

विदेह VIDEHA

मैथिली गजल — व्याकरण ओ इतिहास

Maithili Ghazal — Grammar & History

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प्रत्येक अध्यायक प्रश्न-खण्डक बाद ओहि अध्यायक उत्तरमाला (उत्तर ओ व्याख्या) देल गेल अछि।

In each chapter, the answer key with explanations (उत्तरमाला) follows the questions.

अध्याय १ : मैथिली गजल व्याकरण – खण्ड-१ प्रश्नोत्तरी (मूल परिभाषा)

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(B) अरबी – एक अर्थ “रूढ़ धूनब” (शुद्ध करब) आ दोसर “प्रेमालाप”
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(D) उर्दू – “दोहेक संग्रह”
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(B) काफ
(C) अलिफ
(D) जेम
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(B) सदर अरूज
(C) हश्र आ जरब
(D) इब्दा ओ मकता
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(B) मतला
(C) हुस्ने मतला
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(B) रदीफ
(C) बहर
(D) मिसरा
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(B) काफिया – अक्षरक स्वरसाम्य, मात्राक स्वरसाम्य
(C) तकतीह – लघु आ दीर्घ गिनती
(D) वज्ज – शब्दक मात्राक्रम
७. गजलक अन्तिम शेर जाहिमे शाइर अपन नाम/उपनाम देइत अछि, ओकरा का कहल जाइत अछि?
- (A) हुस्ने मतला
(B) मकता
(C) मतला-ए-सानी
(D) तरही मोशायरा
८. जाहि गजलक मतलामे रदीफ नै होइत अछि, तकरा का कहल जाइत अछि?
- (A) मुसल्लसल गजल
(B) गैर मुरदफ गजल
(C) मुजाइल बहर
(D) कसीदा

९. मात्राक गिनती करबाक प्रक्रिया (बहर जाँच) केँ का कहल जाइत अछि?

- (A) वज्ज
- (B) तकतीह
- (C) रुक्म
- (D) इल्मे अरूज

१०. शेरक पहिल पौतिक अन्तिम खण्डकेँ का कहल जाइत अछि?

- (A) सदर
- (B) हश्र
- (C) अरूज
- (D) इब्दा

उत्तरमाला — अध्याय १ (उत्तर ओ व्याख्या / Answers & Explanations)

१. (B) अरबी – एक अर्थ “रूइ धूनब” (शुद्ध करब) आ दोसर “प्रेमालाप”

२. (B) काफ

३. (A) मिसरा-ए-उला आ मिसरा-ए-सानी

४. (B) मतला

५. (B) रदीफ

६. (B) काफिया – अक्षरक स्वरसाम्य, मात्राक स्वरसाम्य

७. (B) मकता

८. (B) गैर मुरद्दफ गजल

९. (B) तकतीह

१०. (C) अरूज

अध्याय २ : मैथिली गजल – खण्ड-२ प्रश्नोत्तरी (गजल रचना प्रक्रिया आ शब्दावली)

१. १. अरबी-उर्दू परम्परामे “लघु” (ह्रस्व) आ “दीर्घ” केर सूचक अक्षर (लाम आ काफ) मानल जाइत अछि। गजलक मात्राक्रममे दीर्घ केर उर्दू शब्द की अछि?
- (A) (अ) लाम (ल)
(B) (ब) काफ (क)
(C) (स) अलिफ (अ)
(D) (द) हे (ह)
२. २. गजलक पहिल शेर जाहि महेँक दूनू पाँतिमे रदीफ आ काफिया उपस्थित रहैत अछि, तकरा का कहल जाइत अछि?
- (A) (अ) मकता
(B) (ब) मतला
(C) (स) हुस्ने मतला
(D) (द) गैर मुरदफ़ शेर
३. ३. शेरक दूनू पाँतिकेँ अलग-अलग संज्ञा दैल गेल अछि। “मिसरा-ए-उला” केँ का कहल जाइत अछि?
- (A) (अ) शेरक दोसर पाँति
(B) (ब) शेरक पहिल पाँति (जे कोनो तथ्यक स्थापना करैत अछि)
(C) (स) रदीफ के बाद बला भाग
(D) (द) गजलक अन्तिम शेर
४. ४. पोथीक खण्ड-२ अनुसार, “रदीफ” के अर्थ छै?
- (A) (अ) गजलक हरेक शेरक अन्तिम तुकान्त (काफिया)
(B) (ब) मतलाक दूनू पाँतिमे अन्तसँ उभयनिष्ठ शब्द वा शब्द समूह
(C) (स) शेरक अरुज भाग
(D) (द) बहरक मात्राक्रम
५. ५. रदीफसँ पहिने स्वर साम्य युक्त तुकान्त (जे गजलक हरेक शेरक दोसर पाँतिमे आबैत अछि) तकरा का कहल जाइत अछि आ ई दू प्रकारक होइत अछि?
- (A) (अ) रदीफ – मात्रिक आ वर्णिक
(B) (ब) काफिया – अक्षरक स्वरसाम्य, मात्राक स्वरसाम्य
(C) (स) बहर – सालिम आ मुरक्कब
(D) (द) तकतीह – लघु-दीर्घ गणना
६. ६. गजलक अन्तिम शेर जाहिमे शाइर अपन तखल्लुस (नाम/उपनाम) के प्रयोग करैत अछि, तकरा का कहल जाइत अछि?
- (A) (अ) मतला-ए-सानी
(B) (ब) हासिल-ए-गजल
(C) (स) मकता
(D) (द) कसीदा
७. ७. जाहि गजलक मतलामे रदीफ नै होइत अछि, तकरा का कहल जाइत अछि? (खण्ड-२)
- (A) (अ) मुसल्लसल गजल
(B) (ब) गैर मुरदफ़ गजल
(C) (स) हजल
(D) (द) मुजाइल बहर

८. ८. कोनो गजल बहरमे अछि वा नै, ई पता लगाबाक लेल मात्राक गिनती करबाक क्रियाकेँ का कहल जाइत अछि?

- (A) (अ) इल्मे अरूज
- (B) (ब) वज्ज
- (C) (स) तकतीह
- (D) (द) रुक्न

९. ९. शेरक छह खण्ड (सदर, हश्र, अरूज, इब्दा, हश्र, जरब) मध्ये पहिल पाँतिक अन्तिम खण्डकेँ का कहल जाइत अछि?

- (A) (अ) सदर
- (B) (ब) इब्दा
- (C) (स) अरूज
- (D) (द) जरब

१०. १०. मोशायरामे शाइर पहिल पाँति पढ़ैत अछि, फेर दोसर पाँति कहबाक लेल “इरशाद-इरशाद” कहल जाइत अछि। पोथीक अनुसार एकर मैथिलीकरण केनऽ रूपमे भऽ सकैए?

- (A) (अ) सुनल जाए
- (B) (ब) जरूर
- (C) (स) फेरसँ कहू
- (D) (द) सादर नमन

उत्तरमाला — अध्याय २ (उत्तर ओ व्याख्या / Answers & Explanations)

१. (B) (ब) काफ (क)

२. (B) (ब) मतला

३. (B) (ब) शेरक पहिल पाँति (जे कोनो तथ्यक स्थापना करैत अछि)

४. (B) (ब) मतलाक दूनू पाँतिमे अन्तसँ उभयनिष्ठ शब्द वा शब्द समूह

५. (B) (ब) काफिया – अक्षरक स्वरसाम्य, मात्राक स्वरसाम्य

६. (C) (स) मकता

७. (B) (ब) गैर मुरद्दफ गजल

८. (C) (स) तकतीह

९. (C) (स) अरूज

१०. (B) (ब) जरूर

अध्याय ३ : मैथिली गजल – खण्ड-३ प्रश्नोत्तरी (मतला, रदीफ, काफिया विशेष)

१. खण्ड-३ अनुसार, “मिला” (मतला) केर सही परिभाषा की अछि?

- (A) (अ) गजलक कोनो शेर जाहिमे रदीफ नै होइत अछि
- (B) (ब) गजलक ओ पहिल शेर जकर दूनू पाँतिमे काफिया आ रदीफ रहैत अछि
- (C) (स) शेरक अन्तिम पाँति जाहिमे शाइर अपन नाम देइत अछि
- (D) (द) बिना बहरक गजलक शेर

२. मतलाक बाद गजलक दोसर, तेसर आदि शेर सभमे कोन बात अनिवार्य अछि?

- (A) (अ) पहिल पाँतिमे सेहो रदीफ होएबाक चाही
- (B) (ब) दोसर पाँतिमे (केवल दोसर पाँति) काफिया आ रदीफ अनिवार्य रुपें आबैत अछि
- (C) (स) दूनू पाँतिमे काफिया-रदीफ होएबाक चाही
- (D) (द) केवल बहर समान रहए, काफिया-रदीफ जरूरी नै

३. “हुस्ने मतला” (मतला-ए-सानी) कतेक कहल जाइत अछि?

