

**Answer Key: Assistant Professor (English/Communication Skills)**

Q No	Key
1	A
2	B
3	B
4	B
5	C
6	B
7	A
8	B
9	C
10	A
11	B
12	C
13	C
14	C
15	C
16	C
17	A
18	A
19	D
20	B
21	A
22	D
23	A
24	A
25	D

Q No	Key
26	A
27	C
28	A
29	D
30	B
31	D
32	A
33	C
34	B
35	B
36	B
37	C
38	B
39	C
40	A
41	B
42	A
43	D
44	A
45	A
46	A
47	C
48	A
49	A
50	B

Test Booklet

Series

**A**

Test Booklet No.

**Test Booklet for the Post of  
Assistant Professor English**

Name of Applicant ..... Answer Sheet No. ....

Applicant ID/Roll No. : ..... Signature of Applicant : .....

Date of Examination: ..... Signature of the Invigilator(s)  
1. ....

Time of Examination : ..... 2. ....

**Duration : 1 Hour]**

**[Maximum Marks : 50**

**IMPORTANT INSTRUCTIONS**

- (i) The question paper is in the form of Test-Booklet containing **50 (Fifty)** questions. All questions are compulsory. Each question carries four answers marked (A), (B), (C) and (D), out of which only one is correct. Choose the correct option or the most appropriate option.
- (ii) On receipt of the Test-Booklet (Question Paper), the candidate should immediately check it and ensure that it contains all the pages, i.e., **50** questions. Discrepancy, if any, should be reported by the candidate to the invigilator immediately after receiving the Test-Booklet.
- (iii) A separate Answer-Sheet is provided with the Test-Booklet/Question Paper. On this sheet there are **50** rows containing four circles each. One row pertains to one question.
- (iv) The candidate should write his/her Application ID/Roll number at the places provided on the cover page of the Test-Booklet/Question Paper and on the Answer-Sheet and **NOWHERE ELSE**.
- (v) No second Test-Booklet/Question Paper and Answer-Sheet will be given to a candidate. The candidates are advised to be careful in handling it and writing the answer on the Answer-Sheet.
- (vi) For every correct answer of the question **One (1) mark will be awarded**. There will be negative marking and 1/4 (0.25) mark will be deducted for every incorrect answer.
- (vii) Marking shall be done only on the basis of answers responded on the Answer-Sheet.
- (viii) To mark the answer on the Answer-Sheet, candidate should **darken** the appropriate circle in the row of each question with Blue or Black pen.
- (ix) For each question only **one** circle should be **darkened** as a mark of the answer adopted by the candidate. If more than one circle for the question are found darkened or with one black circle any other circle carries any mark, the answer will be treated as incorrect.
- (x) The candidates should not remove any paper from the Test-Booklet/Question Paper. Attempting to remove any paper shall be liable to be punished for use of unfair means.
- (xi) Rough work may be done on the blank space provided in the Test-Booklet/Question Paper only.
- (xii) *Mobile phones (even in Switch-off mode) and such other communication/programmable devices are not allowed inside the examination hall.*
- (xiii) No candidate shall be permitted to leave the examination hall before the expiry of the time.

**DO NOT OPEN THIS QUESTION BOOKLET UNTIL ASKED TO DO SO.**

English

[P.T.O.



1. Which hero made his earliest appearances in Celtic literature before becoming a staple subject in French, English and German literatures?
 

(A) Beowulf	(B) Arthur
(C) Caedmon	(D) Augustine of Canterbury
  
2. Choose from the following the correct group of the Cavalier Poets:
 

(A) Henry Vaughan–Richard Crashaw–George Herbert–Jon Donne
(B) Thomas Carew–Sir John Suckling–Richard Lovelace–Robert Herrick
(C) John Milton–Abraham Cowley–Andrew Marvell–Robert Burton
(D) Thomas Fuller–Jeremy Taylor–Izak Walton–Abraham Cowley
  
3. The concept of *Negritude* represents a historic development in the formulation of
 

(A) African traditional integrity
(B) African Diasporic identity and culture
(C) White and Black association
(D) Pride and Prejudice of Whites against Blacks
  
4. Which four poems appeared in T S Eliot's *Four Quartets*?
 

(A) Ash Wednesday–The Wasteland–Gerontion–The Hollow Man
(B) Burnt Norton–East Coker–The Dry Salvage–Little Gidding
(C) The Wasteland–A Cooking Egg–Portrait of a Lady–Journey of Magi
(D) Sweeney Among the Nightingales–Rhapsody on a Windy Night–The Lovesong of J Alfred Prufrock
  
5. **Assertion (A) :** At the end of the *Heart of Darkness*, Marlowe tells a lie to the Intended about Kurtz when he tells her "The last word he pronounced was–your name."  
**Reason(R) :** Marlowe tells this lie because he is secretly in love with the Intended and tells her what she wants to hear.
 

