautiful flowers, attractive birds, animals, green plants, blue sky, land, running rivers, sea, forests, air, mountains, valleys, hills and many more things. God has created the beautiful nature for our healthy living on earth. All the things we use for our living are the assets of Nature which we should not spoil and damage. Nature, with its breath-taking beauty around us, encompassing everything from majestic mountains to delicate flowers. It provides a haven for diverse wildlife and sustains life with its abundant resources.

The beauty of Nature lies in its simplicity. From the soothing sound of the flowing rivers to the vibrant clouds of a sunset, Nature is the greatest teacher of the world.

“Observe the Nature carefully with its big and small creatures that teaches us great lessons of life.”

Nowadays due to rat race in day-to-day living, human beings are alienated from Nature. It teaches us real selflessness, true renunciation and sacrifice etc. We can thus learn a great deal from Nature.

Nature is a silent teacher, friend, philosopher and guide. It removes all our pain, agonies, despairs and grieves. If we become merged with it, we find ourselves in an elevated state of consciousness.

The Nature shows all her wealth irrespective of who we are and what we are. It never distinguishes between good or bad, rather it removes all the negativities. It fills us with positivity. Mother nature always gives us comfort and peace like our own biological mother. The only requirement for it is to live in harmony with Nature. Like a mother, Nature also provides us with our different needs and help us grow and develop. Human beings, however, many a time, have taken nature for granted and not given due respect and care that Nature deserves.

The one who lives in cities, which are synonyms of concrete jungles, are deprived of the bounties of Nature. So, whenever they get a chance, they like to spend some ideal time in a valley among the forest and orchards to escape the hustle and bustle of city life. Trekking in the hilly terrains and camping have an unbeatable charm for nature lovers. Many like to go to explore sea beaches where they can relax and swim. Some even prefer to spend a few days in a sanctuary or wildlife reserve where they can watch different animals in their natural environments.

Nature is our best friend as we live on the planet earth. It provides us with the resources to live, water to drink, pure air to breathe, food to eat, along with others creatures living on earth. ●●●

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“It does not do to dwell on dreams and forget to live.”

– J.K. Rowling (*Harry Potter and the Sorcerer’s Stone*)



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**Section-II**

## **SHORT STORY**





## Until They Die

Saurav Singh  
*B.A. 3<sup>rd</sup> Semester*

Este is a friend of mine. We meet up every Sunday night and sometimes when we have some free time. We usually have dinner and a glass of wine. She said she's been losing sleep and skipping meals, and it's been a while since she married her husband, James Brian. She confided in me that her husband has been acting strangely, avoiding direct conversations with her, and she senses the presence of infidelity. She says that's no other shade on his lips, nor her jewellery charged to their joint account. No, there's no doubt— she's about to confront him out.

She believes he did it, but she just can't prove it. Yet she's determined not to let it go, even if it takes her to the day of die.

Este wasn't there on Sunday eve at Cornelia Street, nor at her job or anywhere. James reports his missing wife, and some neighbours notice that his car now has brand new tires as they pass by. They said his new mistress moved in, sleeping in the bed once made by Este, using her Celine and everything. No, there's no doubt— they're about to catch him out. They believe he did it, but they just can't prove it. Yet they won't give up until exhaustion finally wears them down.

Good thing is, my father insisted I get my driver's license when I was just 15. And now, I can drive with those new tires and wear those Celine's. It's fortunate that his mistress took out a substantial life insurance policy.

Bad thing is, her sister's ready to swear she was with me on Sunday eve, Cornelia Street. But I've cleaned enough houses to know how to cover up a scene. She believed that I did it, but she could never prove it. She refused to give up—right until the day she died. ●●

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“He has put a knife on the things that held us together and we have fallen apart.”

— Chinua Achebe (*Things Fall Apart*)

## A Slice of Eternity

Daisy Doley  
*B.A. 3<sup>rd</sup> Semester*

In a world beyond time, where rain-soaked skies wept for a week, I stumbled upon a forgottenland. Abandoned and still, it whispered secrets to the wind. I stood alone, a solitary figure, as the first rays of sunlight pierced the clouds. The cold breeze caressed my face, and my heartswelled with joy.