- (A) (अ) मतलाक बाद जँ दोसर मतला आबैत अछि तकरा हुस्ने मतला कहल जाइत अछि
- (B) (ब) गजलक अन्तिम शेर जाहिमे शाइरक नाम होइत अछि
- (C) (स) बिना रदीफक मतला
- (D) (द) काफियारहित मतला

४. “गैर मुरद्दफ गजल” के अर्थ छै?

- (A) (अ) जाहि गजलमे बहर नै होइत अछि
- (B) (ब) जाहि गजलक मतलामे रदीफ नै होइत अछि (काफिया अनिवार्य)
- (C) (स) जाहि गजलमे काफिया नै होइत अछि
- (D) (द) जे गजल पूर्णतः गीतमे बदल गेल अछि

५. रदीफ सम्बन्धी “तकाबुल-ए-रदीफ” नामक दोष के स्थितिमे होइत अछि?

- (A) (अ) मतलाक बाद बला कोनो शेरक पहिल पाँतिमे रदीफ वा ओकर भाग आबि जाइत अछि
- (B) (ब) गजलमे रदीफ बदलल जाइत अछि
- (C) (स) काफियामे अक्षरक कमी होइत अछि
- (D) (द) रदीफसँ पहिने काफिया नै होइत अछि

६. तकाबुल-ए-रदीफ दोषसँ बचबाक उपाय की अछि (पोथी अनुसार)?

- (A) (अ) ओहि पहिल पाँतिमे रदीफ नै राखि, या रदीफसँ पहिने काफिया दऽ हुस्ने-मतला बनाएल
- (B) (ब) रदीफकेँ पूर्ण हटाए देब
- (C) (स) शेरकेँ मतलाक रूपमे बदलि देब
- (D) (द) गजलक बहर बदलि देब

७. “तहलीली रदीफ” (तहलीली रदीफ) के विशेषता छै?

- (A) (अ) ओहन शब्द जाहिमे एकै सङ्ग काफिया आ रदीफ दूनू आबैत अछि (जेना “शिवासन” मे सन रदीफ आ वा काफिया)
- (B) (ब) ओहन रदीफ जे हरेक शेरमे बदलल जाइत अछि
- (C) (स) केवल मतलामे आबए बला रदीफ
- (D) (द) बिना काफियाक रदीफ

८. विजय नाथ झाक उदाहरण “शिवासन” मे रदीफ “सन” अछि आ काफिया “आ” अछि। एहन एकै शब्दसँ दूनूक पूर्ति के नियम के कहल जाइत अछि, आ एकर प्रयोग मैथिलीमे महत्वपूर्ण किएक अछि?

- (A) (अ) एहन प्रयोग मैथिली विभक्ति संयोगक कारण सहज अछि, एकरा तहलीली रदीफ कहल जाइत अछि
- (B) (ब) ई दोष मानल जाइत अछि, मैथिलीमे वर्जित अछि
- (C) (स) ई केवल उर्दू गजलमे मान्य अछि, मैथिलीमे नै
- (D) (द) एकरा “मुसल्सल रदीफ” कहल जाइत अछि

९. पोथीक अनुसार, केखनो-केखनो दीवान (उर्दू) सभमे बिना मतलाक गजल सेहो रहैत अछि। एकर कारण की अछि?

- (A) (अ) शाइर जानबूझ कऽ मतला नै लिखैत छथि
- (B) (ब) बहुत काल शाइर मतला लिखब संभव नै भऽ पावै (कारणवश), आ संपादक शेर सभ दऽ देइत अछि – ई परिस्थिति जन्य छै, व्याकरणिक नै
- (C) (स) बिना मतलाक गजलकें “काफिया गजल” कहल जाइत अछि
- (D) (द) ई तरही मोशायरा लेल आरक्षित रहैत अछि

१०. मैथिली गजलमे “तहलीली रदीफ” के लेल लेखक केनऽ कारण देनाइ छै?

- (A) (अ) मैथिलीमे विभक्ति शब्दमे सटि जाइत अछि, तँए मैथिली गजल लेल ई नियम बडू महत्वपूर्ण अछि आ बहुत रास गजलकार एकर प्रयोग करैत अछि
- (B) (ब) मैथिली गजलमे तहलीली रदीफ सदिखन दोष मानल जाइत अछि
- (C) (स) ई केवल अरबी-फारसी गजल लेल अछि
- (D) (द) ई रदीफक अनिवार्यता समाप्त करैत अछि

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- १. (B) (ब) गजलक ओ पहिल शेर जकर दूनू पाँतिमे काफिया आ रदीफ रहैत अछि
- २. (B) (ब) दोसर पाँतिमे (केवल दोसर पाँति) काफिया आ रदीफ अनिवार्य रूपें आबैत अछि
- ३. (A) (अ) मतलाक बाद जँ दोसर मतला आबैत अछि तकरा हुस्ने मतला कहल जाइत अछि
- ४. (B) (ब) जाहि गजलक मतलामे रदीफ नै होइत अछि (काफिया अनिवार्य)
- ५. (A) (अ) मतलाक बाद बला कोनो शेरक पहिल पाँतिमे रदीफ वा ओकर भाग आबि जाइत अछि
- ६. (A) (अ) ओहि पहिल पाँतिमे रदीफ नै राखि, या रदीफसँ पहिने काफिया दऽ हुस्ने-मतला बनाएल
- ७. (A) (अ) ओहन शब्द जाहिमे एकै सङ्ग काफिया आ रदीफ दूनू आबैत अछि (जेना “शिवासन” मे सन रदीफ आ वा काफिया)
- ८. (A) (अ) एहन प्रयोग मैथिली विभक्ति संयोगक कारण सहज अछि, एकरा तहलीली रदीफ कहल जाइत अछि
- ९. (B) (ब) बहुत काल शाइर मतला लिखब संभव नै भऽ पावै (कारणवश), आ संपादक शेर सभ दऽ देइत अछि – ई परिस्थिति जन्य छै, व्याकरणिक नै
- १०. (A) (अ) मैथिलीमे विभक्ति शब्दमे सटि जाइत अछि, तँए मैथिली गजल लेल ई नियम बडू महत्वपूर्ण अछि आ बहुत रास गजलकार एकर प्रयोग करैत अछि

अध्याय ४ : मैथिली गजल – खण्ड-४ प्रश्नोत्तरी (रदीफ : नियम, दोष आ तहलीली रदीफ)

१. “रदीफ” केर सही परिभाषा की अछि (खण्ड-४ अनुसार)?

- (A) (अ) गजलक हरेक शेरक दोसर पाँतिमे अन्तिम तुकान्त (काफिया)
- (B) (ब) मतला बला शेरक दूनू पाँतिक ओहि अन्तिम हिस्सा जे दूनू पाँतिमे समान रूपेँ बिना हेड-फेरके आबए
- (C) (स) गजलक पहिल शेरक पहिल पाँति
- (D) (द) शेरक बीचक भाग जकरा हश्र कहल जाइत अछि

२. रदीफ गजलक हरेक शेरमे केनऽ स्थान पर अनिवार्य रूपेँ आबैत अछि?

- (A) (अ) हरेक शेरक पहिल आ दोसर दूनू पाँतिमे
- (B) (ब) केवल मतलाक दूनू पाँतिमे, आ मतलाक बाद बला हरेक शेरक केवल दोसर पाँतिमे (पहिल पाँतिमे नै)
- (C) (स) केवल अन्तिम शेर (मकता) मे
- (D) (द) केवल मतलाक पहिल पाँतिमे

३. “तकाबुल-ए-रदीफ” नामक दोष के समय होइत अछि?

- (A) (अ) जखन मतलाक बाद बला कोनो शेरक पहिल पाँतिमे रदीफ वा रदीफक कोनो भाग आबि जाइत अछि
- (B) (ब) जखन रदीफ एक समान नै रहैत अछि
- (C) (स) जखन गजलमे बहर टूटि जाइत अछि
- (D) (द) जखन काफियामे गड़बड़ी होइत अछि

४. तकाबुल-ए-रदीफ दोषसँ बचबाक उपाय (पोथी अनुसार) की अछि?

- (A) (अ) पूरा गजलकेँ फेरसँ लिखू
- (B) (ब) ओहि पहिल पाँतिसँ रदीफ हटाए देब, या रदीफसँ पहिने काफिया दए हुस्ने-मतला बना देब
- (C) (स) शेरकेँ पूरा गजलसँ अलग कए देब
- (D) (द) रदीफकेँ बदलि कऽ दोसर शब्द लेब

५. “तहलीली रदीफ” (Tahleeli Radif) सँ का बुझाइत अछि?