(A) Both (A) and (R) are true; (R) is the correct explanation
(B) Both (A) and (R) are true; (R) is not a correct explanation
(C) (A) is true, but (R) is false
(D) (A) is false, but (R) is true.

6. In which collection of essays Michel Foucault sought to clarify specific areas of opposition through which discourse is constructed?
- (A) *The Order of Things*  
 (B) *Madness and Civilization*  
 (C) *The Archaeology of Knowledge*  
 (D) *Language, Counter--Memory, Practice*
7. Which of the following is God's plan for man in Goethe's *Faust* :
- (A) a man may be tempted and beguiled but he cannot be misled forever because he retains the instinct for the one true divine way  
 (B) man errs  
 (C) man falls but and no chance of arising  
 (D) man basically is good.
8. Match the items given in the following tables:
- | <b>List-I</b>                  | <b>List-II</b>     |
|--------------------------------|--------------------|
| (a) <i>The Prelude</i>         | (e) T S Eliot      |
| (b) <i>Preludes</i>            | (f) Wordsworth     |
| (c) <i>Ode on the Nativity</i> | (g) Matthew Arnold |
| (d) <i>Tristram and Iseult</i> | (h) Milton         |
- (A) (a)–(h), (b)–(g), (c)–(e), (d)–(f)  
 (B) (a)–(f), (b)–(e), (c)–(h), (d)–(g)  
 (C) (a)–(c), (b)–(f), (c)–(d), (d)–(h)  
 (D) (a)–(g), (b)–(h), (c)–(e), (d)–(f)
9. Which of the following literary forms was personified as vices and virtues in the fifteenth century?
- (A) the mystery plays  
 (B) the heroic plays  
 (C) the morality plays  
 (D) the interludes

10. Identify the correctly matched pair of Indian aestheticians and their works :

- (A) *Natyashastra* — Bharata  
*Kavyalamakara* — Bhamah  
*Vakroktijivitam* — Kuntaka  
*Dhvanyaloka* — Anandavardhana
- (B) *Natyashastra* — Bhamah  
*Kavyalamakara* — Bharata  
*Vakroktijivitam* — Anandavardhana  
*Dhvanyaloka* — Kuntaka
- (C) *Natyashastra* — Anandavardhana  
*Kavyalamakara* — Bharata  
*Vakroktijivitam* — Kuntaka  
*Dhvanyaloka* — Bhamah
- (D) *Natyashastra* — Kuntaka  
*Kavyalamakara* — Bharata  
*Vakroktijivitam* — Anandavardhana  
*Dhvanyaloka* — Bhamah

10. Which movement, sowing the seeds of modernism, widened the breach between the artist and the reader :

- (A) Tractarian movement (B) Art for art's sake  
(C) Metaphysical poetry (D) Romanticism

12. What is a neologism?

- (A) A word with roots in a native language  
(B) Word whose meaning changes with every renewed use  
(C) A word newly coined or used in a new sense  
(D) An obsession with new words and phrases

13. Which of the following is not true about Edward Said's *Orientalism* ?

- (A) Makes use of Foucault's concept of discursive formulation  
(B) Is one of the founding texts of Postcolonial theory  
(C) Makes use of Barthes's concept of writerly text  
(D) Utilizes the Gramscian notion of hegemony

