



## Assistant Professor Recruitment Test

### (Assistant Professor - Eng)

**Q.1. In *The Hungry Tide*, Ghosh's use of dual narratives and the tidal landscape of the Sundarbans reconfigures the realist novel by:**

- A). Aligning ecological consciousness with mythic storytelling and diasporic memory. **[Correct Answer]**
- B). Rejecting all historical frameworks for pure lyrical expression.
- C). Reducing colonial discourse to sentimental adventure.
- D). Using the flood metaphor solely as a political allegory.

**Q.2. In the "Blue Humanities," Steve Mentz redefines the oceanic as:**

- A). A metaphor of transcendental sublimity within ecological aesthetics.
- B). A fluid epistemology that unsettles land-based humanism through material and relational instability. **[Correct Answer]**
- C). A historiographic return to imperial seafaring narratives.
- D). A symbolic counterpoint to terrestrial ecology without ethical agency.

**Q.3. In Ted Hughes's *Crow* sequence, the figure of "Crow" represents:**

- A). The Romantic reconciliation between man and nature.
- B). A mythic consciousness confronting the collapse of divine order. **[Correct Answer]**
- C). A purely realistic observation of bird behaviour.
- D). A sentimental symbol of ecological harmony.

**Q.4. In Anandavardhana's *Dhvanyaloka*, poetic essence (rasa) emerges when:**

- A). Dhvani transcends abhidha to evoke bhava beyond words. **[Correct Answer]**
- B). Alankara heightens structural saundarya.
- C). Abhidha mirrors indriya-pratyaksha.
- D).

Vakya-rachana maintains artha-niyama.

**Q.5. In Chaucer's *The Wife of Bath*, the repeated invocation of "experience" functions within the poem's epistemic framework as:**

- A). A metapoetic negotiation of authorship and hermeneutic authority in late-medieval discourse.
- B). A destabilisation of the clerical-scriptural hierarchy, privileging auctoritee over lived epistemology.  
**[Correct Answer]**
- C). A vernacular re-inscription of theological hegemony through linguistic subversion.
- D). A recuperative gesture toward the waning ethics of chivalric orthodoxy.

**Q.6. The following Indian graphic novels interrogates caste and identity through fragmented panels and oral testimonial design,**

- A). *River of Stories* by Orijit Sen
- B). *Kari* by Amruta Patil
- C). *Bhimayana* by Srividya Natarajan and S. Anand **[Correct Answer]**
- D). *Delhi Calm* by Vishwajyoti Ghosh

**Q.7. In Jacques Derrida's *Of Grammatology*, the concept of *différance* disrupts metaphysical presence by proposing that:**

- A). Writing precedes speech as the origin of meaning.
- B). Meaning is endlessly deferred through traces rather than fixed signification.  
**[Correct Answer]**
- C). The signifier and signified form an ontological unity.
- D). Deconstruction restores metaphysical certainty to language.

**Q.8. Which pivotal juncture in *The Guide* initiates Raju's reconstitution from a worldly mediator of desire and commerce into a figure of reluctant sanctity?**

- A). Rosie's departure and Marco's return.
- B). His imprisonment and ensuing introspective detachment.
- C). His public repudiation following the disclosure of his deception.
- D). His inadvertent assumption of ascetic authority during the drought-induced fast.  
**[Correct Answer]**

**Q.9. In Banu Mushtaq's *Heart Lamp*, narrative form is marked by:**

- A). Symbolic transcendence that substitutes individual agency with divine determinism.
- B). Mystical introspection that universalises women’s suffering within abstract spirituality.
- C). Sufi-inflected interiority shaping women’s agency beyond patriarchy. **[Correct Answer]**
- D). Cultural nostalgia disguising patriarchal continuity beneath spiritual metaphor.

**Q.10. Shakespeare’s play that draws most directly on Holinshed’s account of King Duncan’s murder:**

- A). Macbeth **[Correct Answer]**
- B). Richard III
- C). King Lear
- D). Cymbeline

**Q.11. The stated aim of Addison and Steele’s 'The Spectator (1711–1712)' was:**

- A). To entertain the aristocracy with court satire.
- B). To instruct readers in manners and morality through urbane wit. **[Correct Answer]**
- C). To attack political corruption under Queen Anne.
- D). To translate foreign essays for public enlightenment.

