



## Assistant Professor Recruitment Test

Subject Name: Assistant Professor - English

Exam Date: 26 April 2026

### 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:**

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| 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.<br><b>[Correct Answer]</b> |
| 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,**

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

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

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| A). | Writing precedes speech as the origin of meaning.  |
| B). | Meaning is endlessly deferred through traces rather than fixed signification.<br><b>[Correct Answer]</b> |
| 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?**

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| 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.<br><b>[Correct Answer]</b> |

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

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| A). | Symbolic transcendence that substitutes individual agency with divine determinism. |
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- 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:**

- A). “These waters, rolling from their mountain-springs”
- B). “And so I dare to hope, though changed, no doubt, / From what I was,— forgetting all my own...”

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| C). | "While with an eye made quiet by the power / Of harmony, and the deep power of joy"                     |
| D). | "For I have learned / To look on nature, not as in the hour / Of thoughtless youth"<br>[Correct Answer] |

**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 voice.              |
| B). | The sudden rupture of the rhyme scheme in the final line signals the Duke's 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>[Correct Answer] |

**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. [Correct Answer] |
| 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>[Correct Answer] |
| 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:**

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:**

A).	Reject coherent narration through deliberate chaos.
B).	Mirror post-war disjunction, making fragmentation an emblem of lost unity. [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?**

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:**

A).	Christian eschatology reasserted in a modern symbolic order.
B).	A visionary philosophy where cultural collapse precedes renewal. [Correct Answer]
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 <i>katharsis</i> 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.<br><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.<br><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:**

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| A). | The Romantic genius re-emerges through technological replication.                                      |
| B). | Authorship becomes a discursive position, not a personal origin of meaning.<br><b>[Correct Answer]</b> |
| 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:**

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| 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.<br><b>[Correct Answer]</b> |
| 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?**

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| A). | "The tree has four or five leaves."                          |
| B). | "They do not move."  |
| C). | "Same place. The next day. Evening." <b>[Correct Answer]</b> |
| 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?**

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| 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.<br><b>[Correct Answer]</b> |
| 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:**

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| 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' ? Question is Wrong**

- A). The law that divides caste boundaries
- B). The law that forbids a widow from desiring
- C). The law that disallows cross-religious love
- 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?**

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| A). | Act I, Scene VII <b>[Correct Answer]</b> |
| 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:**

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| A). | A dialectical reconciliation of moral binaries through feminine subjectivity. <b>[Correct Answer]</b> |
| 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?**

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| A). | Sleary <b>[Correct Answer]</b> |
| 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?**

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| 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. <b>[Correct Answer]</b> |
| 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:**

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| A). | Improve efficiency by eliminating expressive redundancy.   |
| B). | Render subversive thought impossible through systematic reduction of vocabulary. <b>[Correct Answer]</b> |
| 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:**

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| A). | The divide between empirical associationism and the creative synthesis of transcendental idealism.<br><b>[Correct Answer]</b> |
| 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?**

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| A). | Della sells her hair to buy a chain for Jim's watch; Jim sells his watch to buy combs for Della's hair.<br><b>[Correct Answer]</b> |
| 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.  |