14. Thomas Love Peacock classified poetry into 4 periods :
- (A) carbon, gold, silver and brass                      (B) brass, silver, gold and diamond  
 (C) iron, gold, silver and brass                        (D) gold, platinum, silver and diamond
15. Which among the following novels has more than one ending?
- (A) *Lucky Jim*    (B) *The Prime of Jean Brodie*  
 (C) *The French Lieutenant's Woman*              (D) *The Clockwork Orange*
16. Material feminism studies inequality in terms of
- (A) only gender    (B) only class  
 (C) both class and gender                              (D) only patriarchy
17. The term "Sprung Rhythm" was invented by
- (A) Hopkins    (B) T.S. Eliot  
 (C) Margaret Atwood                                    (D) Sri Aurobindo
18. "The future of poetry is immense, because in poetry.... our race, as time goes on, will find an ever surer and surer stay." – This claim for poetry is made in
- (A) Arnold's "The Study of Poetry"                  (B) Shelley's "A Defence of Poetry"  
 (C) Sidney's "An Apology for Poetry"              (D) Eliot's "Poetry and Poets"
19. Which of the following is not about a dystopia?
- (A) George Orwell's *Nineteen Eighty-Four*  
 (B) Aldous Huxley's *Brave New World*  
 (C) William Golding's *Lord of the Flies*  
 (D) R.M. Ballantyne's *The Coral Island*
20. Where were the three gallants going in Coleridge's poem 'The Rime of the Ancient Mariner'?
- (A) to attend a funeral                                  (B) to attend a wedding  
 (C) to a market    (D) to a city
21. In the essay "Différance" Derrida indicates that *différance* gestures at a number of
- (A) heterogeneous features that govern the production of textual meaning  
 (B) homogenous features that govern the production of textual meaning  
 (C) heterogeneous and homogenous features that govern the creative process  
 (D) heterogeneous and homogenous features that govern the production of textual meaning

22. In *Toward a Feminist Poetics* Showalter traces the history of women's literature, suggesting
- (A) The Feminine phase (1840–1880)
  - (B) The Feminist phase (1880–1920)
  - (C) The Female phase (1920– )
  - (D) The Feminine phase (1840–1880), the Feminist phase (1880–1920) and the Female phase (1920– ).
23. Showalter coined the term 'gynocritics' to describe literary criticism based on a
- (A) Feminine perspective
  - (B) Feminist perspective
  - (C) Female perspective
  - (D) None of these.
24. When a writer expresses almost the opposite meaning to what he ostensibly speaks, it is called
- (A) irony
  - (B) paradox
  - (C) conceit
  - (D) contrast
25. To get the complete meaning of the poem, ontological criticism puts emphasis on
- (A) the texture
  - (B) the structure
  - (C) the narrator
  - (D) the texture and the structure
26. Which of the following is not a characteristic feature of a pastoral elegy?
- (A) The soul of the dead shepherd realizes at the end that death in this world is the entry to a higher life.
  - (B) Mourner charges with negligence of the nymph or other guardians of the dead shepherd
  - (C) There is a procession of appropriate mourners
  - (D) The speaker begins by invoking the muses
27. The artistic movement that began in Germany at the start of the 20th century under the influence of the Swedish dramatist Strindberg is
- (A) imagism
  - (B) impressionism
  - (C) expressionism
  - (D) symbolism
28. 'Tropes' is a
- (A) decided extension or change in the standard meaning of words
  - (B) figure of speech
  - (C) languages loaded with metaphors
  - (D) fable



29. The School of poetry which flourished under the leadership of Ezra Pound in the second decade of the twentieth century is
- (A) symbolism (B) impressionism  
(C) expressionism (D) imagism
30. Canadian National theatres
- (A) run independently of subsidy and exist quite simply for profit.  
(B) showcase Canadian acting and production skills but not Canadian drama  
(C) serve specific communities  
(D) began to spring up in Toronto in 1970. Excluded from the established theatres, and wishing not only to experiment with content and technique but also to produce their work.
31. The theory of *abhivyaktivad* (manifestation) of rasa experience was given by
- (A) Bhatta Lollata (B) Bhatta Nayaka  
(C) Sankuka (D) Abhinavagupta
32. The repetition of the line "And Brutus is an honorable man" in Shakespeare's *Julius Caesar* is an example of
- (A) unintended denoted sense (*avivakshitvacya dhvani*)  
(B) intended but further extending denoted sense (*avivakshitvacya dhvani*)  
(C) Suggested Rasa (*rasadhvani*)  
(D) Suggested figure (*alankaradhvani*)
33. Kuntaka, theory of *vakrokti* (obliquity) works mainly at
- (A) Eight levels of *kavya* (a literary composition)  
(B) Seven levels of *kavya* (a literary composition)  
(C) Six levels of *kavya* (a literary composition)  
(D) Five levels of *kavya* (a literary composition)
34. Aesthetic Criticism
- (A) lays down rules for the art of writing, largely based on standard works of literature.  
(B) treats literature as an art—an independent activity of the mind, having an end of its own.  
(C) studies individual works: their aim, method and effects  
(D) analyses classical works of literature