- (A) (अ) ओहन शब्द जाहिमे काफिया आ रदीफ दूनू एकै सङ्ग आबैत अछि
- (B) (ब) जखन रदीफ मात्र एक अक्षरक होइत अछि
- (C) (स) जखन गजलक रदीफ बिना काफियाक होइत अछि
- (D) (द) रदीफ जे शेर-दर-शेर बदलल जाइत अछि

६. विजय नाथ झाक गजलमे “शिवासन” शब्द केनऽ रूपमे प्रयुक्त भेल छै जे तहलीली रदीफक उदाहरण अछि?

- (A) (अ) “सन” रदीफ अछि आ “आ” (व) मात्रा काफिया, दूनू एकै शब्दमे समेटल अछि
- (B) (ब) “शिव” काफिया अछि, “आसन” रदीफ अछि
- (C) (स) “शिवासन” पूरा रदीफ अछि, काफिया नै अछि
- (D) (द) एकरा अरुजी सभ दोष मानै छथि, मैथिलीमे नै चलैत अछि

७. मैथिली गजल लेल “तहलीली रदीफ” केरा कारणे महत्वपूर्ण बनि जाइत अछि?

- (A) (अ) मैथिलीमे विभक्ति (कारक चिह्न) शब्दमे सटि जाइत अछि, तँ ई नियम बडू उपयोगी अछि
- (B) (ब) मैथिलीमे रदीफ नै रखबाक परम्परा अछि
- (C) (स) तहलीली रदीफ संस्कृत छन्दसँ आएल अछि
- (D) (द) ई उर्दू गजलक अनिवार्य अंग अछि

८. गजलमे रदीफ आ काफिया दूनू सही रहबाक लेल शेरक दोसर पाँतिमे केनऽ नियम पालन करबाक चाही?

- (A) (अ) रदीफसँ ठीक पहिने काफिया (स्वर साम्य युक्त तुकान्त) आबैत अछि
- (B) (ब) रदीफ बाद काफिया आबैत अछि
- (C) (स) काफिया केवल मतलामे चाही, आन शेरमे नै
- (D) (द) रदीफ आ काफिया एक समान होएबाक चाही

९. पूरा गजलमे रदीफ के रूपमे केनऽ अवस्था स्वीकार्य अछि?

- (A) (अ) रदीफ अक्षरसः एकै समान होएबाक चाही, मुदा अर्थ अलग-अलग भए सकैत अछि
- (B) (ब) रदीफक अर्थ सेहो प्रत्येक शेरमे एकै होएबाक चाही
- (C) (स) रदीफ हरेक शेरमे बदलल जाए सकैत अछि
- (D) (द) रदीफ केवल मतलामे आबैत अछि, दोसर शेरमे आवश्यक नै

१०. पोथीक खण्ड-४ अनुसार, “गैर मुरद्दफ गजल” (बिना रदीफक गजल) के बारेमे सही कथन की अछि?

- (A) (अ) गैर मुरद्दफ गजलमे काफिया अनिवार्य अछि, मुदा रदीफ नै होइत अछि
- (B) (ब) गैर मुरद्दफ गजलमे ने काफिया होइत अछि ने रदीफ
- (C) (स) गैर मुरद्दफ गजल बेबहर (गलत) मानल जाइत अछि
- (D) (द) गैर मुरद्दफ गजलमे बहरक कोनो आवश्यकता नै अछि

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- १. (B) (ब) मतला बला शेरक दूनू पाँतिक ओहि अन्तिम हिस्सा जे दूनू पाँतिमे समान रूपेँ बिना हेइ-फेरके आबए
- २. (B) (ब) केवल मतलाक दूनू पाँतिमे, आ मतलाक बाद बला हरेक शेरक केवल दोसर पाँतिमे (पहिल पाँतिमे नै)
- ३. (A) (अ) जखन मतलाक बाद बला कोनो शेरक पहिल पाँतिमे रदीफ वा रदीफक कोनो भाग आबि जाइत अछि
- ४. (B) (ब) ओहि पहिल पाँतिसँ रदीफ हटाए देब, या रदीफसँ पहिने काफिया दए हुस्ने-मतला बना देब
- ५. (A) (अ) ओहन शब्द जाहिमे काफिया आ रदीफ दूनू एकै सङ्ग आबैत अछि
- ६. (A) (अ) “सन” रदीफ अछि आ “आ” (व) मात्रा काफिया, दूनू एकै शब्दमे समेटल अछि
- ७. (A) (अ) मैथिलीमे विभक्ति (कारक चिह्न) शब्दमे सटि जाइत अछि, तँ ई नियम बडू उपयोगी अछि
- ८. (A) (अ) रदीफसँ ठीक पहिने काफिया (स्वर साम्य युक्त तुकान्त) आबैत अछि
- ९. (A) (अ) रदीफ अक्षरसः एकै समान होएबाक चाही, मुदा अर्थ अलग-अलग भए सकैत अछि
- १०. (A) (अ) गैर मुरद्दफ गजलमे काफिया अनिवार्य अछि, मुदा रदीफ नै होइत अछि

अध्याय ५ : मैथिली गजल – खण्ड-५ प्रश्नोत्तरी (काफिया : परिभाषा, प्रकार, तुकान्त)

१. “काफिया” केर सही परिभाषा की अछि (खण्ड-५ अनुसार)?

- (A) (अ) गजलक पहिल शेरक दोसर पाँति
- (B) (ब) रदीफसँ पहिने स्वर साम्य युक्त तुकान्त (चाहे अक्षरक स्वरसाम्य हो या मात्राक स्वरसाम्य)
- (C) (स) गजलक अन्तिम शेरक अन्तिम शब्द
- (D) (द) शेरक बीचक भाग जकरा हश्र कहल जाइत अछि

२. काफिया दू प्रकारक होइत अछि – कोन-कोन?

- (A) (अ) पूर्ण आ अपूर्ण
- (B) (ब) अक्षरक स्वरसाम्य आ मात्राक स्वरसाम्य
- (C) (स) सालिम आ मुरक्कब
- (D) (द) तुकान्त आ बहर

३. पोथीक अनुसार तुकान्त (rhyme) तीन प्रकारक होइत अछि – उत्तम, मध्यम आ अधम। गजल लेल कोन-कोन प्रस्तावित अछि?

- (A) (अ) केवल उत्तम
- (B) (ब) उत्तम आ मध्यम (अधम विजित अछि)
- (C) (स) केवल मध्यम
- (D) (द) तीनू प्रकारक प्रयोग करै सकैत छी

४. उत्तम प्रकारक तुकान्त (अच्छा तुकान्त) के उदाहरण कोन अछि?

- (A) (अ) जमीन-उरीन
- (B) (ब) जमीन-अमीन, घर-डर, जीवन-तीमन
- (C) (स) घर-नगर, नगर-उर
- (D) (द) राति-बाति

५. “अधम” तुकान्त केर उदाहरण कोन अछि (जे गजलमे विजित अछि)?

- (A) (अ) घर-डर
- (B) (ब) जमीन-अमीन
- (C) (स) घर-नगर, घर-दूर
- (D) (द) जीवन-तीमन

६. एक शेरमे काफिया निर्धारण करैत काल, दुनू पाँतिक अन्तिम भागमे (रदीफसँ पहिने) केनऽ चीजक समानता जरूरी अछि?

- (A) (अ) मात्र अन्तिम अक्षर समान होएबाक चाही
- (B) (ब) मूल अक्षर (जेना “ग”, “ल” आदि) आ ताहिसँ पहिने स्वर (मात्रा) समान होएबाक चाही
- (C) (स) केवल व्यंजन समान होएबाक चाही
- (D) (द) शब्दक संख्या समान होएबाक चाही

७. “ईता दोष” (Itta dosh) काफियामे तखन होइत अछि जखन –

- (A) (अ) मतलाक दू काफिया मात्रा हटेलाक बाद बचल सार्थक शब्द आपसमे तुकान्त नै बनि रहल होइत अछि
- (B) (ब) काफिया बहुत लम्बा होइत अछि
- (C) (स) रदीफ बहुत छोट होइत अछि
- (D) (द) बहरमे मात्रा गड़बड़ होइत अछि

८. मैथिली गजलमे “त” आ “थ” केर काफिया अलग-अलग मानल जाइत अछि, जखन की उर्दूमे “त” आ “थ” एकै काफिया मानल जाइत अछि। एकर कारण की अछि?

- (A) (अ) मैथिली आ उर्दू भाषाक उच्चारण पद्धति आ अक्षरमाला अलग अछि; देवनागरी (मिथिलाक्षर)मे प्रत्येक ध्वनि लेल अलग अक्षर अछि
- (B) (ब) मैथिलीमे “त” आ “थ” कधियो एक समान नै होइत अछि
- (C) (स) ई नियम लेखक अपने मोने बना देलथि
- (D) (द) उर्दू शब्दावली मैथिलीमे नै चलैत अछि

९. संयुक्ताक्षर बला काफियाक सम्बन्धमे (जेना मस्त / दस्त) पोथी के नियम कहैत अछि?