**Q.12. In Gerard Genette’s Paratexts: 'Thresholds of Interpretation', the notion of the “paratext” complicates textual boundaries by proposing that:**

- A). The liminal apparatus of title, preface, and dedication co-produces meaning, displacing the autonomy of the text itself. **[Correct Answer]**
- B). Editorial framing functions as a secondary supplement with no interpretive agency.
- C). The reader’s response originates solely within the diegetic structure of narrative discourse.
- D). Paratextual materials operate as post-authorial artefacts, detached from signification.

**Q.13. In "Tintern Abbey," the transition from sensory immediacy to reflective consciousness is marked by:**

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|-----|---|
| A). | "These waters, rolling from their mountain-springs"   |
| B). | "And so I dare to hope, though changed, no doubt, / From what I was,—<br>forgetting all my own..."                |
| C). | "While with an eye made quiet by the power / Of harmony, and the deep power<br>of joy"                            |
| D). | "For I have learned / To look on nature, not as in the hour / Of thoughtless<br>youth"<br><b>[Correct Answer]</b> |

**Q.14. The ambiguity of the Duke's narration in Browning's "My Last Duchess" is achieved through which device?**

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|-----|--|
| A). | The shift in descriptive focus from the Duchess to the painting to the Duke's<br>voice.                  |
| B). | The sudden rupture of the rhyme scheme in the final line signals the Duke's<br>violence.                 |
| C). | The use of Petrarchan sonnet structure inverted to express cruelty.                                      |
| D). | The rhetorical omission of the Duchess's responses to the Duke's accusations.<br><b>[Correct Answer]</b> |

**Q.15. In "The Canonization," the image of two lovers compared to saints whose love becomes mythic is achieved through which formal strategy?**

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| A). | Parallelism of sexual and spiritual diction to collapse prosaic/ideal registers.        |
| B). | Use of heroic couplet to impose classical epic gravitas on personal love.               |
| C). | A sustained conceit of canonisation to recast lovers as relics. <b>[Correct Answer]</b> |
| D). | Metre shift from iambic to trochaic to suggest spiritual conversion.                    |

**Q.16. In Congreve's The Way of the World, the "wit duels" between Millamant and Mirabell reveal:**

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| A). | Erotic agency transformed into rhetorical play, reshaping gendered power.<br><b>[Correct Answer]</b> |
| B). | Moral austerity beneath libertine style.   |
| C). | Aristocratic satire yielding to bourgeois sentiment.   |
| D). | Religious conflict masked as romance.  |

**Q.17. Bacon's maxim "Reading maketh a full man; conference a ready man; and writing an exact man" reveals:**

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|-----|--|
| A). | Renaissance epistemology aligning moral cultivation with pragmatic intellection.<br>[Correct Answer] |
| B). | Ciceronian eloquence reconstituted as an instrument of civic virtue within humanist pedagogy.        |
| C). | Platonic epistemic dualism refracted through early modern suspicion of empirical contingency.        |
| D). | Puritan hermeneutics privileging textual self-discipline as a mode of spiritual verification.        |

**Q.18. In Saussure's Course in General Linguistics, the arbitrary yet systematic link between signifier and signified establishes:**

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|-----|---|
| A). | A natural correspondence between linguistic form and external reality.                    |
| B). | A metaphysical unity of sound and concept grounded in universality.                       |
| C). | Meaning as relational and differential within the structure of language. [Correct Answer] |
| D). | The permanence of linguistic reference across historical contexts.                        |

**Q.19. Eliot's fragmented composition of verse, prose, and shifting voices serves to:**

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| A). | Reject coherent narration through deliberate chaos.  |
| B). | Mirror post-war disjunction, making fragmentation an emblem of lost unity.<br>[Correct Answer] |
| C). | Restore romantic selfhood through dense allusion.  |
| D). | Parody mythic order through ironic inversion   |

**Q.20. In, "The Waste Land" the line "These fragments I have shored against my ruins" appears in which section of the poem?**

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|-----|--|
| A). | The Burial of the Dead                 |
| B). | A Game of Chess                        |
| C). | The Fire Sermon                        |
| D). | What the Thunder Said [Correct Answer] |

**Q.21. 34. In Yeats's "The Second Coming," the image of the "rough beast ... slouching towards Bethlehem" evokes apocalyptic renewal. The poem's**