In this desolate yet serene landscape, I felt an unsettling sense of safety. Fear crept in, like a thief in the night, warning me that this might be nothing more than a fleeting dream. I pinched myself, wondering if I'd awaken to find it all an illusion. But the sensation lingered, a gentle hug from the universe.

As I wandered through the empty terrain, a splash of colour caught my eye. A *tulip*, its petals a deep, rich purple, pushed through the damp earth. It was a flower out of season, a rebel blooming in defiance of nature's rules. I picked up gently, and its symbolism whispered secrets in my ear: *Eternal* love.

In that instant, I knew I'd found a sanctuary, a place where time stood still, and love lingered in every petal, every breeze, and every sunbeam. And I, a girl with a heart full of wonder, knew that I'd found my own little slice of *eternity*.

As I gazed upon the abandoned building, half-built and worn by time, I couldn't help but wonder about the dreams that had once driven its construction. Had the builder's passion fizzled out, or had circumstance simply gotten in the way? Perhaps financial struggles or bankruptcy had forced them to abandon

their vision. Despite the air of abandonment, the building seemed to emanate a sense of peace, as if it had found solace in its own incompleteness. I felt an inexplicable connection to this forgotten place, as if I'd stumbled into a fragment of my own dreams.

What was I doing here? This place felt so real, yet so dreamy. I yearned to stay, to bask in the serenity that enveloped me. Alone, yet unafraid, I watched the clouds drift lazily by, feeling the gentle caress of the breeze. The purple tulip, plucked from the earth, seemed to symbolize the beauty of this fleeting moment.

Was it too much to ask for a place like this, where time stood still and the world's chaos was silenced? A place where I could simply be, surrounded by the soothing sounds of nature.

I didn't think so. ●●●

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“We dream in our waking moments, and walk in our sleep.”

— Nathaniel Hawthorne, (*The Scarlet Letter*)

## The Green House

Himashree Deka  
*B.A. 3<sup>rd</sup> Semester*

The old greenhouse has been abandoned for years, its once vibrant plants withering away under the neglect. But when Emma stumbled upon it, she saw something different. She saw a world of possibility, a world of green and growing things that seemed to pulse with life.

As she worked to restore the greenhouse to its former glory, Emma found herself becoming one with the plants. She felt their energy and vitality, and began to see the world in a new light. The greens and blues of the plants seemed to seep into her soul, calming her and centering her in a way she had never experienced before.

And as the greenhouse began to flourish, Emma found that she was flourishing too. Emma found that she was flourishing too. She was growing and changing, her spirit expanding to fill the space around her. The colours of the plants had become a part of her, and she knew that she would never be the same again. ●●●

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“Nowadays people know the price of everything and the value of nothing.”

— Oscar Wilde (*The Picture of Dorian Grey*)



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**Section-III**

**POETRY**







## The Devil I've Become

Chayanika Das  
*B.A. 3<sup>rd</sup> Semester*

Once I was fragile, lost in my fear,  
Afraid of the world, of what I'd hear.  
The years were a prison, the pain a cage,  
A soft soul caught in a violent rage.  
But time has twisted, it's changed my mind,  
The fears are gone, but what's left behind?  
A heart once tender, now cold as stone,  
A mind like a fortress, I stand alone.

They've turned me into something I don't recognize,  
A monster within, beneath these eyes.  
I've felt their cruelty, their silent game,  
And now I wear it, no shame, no blame.  
I don't feel anymore, not joy, not pain,  
I've learned to smile through all the strain.  
They made me a devil, but now I see,

It's the only way I can truly be free.  
I used to be afraid, afraid to fight,  
But now I welcome the dark of the night.  
For in my silence, I have found my strength,  
No longer the prey, now I go to great lengths.  
They feared me once, they fear me still,  
The monster inside, my soul's will.  
Behind their smiles, I see their lies,  
The demons who whisper, the monsters in disguise.