- (A) (अ) जँ मतलामे “मस्त” काफिया छै तँ हरेक काफियाक अन्तमे “स्त” रहबाक चाही (जेना दस्त, पस्त, तप्त)
- (B) (ब) संयुक्ताक्षर बला शब्दमे काफिया नै बनैए
- (C) (स) संयुक्ताक्षरक उपेक्षा करि केवल मात्रा गिनी जाइए
- (D) (द) ई नियम केवल उर्दू गजल लेल अछि, मैथिलीमे नै

१०. उदाहरण शेर “हमर मुस्की सँ हुनका आगि लागल यौ / हुनक कनखी सँ तउरका आगि लागल यौ” मे काफिया के अछि (पोथी अनुसार)?

- (A) (अ) “लागल”
- (B) (ब) “गि” आ “गि” (अर्थात् ग + अ आकार)
- (C) (स) रदीफ “यौ”
- (D) (द) “हमर” आ “हुनक”

उत्तरमाला — अध्याय ५ (उत्तर ओ व्याख्या / Answers & Explanations)

१. (B) (ब) रदीफसँ पहिने स्वर साम्य युक्त तुकान्त (चाहे अक्षरक स्वरसाम्य हो या मात्राक स्वरसाम्य)

२. (B) (ब) अक्षरक स्वरसाम्य आ मात्राक स्वरसाम्य

३. (B) (ब) उत्तम आ मध्यम (अधम विजित अछि)

४. (B) (ब) जमीन-अमीन, घर-डर, जीवन-तीमन

५. (C) (स) घर-नगर, घर-दूर

६. (B) (ब) मूल अक्षर (जेना “ग”, “ल” आदि) आ ताहिसँ पहिने स्वर (मात्रा) समान होएबाक चाही

७. (A) (अ) मतलाक दू काफिया मात्रा हटेलाक बाद बचल सार्थक शब्द आपसमे तुकान्त नै बनि रहल होइत अछि

८. (A) (अ) मैथिली आ उर्दू भाषाक उच्चारण पद्धति आ अक्षरमाला अलग अछि; देवनागरी (मिथिलाक्षर)मे प्रत्येक ध्वनि लेल अलग अक्षर अछि

९. (A) (अ) जँ मतलामे “मस्त” काफिया छै तँ हरेक काफियाक अन्तमे “स्त” रहबाक चाही (जेना दस्त, पस्त, तप्त)

१०. (B) (ब) “गि” आ “गि” (अर्थात् ग + अ आकार)

अध्याय ६ : मैथिली गजल – खण्ड-६ प्रश्नोत्तरी (ए, य, ध्वनिलोप आ मात्रा नियम)

१. पोथीक अनुसार, प्राचीन मैथिली वर्तनीमे “कएल, जाए, होएत” आदि लिखल जाइत छल। नवीन वर्तनीमे एकरा केना लिखल जाइत अछि?

- (A) (अ) कयल, जाय, होयत
- (B) (ब) कएल, जाइ, होइत
- (C) (स) कअल, जाअ, होअत
- (D) (द) कल, जल, होल

२. मैथिली व्याकरण के अनुसार शब्दक शुरुआतमे “ए” के बदला “य” लिखब उचित नै मानल जाइत अछि। ई उदाहरण में कोन अशुद्ध अछि?

- (A) (अ) एहि → यहि
- (B) (ब) एना → यना
- (C) (स) एकर → यकर
- (D) (द) उपरोक्त सभ (एहि, एना, एकर केँ यहि, यना, यकर लिखब)

३. ध्वनिलोपक नियम अनुसार, “पढए गेलाह” के अपूर्ण रूप का होइत अछि (जतय ए वा य लुप्त होइत अछि)?

- (A) (अ) पढ़ गेलाह
- (B) (ब) पढ' गेलाह / पढ़गेलाह
- (C) (स) पढए गेलाह (कोनो परिवर्तन नै)
- (D) (द) पढ़े गेलाह

४. ध्वनिलोप (विकारी या ‘) लगेलाक बाद, जेना “ल’” (ल + विराम) के उच्चारण ह्रस्व होइत अछि, मुदा छंदक अनुरोधे एकरा का मानल जा सकैत अछि?

- (A) (अ) सदा लघुए रहत अछि, दीर्घ कदापि नै
- (B) (ब) लघु रहैत अछि मुदा छंदक अनुरोधे वैकल्पिक रूपेँ दीर्घ सेहो मानल जा सकैए
- (C) (स) ई स्थितिमे दीर्घ मानल जाइए, लघु नै
- (D) (द) एकर उच्चारण पूर्णतः बन्द भऽ जाइत अछि

५. “खाए (य) गेल” के ध्वनिलोपक बाद अपूर्ण रूप का होइत अछि?

- (A) (अ) खाय गेल
- (B) (ब) खा गेल
- (C) (स) खाए गेल (अपरिवर्तित)
- (D) (द) खाइ गेल

६. ध्वनिलोपक चिन्ह (') वा विकारी (७) लागल शब्दक काफिया बनबैत काल का ध्यान राखबाक चाही?

- (A) (अ) हेरेक काफियामे लोपसूचक चिह्नसँ पहिनुक अक्षर एक समान राखबाक चाही (जेना “ल’” काफिया लेल “चल’”, “राख’” आदि)
- (B) (ब) लोप सूचक चिन्हक कोनो महत्व नै अछि
- (C) (स) केवल व्यंजन समान रहै तँ चलि जाएत
- (D) (द) लोप चिन्ह बदला पूरा अकार लिखल जाए

७. मैथिलीमे ‘ए’ के बदला ‘य’ के प्रचलन मुख्यतः कोन कारणेँ भेल (पोथी अनुसार)?

- (A) (अ) उर्दू-फारसीक नकल करबाक लेल
- (B) (ब) पद्यमे तुक (काफिया) कारणेँ, जेना लोकगीतमे “आयल” के बाद “बेसाहल” राखबाक सुविधा लेल
- (C) (स) संस्कृत प्रभावसँ
- (D) (द) ई व्याकरणिक गलती छल, तँ सुधारक लेल

८. यदि कोनो मतलामे “दए” (द+ए) प्रयुक्त अछि तँ ओकर काफिया लेल नीचे देल शब्द सभमे कोन सही होइत?

- (A) (अ) लए, कए, भए (ए-अन्त)
- (B) (ब) दय, लय, कय (य-अन्त)
- (C) (स) दआ, लआ, कआ (विकारी सहित)
- (D) (द) ई सभ एक-दोसरक काफिया बनि सकैए

९. “लए” (मात्राक्रम ह्रस्व-दीर्घ = 12) आ “ल’” (लोप सूचक सहित) के मात्राक्रम पोथी अनुसार का होइत अछि?

- (A) (अ) लए = 12, ल’ = लघु (1) [छंद अनुरोधे दीर्घ मानल जा सकैए]
- (B) (ब) दूतूक मात्रा 22 होइत अछि
- (C) (स) लए = 21, ल’ = 11
- (D) (द) ल’ = 2, लए = 1

१०. पोथीमे ‘ए’ आ ‘य’ के सम्बन्धमे पं. गोविन्द झा आ रमानाथ झा के दृष्टिकोण के सम्बन्धमे का कहल गेल अछि?

- (A) (अ) रमानाथ झा ‘य’ के पक्ष मे छलाह, पं. गोविन्द झा ‘ए’ के पक्ष मे
- (B) (ब) रमानाथ झा ‘ए’ के पक्ष मे छलाह, पं. गोविन्द झा ‘य’ के पक्ष मे
- (C) (स) दुनू ‘ए’ के पक्ष मे छलाह
- (D) (द) दुनू ‘य’ के पक्ष मे छलाह

उत्तरमाला — अध्याय ६ (उत्तर ओ व्याख्या / Answers & Explanations)

१. (A) (अ) कयल, जाय, होयत

२. (D) (द) उपरोक्त सभ (एहि, एना, एकर केँ यहि, यना, यकर लिखब)

३. (B) (ब) पढ’ गेलाह / पढ़गेलाह

४. (B) (ब) लघु रहैत अछि मुदा छंदक अनुरोधे वैकल्पिक रूपेँ दीर्घ सेहो मानल जा सकैए

५. (B) (ब) खा गेल

६. (A) (अ) हरेक काफियामे लोपसूचक चिह्नसँ पहिनुक अक्षर एक समान राखबाक चाही (जेना “ल’” काफिया लेल “चल’”, “राख’” आदि)

७. (B) (ब) पद्यमे तुक (काफिया) कारणेँ, जेना लोकगीतमे “आयल” के बाद “बेसाहल” राखबाक सुविधा लेल

८. (A) (अ) लए, कए, भए (ए-अन्त)

९. (A) (अ) लए = 12, ल’ = लघु (1) [छंद अनुरोधे दीर्घ मानल जा सकैए]

१०. (B) (ब) रमानाथ झा ‘ए’ के पक्ष मे छलाह, पं. गोविन्द झा ‘य’ के पक्ष मे

अध्याय ७ : मैथिली गजल व्याकरण - खण्ड-७ (काफिया) क्विज

१. १. 'काफिया' के परिभाषित करैत लेखक के अनुसार ई छैक?