**prophetic tone expresses:**

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| A). | Christian eschatology reasserted in a modern symbolic order.                             |
| B). | A visionary philosophy where cultural collapse precedes renewal. <b>[Correct Answer]</b> |
| C). | Nietzschean affirmation of eternal recurrence.   |
| D). | Romantic optimism about divine intervention.   |

**Q.22. According to Aristotle, the most essential component of tragedy is mythos, because:**

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|-----|---|
| A). | It reveals <i>ēthos</i> through action and sequence.                                      |
| B). | It produces katharsis as the basis of poetic unity.                                       |
| C). | It governs <i>ēthos</i> and <i>lexis</i> as subordinate elements. <b>[Correct Answer]</b> |
| D). | It secures <i>dikaiosynē</i> through <i>anagnorisis</i>                                   |

**Q.23. In global literary studies, anime adaptations such as Attack on Titan and Your Name are discussed for their narrative structures. Anime's distinctive contribution to modern narrative form lies in:**

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| A). | Translating Western novels into animated realism.  |
| B). | Employing visual minimalism to replace textual density.  |
| C). | Using symbolic visual grammar to convey psychological interiority and mythic time. <b>[Correct Answer]</b> |
| D). | Eliminating authorial interpretation through collective authorship.  |

**Q.24. In The Location of Culture, Bhabha conceives "hybridity" as a performative site of enunciation that:**

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| A). | Seeks to recuperate pre-colonial cultural coherence through dialogic restoration of native authenticity within modern frameworks.  |
| B). | Materialises within the ambivalence of colonial discourse, where hegemonic authority is displaced, and meaning is continuously re-inscribed through negotiation and mimicry. <b>[Correct Answer]</b> |
| C). | Reduces intercultural exchange to biological or racial intermixture, devoid of semiotic complexity or discursive nuance.   |
| D). |  |

Reinforces stable binaries between coloniser and colonised by reasserting essentialist categories under a postcolonial guise

**Q.25. In light of Foucault's concept of the author-function, AI-generated literature signifies that:**

- A). The Romantic genius re-emerges through technological replication.
- B). Authorship becomes a discursive position, not a personal origin of meaning.  
[Correct Answer]
- C). Machine authorship restores textual authenticity.
- D). The author's individuality is reinforced by algorithmic production.

**Q.26. Inclusive pedagogy toward queer students in the classroom requires:**

- A). Token representation through sporadic inclusion of queer-themed texts without critical engagement.
- B). Critical frameworks that affirm non-normative identities within curriculum, language, and classroom interaction.  
[Correct Answer]
- C). Pedagogical silence on sexuality under the guise of neutrality and avoidance of discomfort.
- D). Universalist ethics that erase embodied difference in pursuit of abstract equality

**Q.27. In Waiting for Godot, which stage direction first signals the cyclical temporality that defines the play's structure?**

- A). "The tree has four or five leaves."
- B). "They do not move."
- C). "Same place. The next day. Evening." [Correct Answer]
- D). "He takes off his hat, peers inside, puts it on again."

**Q.28. Under the UGC 2018 Regulations, a faculty member found guilty of Level 2 plagiarism (similarity greater than 40% and less than and equal to 60%) in academic or research publications faces which penalty?**

- A). Required withdrawal of the manuscript only.
- B). Required withdrawal of the manuscript, denial of one annual increment, and prohibition from supervising new research for two years.  
[Correct Answer]
- C). Required revision of the manuscript within six months.

D). Cancellation of promotion eligibility permanently.

**Q.29. In Death of a Salesman, Willy Loman's collapse fuses economic aspiration with ontological failure. The play reconfigures modern tragedy by:**

A). Preserving melodramatic excess as performative residue of bourgeois sentiment.

B). Restoring Aristotelian katharsis through domestic realism and moral recompense.

C). Rendering psychological rupture as surreal allegory detached from social critique.