35. Who introduced the form of "ghazal" to Phyllis Web, a Canadian poet?
- (A) Uma Parmeswaran (B) Michael Ondaatje  
(C) Himani Banerji (D) Surjeetji Kalsey.
36. Who argues that poetry is superior to philosophy by its charm, to history by universality, to science by its moral end, to law by its encouragement of human rather than civic goodness?
- (A) Aristotle (B) Sydney  
(C) Wordsworth (D) Matthew Arnold
37. What is the main Rasa (sentiment) in Mahabharata?
- (A) Vira Rasa (B) Karuna rasa  
(C) Shanta Rasa (D) Vibhatsa Rasa
38. To whom Shakespeare occur as one, "a name never to be mentioned without reverence"?
- (A) John Keats (B) Matthew Arnold  
(C) S.T. Coleridge (D) I.A Richard
39. What is the name of the conceptual framework in which the research is carried out?
- (A) Hypothesis (B) Research paradigm  
(C) Research design (D) Synopsis
40. Who says that "[Chaucer] found English a dialect and left it a language" ?
- (A) Lowel (B) Spencer  
(C) W H Hudson (D) Dryden
41. Milton's *Aeropagitica* is a kind of
- (A) Comic epic in prose (B) Prose polemic  
(C) Prelude to Milton's poetry (D) Prologue to Milton's play

42. Which of the following is not done by the postcolonial critics?
- (A) They make the claims to universalism on behalf of canonical Western literature.
  - (B) They examine the representation of other cultures in literature as a way of achieving this end.
  - (C) They foreground questions of cultural difference and diversity
  - (D) They celebrate hybridity and 'cultural polyvalency'
43. The word 'coy' in the poem, "To His Coy Mistress" means...
- (A) Timid
  - (B) Voluptuousness
  - (C) Sensuous
  - (D) Shy
44. A word or part of a word made by combining the spellings and meanings of two or more other words or word parts (such as smog from smoke and fog) is called
- (A) Portmanteau
  - (B) Creole
  - (C) Split-infinitive
  - (D) Phenomenology
45. Dual narrative is a form of narrative
- (A) that tells a story in two different perspectives
  - (B) that tells two stories with the same perspective
  - (C) that tells two stories in a complicated manner
  - (D) that tells stories of two characters

**Q. No. 46–50 : Comprehension**

When she rises in the morning  
 I linger to watch her;  
 She spreads the bath-cloth underneath the window  
 And the sunbeams catch her  
 Glistening white on the shoulders,  
 While down her sides the mellow  
 Golden shadow glows as  
 She stoops to the sponge, and her swung breasts  
 Sway like full-blown yellow  
 Gloire de Dijon roses.

She drips herself with water, and her shoulders  
Glisten as silver, they crumple up  
Like wet and falling roses, and I listen  
For the sluicing of their rain-dishevelled petals.  
In the window full of sunlight  
Concentrates her golden shadow  
Fold on fold, until it glows as  
Mellow as the glory roses.

46. What is the importance of the first two lines?
- (A) They act as a framing device for the rest of the poem.  
(B) They mirror each other.  
(C) They describe the mood of the woman in the poem  
(D) They are suggestive of divine beauty
47. What is the woman doing?
- (A) Singing (B) Weeping  
(C) Bathing (D) Talking
48. Which objects are in contact with the body of the woman?
- (A) Sunbeams, shadow and beadlets (B) Sunbeams and shadow  
(C) Shadow and beadlets (D) Sunbeams, and beadlets
49. Which part of the body has been compared with sodden rose petals?
- (A) Water coating of shoulders (B) Woman's shadow  
(C) Her breasts (D) Lips
50. What is the central symbol in the poem?
- (A) Sun as the globe (B) Woman as rose  
(C) Window as life (D) Relation as Mirror

## ROUGH WORK