- (A) गजलक अन्तिम शेर जहाँ शाइर अपन नाम लेताह
- (B) रदीफसँ पहिने स्वरसाम्य युक्त तुकान्त, चाहे ओ अक्षरक स्वरसाम्य हो या मात्राक स्वरसाम्य
- (C) प्रेमिकाक प्रशंसा हेतु विशेष अलंकार
- (D) बिना बहरक शेर के संग्रह

२. २. खण्ड-७ अनुसार पंचमाक्षर (ङ, ज, ण, न, म) के कोन नियमसँ जोड़ल गेल अछि?

- (A) पंचमाक्षर सदिखन ह्रस्व होइत छै
- (B) यदि मतलाक काफियामे पंचमाक्षर या अनुस्वार प्रयोग भेल तँ हरेक शेरक काफियामे ओही स्थान पर अनुस्वार वा पंचमाक्षर हेबाक चाही
- (C) पंचमाक्षर केवल विदेशी शब्दमे प्रयुक्त होइत अछि
- (D) पंचमाक्षर आ अनुस्वार एक समान मानल जाएत, कोनो अन्तर नहि

३. ३. 'अनुस्वार' आ 'चन्द्रबिंदु' केर अन्तर बताबैत लेखक कोन नियम स्पष्ट करैत छथि?

- (A) अनुस्वार दीर्घ होइत अछि, चन्द्रबिंदु सामान्यतया लघु होइत अछि मुदा वैकल्पिक अवस्थामे लघुक दीर्घ मानल जा सकैए
- (B) अनुस्वार लघु होइत अछि आ चन्द्रबिंदु दीर्घ
- (C) दुनू हमेशा दीर्घ होइत अछि
- (D) गजलमे अनुस्वारक प्रयोग निषिद्ध अछि

४. ४. काफियाक निर्धारणमे यदि मतलाक काफिया "बसंत" अछि तँ बादक शेरक काफियामे केहन शब्द सही रहत? (पंचमाक्षर/अनुस्वार नियमक अनुसार)

- (A) बसंत के बाद 'अनंत', 'दिगंत' जाहिमे अन्तसँ दोसर अक्षर पर अनुस्वार/पंचमाक्षर आबै
- (B) बसति, धनंत, गरत जका शब्द
- (C) कोनो शब्द लेल जाएत, काफिया परिभाषा मात्र अन्तिम स्वर पर निर्भर
- (D) मात्र 'बसंत' आ 'मसंत' जका शब्द

५. ५. 'नासिक्य' आ 'अनुनासिक' केर अन्तर पर विचार करी, लेखक के अनुसार गजलक काफियामे कतेक सावधानी राखबाक चाही?

- (A) अनुनासिक स्वर आ व्यंजन दूनों समान मानल जाएत, पंचमाक्षरक बदला अनुस्वार प्रयोग कएल जा सकैए मुदा चन्द्रबिंदुक बदला अनुस्वार गलत आ अर्थकारी होइत अछि
- (B) दुनू एक समान अछि, कोनो अन्तर नै
- (C) अनुनासिक व्यंजन मात्र ह्रस्व होइत अछि
- (D) गजलमे अनुनासिकक प्रयोग बर्जित अछि

६. ६. खण्ड-७ अनुसार 'मात्रा बला काफिया' (जेना आ, ए, ऐ आदि) के संदर्भमे कोन नियम प्रस्तुत अछि?

- (A) मात्रा बला काफियामे स्वरसाम्यकेँ अलग राखि ओकरा निषिद्ध मानल गेल अछि
- (B) जँ मतलाक काफिया आ स्वरयुक्त अक्षर (जेना 'आ') अछि तँ हरेक शेरक काफियामे ओही मात्राक उच्चारणशैली आ अन्तिम अक्षरक समानता रहबाक चाही
- (C) कोनो नियम नै, शाइर स्वतन्त्र अछि
- (D) मात्रा बला काफिया केवल बिहारी गजलमे मान्य अछि

७. ७. 'संयुक्ताक्षर बला काफिया' के बारेमे लेखक के कहनाइ अछि? (पृष्ठ 67-68 अनुसार)

- (A) जेना मतलामे 'मस्त' अछि तँ आन शेर सभमे 'दस्त', 'पस्त' तक तप्त, सप्त सेहो काफिया भऽ सकैए, मुदा हलंत उच्चारण अलग भऽ जाइत अछि
- (B) संयुक्ताक्षर बला काफिया मैथिलीमे पूर्णतः प्रतिबन्धित अछि
- (C) केवल फारसी मूलक शब्द जे संयुक्ताक्षरसँ बनल हो ओकरा ही काफिया मानल जाएत
- (D) कोनो नियम नै, बस तुक होइत रहबाक चाही

८. ८. पंचमाक्षर आ अनुस्वारक काफियामे यदि मतलामे 'बसंत' आ 'अनंत' अछि तँ बादक शेरमे काफिया 'दिगन्त' के प्रयोग केहन रहत?

- (A) सही, कारण 'दिगन्त' मे अन्तसँ दोसर अक्षरपर अनुस्वार अछि आ पंचमाक्षरक विकल्प होइत छै
- (B) गलत, कारण पंचमाक्षर समान वर्गक हेबाक चाही आ अनुस्वार-पंचमाक्षर एक समान वर्ग मानल जाइत अछि
- (C) सही मुदा केवल यदि मतलामे चन्द्रबिंदु छै
- (D) गलत, काफिया मे पंचमाक्षरक प्रयोग पूर्ण वर्जित अछि

९. ९. लेखक के अनुसार 'चन्द्रबिंदु' के प्रयोगमे कतेक सूक्ष्मता आवश्यक अछि?

- (A) चन्द्रबिंदु हमेशा दीर्घ होइत अछि, एकरा लघु मनब गलत
- (B) चन्द्रबिंदु युक्त एकअक्षरीय शब्द (हँ, सँ, जँ) केँ वैकल्पिक रूप से दीर्घ मानल जा सकैए, मुदा मूल रूपे ई लघु छै
- (C) चन्द्रबिंदु के प्रयोग अनुस्वार जकाँ करबाक चाही
- (D) गजलमे चन्द्रबिंदु प्रयोग करबै नै चाही

१०. १०. 'तहलीली रदीफ' या 'विभक्ति बला काफिया' के संदर्भमे (पृ. 78-82) मैथिली गजलक विशेषता कोन अछि?

- (A) विभक्ति मूल शब्दसँ अलग लिखल जाए, ओकरा काफिया नै मानल जाए
- (B) मैथिलीमे विभक्ति (क, मे, सँ) मूल शब्दमे सटल रहबाक चाही, तँ ई काफिया आ रदीफ दुनू के रूपमे प्रयुक्त भऽ सकैए, 'हाथक' आ 'बातक' एक-दोसरक काफिया बनि सकैए
- (C) विभक्ति काफियाक नियमकेँ पूर्णतः अमान्य करैत अछि
- (D) केवल 'सँ' विभक्ति काफियाक अंग होइत अछि

उत्तरमाला — अध्याय ७ (उत्तर ओ व्याख्या / Answers & Explanations)

- १. (B) रदीफसँ पहिने स्वरसाम्य युक्त तुकान्त, चाहे ओ अक्षरक स्वरसाम्य हो या मात्राक स्वरसाम्य
- २. (B) यदि मतलाक काफियामे पंचमाक्षर या अनुस्वार प्रयोग भेल तँ हरेक शेरक काफियामे ओही स्थान पर अनुस्वार वा पंचमाक्षर हेबाक चाही
- ३. (A) अनुस्वार दीर्घ होइत अछि, चन्द्रबिंदु सामान्यतया लघु होइत अछि मुदा वैकल्पिक अवस्थामे लघुक दीर्घ मानल जा सकैए
- ४. (A) बसंत के बाद 'अनंत', 'दिगंत' जाहिमे अन्तसँ दोसर अक्षर पर अनुस्वार/पंचमाक्षर आवै
- ५. (A) अनुनासिक स्वर आ व्यंजन दूनू समान मानल जाएत, पंचमाक्षरक बदला अनुस्वार प्रयोग कएल जा सकैए मुदा चन्द्रबिंदुक बदला अनुस्वार गलत आ अर्थकारी होइत अछि
- ६. (B) जँ मतलाक काफिया आ स्वरयुक्त अक्षर (जेना 'आ') अछि तँ हरेक शेरक काफियामे ओही मात्राक उच्चारणशैली आ अन्तिम अक्षरक समानता रहबाक चाही
- ७. (A) जेना मतलामे 'मस्त' अछि तँ आन शेर सभमे 'दस्त', 'पस्त' तक तप्त, सप्त सेहो काफिया भऽ सकैए, मुदा हलंत उच्चारण अलग भऽ जाइत अछि
- ८. (B) गलत, कारण पंचमाक्षर समान वर्गक हेबाक चाही आ अनुस्वार-पंचमाक्षर एक समान वर्ग मानल जाइत अछि
- ९. (B) चन्द्रबिंदु युक्त एकअक्षरीय शब्द (हँ, सँ, जँ) केँ वैकल्पिक रूप से दीर्घ मानल जा सकैए, मुदा मूल रूपे ई लघु छै
- १०. (B) मैथिलीमे विभक्ति (क, मे, सँ) मूल शब्दमे सटल रहबाक चाही, तँ ई काफिया आ रदीफ दुनू के रूपमे प्रयुक्त भऽ सकैए, 'हाथक' आ 'बातक' एक-दोसरक काफिया बनि सकैए