D). Translating hamartia into the ideological delusion of capitalist meritocracy.  
[\[Correct Answer\]](#)

**Q.30. Which of the following is not one of the "Love Laws" violated by Ammu and Velutha in 'The God of Small Things' ?**

A). The law that divides caste boundaries

B). The law that forbids a widow from desiring

C). The law that disallows cross-religious love [\[Correct Answer\]](#)

D). The law that denies untouchables the right to love outside their caste

**Q.31. In Pride and Prejudice, what prompts Elizabeth Bennet's first visit to Pemberley?**

A). An invitation from Mr. Darcy's sister, Georgiana

B). A tour of the estate with the Gardiners while Darcy is believed to be away  
[\[Correct Answer\]](#)

C). A letter of reconciliation from Lady Catherine de Bourgh

D). A formal dinner hosted by Mr. Bingley after his return to Netherfield

**Q.32. Which circumstance most directly influenced Toni Morrison's decision to write her first novel, The Bluest Eye (1970)?**

A). Her work at Random House revealed the absence of authentic Black female voices.  
[\[Correct Answer\]](#)

B). Her doctoral research on African oral traditions at Harvard University.

C). Her teaching tenure in Nigeria during the Biafran War, which shaped her diasporic consciousness.

D). Her collaboration with James Baldwin on an anthology of Harlem Renaissance poetry.

**Q.33. In Blake's "The Tyger", the repeated question "Did he who made the Lamb make thee?" reveals:**

- A). A satirical attack on Enlightenment rationalism and scientific materialism.
- B). The poet's theological anxiety over the coexistence of innocence and destructive energy.  
[Correct Answer]
- C). A celebration of divine omnipotence through natural symmetry.
- D). A rejection of the God of the Old Testament in favour of humanist creation.

**Q.34. In Shakespeare's Macbeth, the phrase "vaulting ambition, which o'erleaps itself, and falls on the other" appears in which act and scene?**

- A). Act I, Scene VII [Correct Answer]
- B). Act II, Scene III
- C). Act III, Scene I
- D). Act V, Scene V

**Q.35. In "An Introduction", Kamala Das's self-declaration "I am sinner, I am saint" enacts:**

- A). A dialectical reconciliation of moral binaries through feminine subjectivity.  
[Correct Answer]
- B). The internalisation of patriarchal moral codes without resistance.
- C). The metaphysical surrender of selfhood in devotional poetics.
- D). The symbolic erasure of female agency through linguistic conformity.

**Q.36. In Hard Times, what is the name of the circus performer whom Sissy Jupe's father leaves behind when he abandons her?**

- A). Sleary [Correct Answer]
- B). Rachael
- C). Merrylegs
- D). Mr. Bounderby

**Q.37. In T. S. Eliot's "The Love Song of J. Alfred Prufrock," how does the epigraph from Dante's Inferno frame the speaker's self-alienation?**

- A). The epigraph is used ironically to claim a heroic persona for the speaker.
- B). It positions the speaker's indecision as an infernal journey of self-judgement.  
[Correct Answer]
- C). It neutralises classical reference to fit modern banal urban life.
- D). It suggests that the poem's speaker is Dante himself in disguise.

**Q.38. In 1984, Orwell's "Newspeak" operates as more than linguistic reform; it functions to:**

- A). Improve efficiency by eliminating expressive redundancy.
- B). Render subversive thought impossible through systematic reduction of vocabulary.  
[Correct Answer]
- C). Modernise English syntax to align with socialist progress.
- D). Democratise language across Party hierarchies.

**Q.39. In Coleridge's critical philosophy, the distinction between Fancy and Imagination ultimately reflects:**

- A). The divide between empirical associationism and the creative synthesis of transcendental idealism.  
[Correct Answer]
- B). The opposition between poetic ornament and rhetorical persuasion.
- C). The Romantic preference for sensory experience over abstract thought.
- D). The Neoclassical return to mimetic representation as poetic truth.

**Q.40. In O. Henry's "The Gift of the Magi," the story's irony hinges on the objects Della and Jim exchange. Which pairing correctly identifies what each sacrifices and what each purchases for the other?**

- A). Della sells her hair to buy a chain for Jim's watch; Jim sells his watch to buy combs for Della's hair.  
[Correct Answer]
- B). Della sells her wedding ring to buy cufflinks for Jim; Jim sells his coat to buy a hairbrush for Della.
- C). Della pawns her mirror to buy a tiepin for Jim; Jim sells his shoes to buy earrings for Della.
- D). Della sells her hair to buy gloves for Jim; Jim sells his watch to buy a shawl for Della.