Now I protect myself, from the world's deceit,  
I walk this path with steady feet.  
I've become the devil, but it's my choice,  
No longer afraid, no longer a voice.  
For in this darkness, I've found my peace,  
In the silence, the torment has ceased.  
I'm no longer the victim, the one they could break,  
I am the storm now, no more heartache

Slowly, I'm turning into a devil,  
A shadow within, so fierce and revel.  
No longer weak, no longer scared,  
In this cruel world, I'm fully prepared I am the devil,  
and in this form,  
I guard myself from the world's storm.  
No longer lost, no longer alone,  
I've claimed my throne, I've found my own.  
I learned to deal with the devils. •••



## Whispers of the Lonely Child

Nisha Gindora  
*B.A. 3<sup>rd</sup> Semester*

In the echoes of her laughter, shadows danced,  
A lonely child, in innocence entranced.  
With eyes like twilight, flickering dim,  
She carried the weight of every whim.  
In gardens where laughter should have bloomed,  
Her heart, a fragile flower, consumed.  
The blame fell like rain, sharp as glass,  
Each drop a reminder of the days that passed.

“No more,” they’d say, with scornful glee,  
“You were born to falter, you’re meant to be free!”  
But freedom, she found, was a bitter deceit,  
A labyrinth of sorrow, where dreams met defeat.  
The years wore heavy, a gray cloak of despair,  
Each day she awoke, but no one was there.  
Adulting in silence, her heart turned to stone,

In an echoing world, she stood all alone.  
Through midnight whispers and teardrops that fall,  
She searched for a reason, a spark, a call.  
But darkness clung tight, a cloak of despair,  
Yet deep down her spirit still whispered, "I care."

Oh, child of the shadows, transform your plight,  
Breathe in the dawn, let it fill you with light.  
For loneliness may be a mantle you wear,  
But remember, dear heart, you are meant to dare.  
So rise from the ashes, let your spirit unfurl,  
Embrace the fierce beauty of your tender world.  
In the depths of your struggle, may strength intertwine,  
A lonely child blossoming, learning to shine.●●●

## Random Thoughts

Dr. Sudipta Phukan  
*Asst. Professor, Dept. of English*

Digging myself up from the grave  
That blurred my visions  
That made my soul sloth  
And stretch once again  
My limitless wings.

Like a phoenix  
Reborn  
To never ending  
Processes of  
Mistakes and  
Corrections  
But believing  
This will pass on  
I would never turn back  
To my grave  
Until it's real time  
To leave.

Till then  
Build a canopy  
And smile at this  
Beautiful world  
And reach my zenith.●●●



## The Palette of Life

Himashree Deka  
*B.A. 3<sup>rd</sup> Semester*

A whisper of pink at the break of day,  
Soft as the dreams that drift away.  
The golden rays of the noontide sun,  
A promise of warmth for everyone.

Shades of green in the forest deep  
Secrets of nature the trees still keep.  
The fiery reds of a sunset's flame,  
A fleeting moment beyond compare.

Blues of twilight, cool and vast,  
Holding the echoes of the past  
In every hue, a story lies  
A world of wonder before our eyes. ●●●



## Gracefully You

Jessika Baniya  
*B.A. 3<sup>rd</sup> Semester*

Who knew that one day  
your life was going to turn upside down?  
Who knew that you had to be an adult  
ahead of your time?  
Who knew you were going to make  
a big sacrifice for the rest of your life?  
Who knew life would show you  
the hardest days coming by?

But the thing is, you would never notice—  
notice how you passed that out,  
how you survived, how you fought,  
because you did your duty with grace and pride.

Isn't it sad, but also beautiful?

You were ahead of all others,  
missing out on things that you were supposed to lean on,  
without anyone knowing you were struggling  
and making it through.

Why did you do it?  
You could have just run away or could've given up.  
But I guess it's the one thing you got from them:  
struggle till the end without anyone noticing,  
and make it till the end with all on you.

Even though you had to be an adult, you never complained.  
You did it.  
And I'm proud of you—  
proud of whoever you've become, whatever you are.  
You made it and are still making it out.

There will be times of no appreciation,  
but I'm there to hold your hand and walk you out again.  
You wanted to give up, but you didn't because  
you knew you had to.  
You broke, you cried, you lied, you laughed,  
you angered, you feared, you felt—  
you experienced every ill and eve,  
but you never said, "I'm done here."