अध्याय ८ : मैथिली गजल व्याकरण - खण्ड-८ (काफिया: इ, उ, रेफ) क्विज

१. १. मैथिलीमे 'इ' कारान्त शब्द (जेना माटि, देखि) केर उच्चारण दू तरहें होइत अछि। लेखक के अनुसार काफियाक दृष्टिसँ सही नियम छैक?

- (A) दुनू उच्चारण शैली लेल काफियाक नियम अलग-अलग हेतक, शाइर स्वतन्त्र अछि
- (B) यदि 'राति' (21) लिखल गेल अछि तँ काफियामे 'जाति', 'नाति' जका शब्द (जकर अन्त 'इ' आ ओहिसँ पहिने व्यंजन 'त') चुनबाक चाही, नियम एकैटा रहत
- (C) केवल 'माइट' (22) जका उच्चारण शैली वाला शब्द ठीक अछि
- (D) इकारान्त शब्द काफियाक नियमसँ मुक्त अछि

२. २. खण्ड-८ अनुसार 'रेफ' (र) बला काफियाक बारेमे कोन कथन सही अछि?

- (A) मतलामे 'सदँ' आ 'पदँ' रेफरहित काफिया छै, बादक शेरमे 'मरद' (रेफ युक्त) काफिया लेल गलत होएत कारण उच्चारण अलग अछि
- (B) रेफ सदिखन लघु होइत अछि
- (C) रेफ बला शब्द आ बिना रेफ बला शब्द सदा एक-दोसरक काफिया बनि सकैए
- (D) मैथिलीमे रेफक प्रयोग गजलमे बर्जित अछि

३. ३. ह्रस्व 'उ' कार (जेना मधु, साधु) के उच्चारण शैलीक आधारपर लेखक कोन नियम सुझाबैत छथि?

- (A) मधु लेल 'वधु' काफिया सही रहत, मुदा 'महु' नै; 'उ' केर उच्चारण अकारान्त अक्षरसँ पहिने औ/अउ जकाँ होइत अछि
- (B) ह्रस्व उ केर काफियामे कुनो नियम नै अछि
- (C) साधु शब्द 'साधू' जकाँ दीर्घ होइत अछि, मात्र ओही रूप काफिया बनि सकैए
- (D) केवल संस्कृत शब्दमे उ कार काफिया स्वीकार्य

४. ४. 'कन्हाइ' आ 'कुम्हार' जका शब्दमे संयुक्ताक्षर 'न्ह' आ 'म्ह' के पूर्वक अक्षरक स्थिति पर लेखक केनहि नियम दैत छथि? (पृ. 94-96)

- (A) 'न्ह' आ 'म्ह' संयुक्ताक्षरक कारण पूर्वक अक्षर दीर्घ होइत अछि (कन्हाइ = दीर्घ + दीर्घ + लघु), संस्कृत/मैथिली उच्चारण अनुसार
- (B) ओहि अक्षर सदा लघु रहैत अछि
- (C) एहन शब्द काफियामे प्रयुक्त करब नै चाही
- (D) केवल उर्दू-हिन्दी मानक अनुसार दीर्घ मानल जाए

५. ५. मैथिली गजलमे ह्रस्व 'इ' केर दोसर उच्चारण शैली (जेना 'माटि' लेल 'माइट') काफियामे केना व्यवहार करबाक चाही?

- (A) एहन शब्द अशुद्ध अछि, ओकर प्रयोग करब नै चाही
- (B) जँ मतलाक काफियामे 'राति' (21) अछि तँ आन शेरमे 'जाति', 'नाति' रहबाक चाही, नियम एकटा रहत चाहे उच्चारण शैली जे हो, लिखित रूप समान राखबाक चाही
- (C) उच्चारण शैली अनुसार 'माइट' (22) लेल अलग नियम बनेबाक चाही
- (D) ह्रस्व इ काफियाक योग्य नै अछि

६. ६. 'ईता दोष' (قافية عيب) प्रकरण खण्ड-८ मे नै अछि, मुदा रेफ आ इ/उ नियमसँ जुड़ल एकटा बात: लेखक के अनुसार 'पर्वत' आ 'शरबत' दुनू एक-दोसरक काफिया बनि सकैए कि नै?

- (A) हँ, बनि सकैए, कारण रेफ रहित संस्कृत शब्द आ रेफ युक्त उर्दू शब्द काफिया भऽ सकैए जखन स्वरसाम्य आ अन्तिम ध्वनि समान होइ
- (B) नै, कभू नै बनि सकैए
- (C) केवल यदि पर्वत केर 'परबत' लिखल जाए तँ बनि सकैए
- (D) ई प्रश्न खण्ड-८ मे उपस्थित नै अछि, अतः उत्तर नै

७. ७. पं. गोविन्द झा के अनुसार (पृ. 92) मैथिलीमे 'इ' केर मध्य उपनिहित (अपसृति) संदर्भमे काफियाक नियम केना लागू होइत अछि?

- (A) 'गति' के काफिया 'हथि' नहि होइ सकैए कारण उच्चारण अलग अछि, तथापि स्वच्छन्दतावादी कुतर्क दे सकै छथि मुदा गजल उच्चारणपर निर्भर
- (B) कोनो फर्क नै पड़ै, सब स्वीकार्य अछि
- (C) मध्य उपनिहित शैली मान्य नै अछि
- (D) केवल 'गति' आ 'रति' काफिया बनि सकैए

८. ८. 'रेफ' बला शब्द काफियामे अन्तर्स स्थान लेल कोन नियम प्रासंगिक अछि? (सन्दर्भ: 'सदँ' आ 'मरद')

- (A) जँ शब्द रेफ युक्त हो आ मात्रा बला हो (जेना बखाँ, बरखा) तँ बिना कोनो दिक्कत काफिया बनि सकैए, मुदा 'सदँ' आ 'मरद' अलग उच्चारणक कारण एक-दोसरक काफिया नै बनि सकैए
- (B) रेफ युक्त सब शब्द एक समान होइत छथि
- (C) रेफ सदा मात्रा निर्धारणमे नगण्य अछि
- (D) मैथिलीमे रेफक प्रभाव केवल दीर्घीकरण मात्र

९. ९. लेखक खण्ड-८ मे उर्दू-हिन्दी अक्षरमाला आ मैथिली अन्तर पर चर्चा करैत कहैत छथि कि देवनागरीमे 'त' आ 'थ' अलग अछि, मुदा उर्दूमे एकर नियम अलग। मैथिली गजलमे 'त' केर काफिया 'थ' होइ सकैए?

- (A) नै, कारण मैथिली देवनागरी/मिथिलाक्षर पर आधारित अछि जतए हरेक ध्वनि लेल अलग अक्षर अछि, तँ 'त' आ 'थ' एक दोसरक काफिया नै बनि सकैए
- (B) हँ, बनि सकैए कारण उर्दू प्रभाव
- (C) केवल 'त' केर काफिया 'त' समूहक होएत
- (D) काफियामे व्यंजन समानता आवश्यक नै अछि

१०. १०. खण्ड-८ के अन्तर्गत ह्रस्व 'उ' बला शब्दक उदाहरणमे 'बालु' केर काफिया लेल कोन शब्द उपयुक्त रहत? (नियम: 'उ' सँ पहिने आकारान्त अक्षर होइ तहन उच्चारण पद्धति)

- (A) 'भालु', कारण आकारान्त अक्षर 'भा' + उ, काफियामे समान स्वरसाम्य चाही
- (B) 'बलु', 'सलु'
- (C) कोनो नियम नै, जेना चाही तेना
- (D) 'बालू' जका शब्द मात्र

उत्तरमाला — अध्याय ८ (उत्तर औ व्याख्या / Answers & Explanations)