Instead, you handled it gracefully—  
gracefully as you do, as you're doing, and as you will do.  
You were on your own completely,



dealing with things where you needed support but couldn't.  
You did what you had to, and that's why I'm so, so, so  
freaking proud of you.

But I guess it's time.  
It's time to take selfish steps.  
It's time to choose for yourself.  
Now the time should be yours and yours only.  
You did it all on your own,  
and I'm sure you will continue to do so.

Who knew how it was supposed to be?  
Who knows how it's going to be? ●●



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**Section-IV**

**BOOK REVIEWS**



## Anita and Me

Niyomee Chakma

*B.A. 5<sup>th</sup> Semester*

The story of *Anita and Me* (1996), a novel by Meera Syal, revolves around Meena Kumar, a 9-year old British Indian girl growing up in the fictional town of Tollington, England during 1970s. Meena struggles to balance her Indian heritage with her British surroundings. She feels like an outsider in both Indian and British cultures, unable to fully fit in.

One day, Meena meets Anita Rutter, a rebellious and fiery 14-year old girl from a troubled home. Despite their differences, the two form an unlikely friendship. As Meena spends more time with Anita, she is introduced to a world of excitement, danger and liberation. Anita encourages Meena to challenge the traditional expectations of her Indian family and community.

However, their friendship is put to the test when Anita's behaviour becomes increasingly self-destructive. Meena must confront the harsh realities of Anita's life and the limitations of their friendship.

Through her experiences with Anita, Meena begins to find her own identity and voice. She learns to navigate the complexities of cultural heritage, family expectations and personal desire.

*Anita and Me* is a poignant and humorous coming-of-age story that explores themes of identity, belonging and the challenges of growing up between two diverse cultures.●●

## **Alice's Adventures in Wonderland**

Aileagee Chakma  
*B.A. 5<sup>th</sup> Semester*

*Alice's Adventures in Wonderland* by Lewis Carroll is about Alice, a curious and imaginative 7-year old girl, falls asleep by a riverside and enters a fantastical world called Wonderland. She follows a white rabbit wearing a waist coat and a pocket watch, who rushes past her exclaiming "I'm late! I'm late!"

Alice enters a rabbit hole and finds herself in a long hallway with many locked doors. She discovers a tiny key on a table and unlocks a door that leads to a beautiful garden.

In wonderland, Alice encounters strange creatures, including Cheshire Cat, a hookah-smoking Caterpillar, and a Mad Hatter and March Hare having a crazy tea party.

Alice experiences many bizarre adventures, including growing and shrinking in size, attending a crazy trial, and playing a frantic game of croquet. As Alice navigates this illogical world, she begins to question her own identity and sanity. Just when she thinks she's lost forever; Alice wakes up by the river and realises it was all just a dream. ●●●

## **"The Purloined Letter" by Edgar Allan Poe: An Analysis**

Th. Karuna Sharma  
*B.A. 5<sup>th</sup> Semester*

### **Introduction :**

Edgar Allan Poe's "The Purloined Letter" is a smart and entertaining short story that shows how clever thinking can solve mysteries. It features C. Auguste Dupin, a famous detective, in a battle of wits with a cunning thief.

### **Summary :**

Set in the 19<sup>th</sup> Century, the story is about a stolen letter that could cause trouble for a royal family. Even though the police search everywhere, they can't find it. Dupin steps in and uses clever reasoning to figure out where the letter is hidden and retrieves in a surprising way.

### **Analysis :**

What makes this story stand out is its focus on logic and clever thinking instead of action. Dupin shows that solving a crime isn't just about reaching hard- it's about understanding the thief's mind. The story also teaches us about the power of observation and thinking outside the box.

### **Personal Response :**

I liked how the story focused on clever ideas instead of drama. Dupin's calm and logical approach was impressive. Some

readers might find the story a bit slow because it's mostly dialogue, but it's still a great read for anyone who loves mysteries.

**Conclusion :**

“The purloined Letter” is a great example of why Poe is considered the father of detective fiction. It's a smart and enjoyable story that still feels fresh today. ●●