- १. (B) यदि 'राति' (21) लिखल गेल अछि तँ काफियामे 'जाति', 'नाति' जका शब्द (जकर अन्त 'इ' आ ओहिसँ पहिने व्यंजन 'त') चुनबाक चाही, नियम एकैटा रहत
- २. (A) मतलामे 'सदँ' आ 'पदँ' रेफरहित काफिया छै, बादक शेरमे 'मरद' (रेफ युक्त) काफिया लेल गलत होएत कारण उच्चारण अलग अछि
- ३. (A) मधु लेल 'वधु' काफिया सही रहत, मुदा 'महु' नै; 'उ' केर उच्चारण अकारान्त अक्षरसँ पहिने औ/अउ जकाँ होइत अछि
- ४. (A) 'न्ह' आ 'म्ह' संयुक्ताक्षरक कारण पूर्वक अक्षर दीर्घ होइत अछि (कन्हाइ = दीर्घ + दीर्घ + लघु), संस्कृत/मैथिली उच्चारण अनुसार
- ५. (B) जँ मतलाक काफियामे 'राति' (21) अछि तँ आन शेरमे 'जाति', 'नाति' रहबाक चाही, नियम एकटा रहत चाहे उच्चारण शैली जे हो, लिखित रूप समान राखबाक चाही
- ६. (A) हँ, बनि सकैए, कारण रेफ रहित संस्कृत शब्द आ रेफ युक्त उर्दू शब्द काफिया भऽ सकैए जखन स्वरसाम्य आ अन्तिम ध्वनि समान होइ
- ७. (A) 'गति' के काफिया 'हथि' नहि होइ सकैए कारण उच्चारण अलग अछि, तथापि स्वच्छन्दतावादी कुतर्क दे सकै छथि मुदा गजल उच्चारणपर निर्भर
- ८. (A) जँ शब्द रेफ युक्त हो आ मात्रा बला हो (जेना बखाँ, बरखा) तँ बिना कोनो दिक्कत काफिया बनि सकैए, मुदा 'सदँ' आ 'मरद' अलग उच्चारणक कारण एक-दोसरक काफिया नै बनि सकैए
- ९. (A) नै, कारण मैथिली देवनागरी/मिथिलाक्षर पर आधारित अछि जतए हरेक ध्वनि लेल अलग अक्षर अछि, तँ 'त' आ 'थ' एक दोसरक काफिया नै बनि सकैए
- १०. (A) 'भालु', कारण आकारान्त अक्षर 'भा' + उ, काफियामे समान स्वरसाम्य चाही

अध्याय ९ : मैथिली गजल व्याकरण - खण्ड-९ (इ, रेफ, मात्रा नियम) क्विज

१. १. खण्ड-९ अनुसार मैथिलीमे 'इ' कारान्त शब्द (जेना 'माटि', 'देखि') केर उच्चारण केहन अछि?

- (A) केवल एकटा उच्चारण 'माटि' होइत अछि
- (B) दू तरहें उच्चारण होइत अछि – पहिल: 'माटि' (लिखलो पहिने आ बाजलो पहिने), दोसर: 'माइट' (लिखलो पहिने मुदा बाजलो बादमे)
- (C) केवल 'माइट' उच्चारण मान्य अछि
- (D) उच्चारण क्षेत्र अनुसार बदलैत अछि मुदा गजलमे कोनो नियम नै

२. २. 'इ' कार युक्त काफियाक सन्दर्भमे लेखक के नियम बतैत छथि? (उदाहरण: यदि मतलामे 'राति' काफिया अछि तँ आन शेरमे केहन काफिया प्रयुक्त होएत?)

- (A) राति, जाति, नाति जकाँ शब्द जकर अन्तमे 'ति' एक समान होइ (त + इ), समान व्यंजन 'त' आ 'इ' मात्रा समान होए
- (B) मात्र 'राती', 'जाती' जकाँ दीर्घ ईकार प्रयोग करबाक चाही
- (C) कोनो नियम नै, कोनो शब्द चुनल जाए
- (D) केवल तत्सम शब्द चुनल जाए

३. ३. 'रेफ' बला काफियाक सम्बन्धमे लेखक कोन बात स्पष्ट करैत छथि? (पृ. 92-93)

- (A) रेफ युक्त शब्द (जेना 'मरद') आ रेफ रहित शब्द (जेना 'सदँ') एक दोसरक काफिया नै बनि सकैए कारण उच्चारण अलग अछि
- (B) सब रेफ बला शब्द एक समान होइत अछि
- (C) रेफ सदा लघु अक्षरक रूपमे गनल जाएत
- (D) मैथिलीमे रेफ केवल विदेशी शब्दमे आबैत अछि

४. ४. 'ह्रस्व इ' के दोसर उच्चारण शैली (जेना 'नजरि' बदला 'नजैर') के लेखक केनाहि बतैत छथि?

- (A) ई प्रचलन गलत अछि आ मात्राक्रम परिवर्तित करैत अछि (नजरि = 12, नजैर = 121), अतः गजलमे सावधानी आवश्यक
- (B) ई बिल्कुल सही अछि आ सब गजलकार एकर प्रयोग करू
- (C) एहन वर्तनी गजलमे सम्मिलित करबाक चाही, कारण लोकप्रिय अछि
- (D) कोनो अन्तर नै पड़ै

५. ५. खण्ड-९ मे पं. गोविन्द झा के अनुसार 'माटि' आ 'माइट' जका उच्चारण शैली लेल लेखक के निर्णय अछि?

- (A) लिखित रूप एक समान (माटि) रहबाक चाही, काफियाक नियम लिखित रूप पर आधारित रहत, उच्चारण शैली भले दू तरहें होइ
- (B) प्रत्येक शाइर अपन उच्चारण अनुसार लिखू
- (C) गजलमे उच्चारण शैलीक आधार पर मात्रा घट-बढ़ सकैए
- (D) केवल 'माइट' शुद्ध अछि

६. ६. 'रेफ' आ 'मात्रा बला काफिया' के संबन्धमे लेखक कोन उदाहरण सही मानैत छथि?

- (A) मतलामे 'सदँ' आ 'पदँ' अछि तँ बादक शेरमे 'बखाँ' या 'बरखा' प्रयोग कएल जा सकैए, कारण ओ मात्रा बला रेफ श्रेणीमे अछि आ स्वरसाम्य रहैत अछि
- (B) रेफ सँ सम्बन्धित कोनो काफिया नै बनि सकैए
- (C) केवल तत्सम शब्द जेना 'पर्वत' प्रयोग होएत
- (D) रेफ युक्त शब्द केवल उर्दू शब्दावली तक सीमित अछि

७. ७. लेखक के अनुसार 'इ' केर दोसर उच्चारण शैली (जेना कीखास कए तत्सम शब्दमे इकार बादमे उच्चारण) काफियामे कतेक प्रभाव डालैत अछि?

- (A) यदि 'गति' काफियाक रूपमे लेल गेल अछि तँ 'हथि' काफिया नै बनि सकैए, कारण उच्चारण अन्तर; गजल सदिखन उच्चारणपर निर्भर अछि
- (B) दुनू बनि सकैए, कोनो अन्तर नै
- (C) केवल 'गति' आ 'रति' एक समान अछि
- (D) ई नियम केवल मात्रिक छन्दमे लागू

८. ८. मैथिलीमे 'ऋ' (ऋषि) आ 'इ' (इषि) के उच्चारण अन्तरक कारण काफिया सम्भव अछि की नै? (पृ. 94-95 के आशय)

- (A) नै, कारण उच्चारण अलग अलग अछि आ गजल उच्चारणप्रधान अछि; संस्कृतमे 'गणेश' आ 'गनेस' जकाँ उच्चारण बदलि जाइत अछि मुदा काफियामे ई सावधानी चाही
- (B) हँ, दुनू एक समान अछि
- (C) केवल आधुनिक प्रयोगमे एक मानल जाएत
- (D) गजलमे संस्कृत शब्द प्रयोग वर्जित

९. ९. खण्ड-९ मे 'ए' आ 'य' केर प्रयोगक चर्चा अछि। मैथिली गजलमे 'आएल' (22) आ 'आयल' (121) के बीच लेखक के सुझाव अछि?

- (A) 'ए' बदलामे 'य' प्रचलन काफियाक दृष्टि सँ उपयोगी अछि, मुदा लिखित रूप मानक रहबाक चाही; आवश्यकता अनुसार छूट लेल जा सकैए
- (B) केवल 'आएल' शुद्ध अछि
- (C) केवल 'आयल' शुद्ध अछि
- (D) एहन अन्तर गजल व्याकरणमे नगण्य अछि

१०. १०. खण्ड-९ के अन्तर्गत लेखक मैथिली गजलकार सभ लेल नैतिक आग्रह करैत छथि जे –

- (A) 'इ' आ 'उ' केर काफियाक निर्धारण लिखित रूपक अनुसार करू, मुदा उच्चारण विविधता केँ स्वीकार करू; गजलमे उच्चारण अनुशासन आ लिखित एकरूपता दुनू आवश्यक
- (B) उच्चारण जेना चाही तेना लिखू, कोनो बन्धन नै
- (C) केवल उर्दू काफिया नियम अपनाउ
- (D) सब गजल मात्रिक छन्दमे लिखू, मात्राकेँ तोड़-मरोड़ सकै छी

उत्तरमाला — अध्याय ९ (उत्तर ओ व्याख्या / Answers & Explanations)

- १. (B) दू तरहें उच्चारण होइत अछि – पहिल: 'माटि' (लिखलो पहिने आ बाजलो पहिने), दोसर: 'माइट' (लिखलो पहिने मुदा बाजलो बादमे)
- २. (A) राति, जाति, नाति जकाँ शब्द जकर अन्तमे 'ति' एक समान होइ (त + इ), समान व्यंजन 'त' आ 'इ' मात्रा समान होए
- ३. (A) रेफ युक्त शब्द (जेना 'मरद') आ रेफ रहित शब्द (जेना 'सदँ') एक दोसरक काफिया नै बनि सकैए कारण उच्चारण अलग अछि
- ४. (A) ई प्रचलन गलत अछि आ मात्राक्रम परिवर्तित करैत अछि (नजरि = 12, नजैर = 121), अतः गजलमे सावधानी आवश्यक
- ५. (A) लिखित रूप एक समान (माटि) रहबाक चाही, काफियाक नियम लिखित रूप पर आधारित रहत, उच्चारण शैली भले दू तरहें होइ
- ६. (A) मतलामे 'सदँ' आ 'पदँ' अछि तँ बादक शेरमे 'बखाँ' या 'बरखा' प्रयोग कएल जा सकैए, कारण ओ मात्रा बला रेफ श्रेणीमे अछि आ स्वरसाम्य रहैत अछि
- ७. (A) यदि 'गति' काफियाक रूपमे लेल गेल अछि तँ 'हथि' काफिया नै बनि सकैए, कारण उच्चारण अन्तर; गजल सदिखन उच्चारणपर निर्भर अछि
- ८. (A) नै, कारण उच्चारण अलग अलग अछि आ गजल उच्चारणप्रधान अछि; संस्कृतमे 'गणेश' आ 'गनेस' जकाँ उच्चारण बदलि जाइत अछि मुदा काफियामे ई सावधानी चाही
- ९. (A) 'ए' बदलामे 'य' प्रचलन काफियाक दृष्टि सँ उपयोगी अछि, मुदा लिखित रूप मानक रहबाक चाही; आवश्यकता अनुसार छूट लेल जा सकैए
- १०. (A) 'इ' आ 'उ' केर काफियाक निर्धारण लिखित रूपक अनुसार करू, मुदा उच्चारण विविधता केँ स्वीकार करू; गजलमे उच्चारण अनुशासन आ लिखित एकरूपता दुनू आवश्यक

अध्याय १० : मैथिली गजल व्याकरण - खण्ड-१० (रेफ काफिया, स्वरसाम्य, ईता दोष) क्विज

१. १. 'रेफ' (र) बला काफियाक संदर्भमे लेखक कोन नियम स्पष्ट करैत छथि?

- (A) जँ मतलामे 'सदँ' आ 'पदँ' (रेफरहित) अछि तँ बादक शेरमे 'मरद' (रेफ युक्त) काफिया गलत होएत, कारण उच्चारण अलग अछि
- (B) सभ रेफ युक्त शब्द एक दोसरक काफिया बनि सकैए
- (C) रेफ काफियामे कुनो प्रभाव नै डालैत अछि
- (D) केवल उर्दू शब्दमे रेफ काफिया मान्य

२. २. लेखक के अनुसार 'मदर्' आ 'मरद' जका शब्द सभक काफियाक दृष्टिसँ केनाहि व्यवहार करबाक चाही?

- (A) ई दूनों अलग उच्चारणक अछि, एक दोसरक काफिया नै बनि सकैए; जँ शब्द रेफ युक्त हो आ मात्रा बला (जेना बखॉँ, बरखा) तँ स्वरसाम्य रहला पर काफिया बनि सकैए
- (B) दूनों एक समान अछि, बनि सकैए
- (C) केवल मरद प्रयोग करू
- (D) रेफ बला सब शब्द वर्जित

३. ३. खण्ड-१० मे 'ईता दोष' (عیب قافیہ) के सम्बन्धमे कोन परिभाषा देल गेल अछि?

- (A) जँ मतलाक दूनों काफियामेसँ मात्रा, प्रत्यय हटेलाक बाद बचल मूल शब्द सार्थक छै आ आपसमे तुकान्त नै बनै तखन ईता दोष होइत अछि, जेना 'बिमारी' आ 'हरामी' मे 'बिमर' आ 'हराम' सार्थक मुदा तुकान्त नै
- (B) काफियामे पंचमाक्षरक अभावकेँ ईता दोष कहल जाइत अछि
- (C) रदीफ दोहराएलाक बाद ईता दोष होइत अछि
- (D) कोनो नियम नै अछि

४. ४. 'बिमारी' आ 'उधारी' केर ईता दोषक सन्दर्भमे लेखक के कहनाइ अछि?

- (A) बिमारी आ उधारी – मात्रा हटेलाक बाद 'बिमर' आ 'उधार' दूनों सार्थक आ तुकान्त (बिमर/उधार) बनि रहल अछि, तँए ईता दोष नै रहत, काफिया सही अछि
- (B) ई गलत अछि, काफिया नै बनि सकैए
- (C) केवल 'बिमारी' आ 'दुश्मनी' सही अछि
- (D) ईता दोष सदिखन रहैत अछि

५. ५. मैथिलीमे प्रत्यय बला शब्द (जेना 'धनगर', 'मनगर') के काफियाक स्थिति केना रहत?

- (A) 'धनगर' आ 'मनगर' – प्रत्यय 'गर' हटेलाक बाद 'धन' आ 'मन' दूनों सार्थक, तुकान्त (धन/मन) बनि रहल अछि, तँए काफिया सही अछि
- (B) एहन शब्द काफियाक योग्य नै अछि
- (C) प्रत्यय हटाएबाक नियम नै अछि
- (D) केवल 'धनगर' केर काफिया 'जादूगर' होएत

६. ६. 'दोस्ती' आ 'दुश्मनी' के काफिया सम्बन्धमे लेखक के निष्कर्ष अछि?

- (A) मात्रा हटेलाक बाद 'दोस्त' आ 'दुश्मन' सार्थक मुदा तुकान्त नै, तँए 'दोस्ती' आ 'दुश्मनी' मतलामे काफिया नै बनि सकैए, ईता दोष ग्रस्त
- (B) दुनू बनि सकैए, कोनो दोष नै
- (C) केवल 'दोस्ती' काफिया बनि सकैए
- (D) गजलमे एहन शब्द प्रयोग वर्जित

७. ७. 'रेफ' बला काफियामे यदि शब्द अन्तमे रेफ हो आ मात्रा बला हो (जेना बरखा, बखॉँ) तँ केनाहि नियम लागू?

- (A) जँ 'बखॉँ' मतलाक काफिया अछि तँ 'बरखा' काफिया बनि सकैए, कारण स्वरसाम्य आ रेफक पूर्ण रूप आ रेफक अन्तर बावजूद उच्चारणसाम्य संभव
- (B) नै बनि सकैए, कड़ाईसँ रेफक अछि तँ रेफक चाही
- (C) मात्रा बला शब्दमे रेफक कुनो भूमिका नै
- (D) केवल 'बरखा' काफिया बनि सकैए

८. ८. 'ईता दोष' केर परीक्षण हेतु लेखक कोन विधि सुझाबैत छथि?

- (A) मतलाक काफिया शब्दसँ मात्रा, प्रत्यय वा सन्धि विच्छेद करि, जे बचल शब्द सार्थक आ आपसमे तुकान्त बनि रहल अछि कि नै, ताहि पर दोष निर्भर
- (B) काफियाक अन्तिम अक्षर मात्र देखू
- (C) रदीफ संग मिलान करू
- (D) ईता दोष मात्र मतलाक अन्तिम शेरमे देखल जाए

९. ९. मैथिलीमे 'र' आ 'ढ' (पढ़ाइ) के उच्चारण भेद काफियामे केना प्रभाव डालैत अछि? (पृ. 97 के आधार पर)

- (A) 'ढ' केर उच्चारण अन्त्य स्थितिमे 'र' + 'ह' जकाँ होइत अछि, शाइर काफिया निर्धारण कालमे एहू बातक ध्यान राखथि तँ गजल आरो नीक आ फलेक्सिबल हएत
- (B) 'ढ' आ 'र' एक समान अछि
- (C) गजलमे 'ढ' प्रयोग वर्जित अछि
- (D) केवल तत्सम शब्दमे अन्तर मानल जाए

१०. १०. खण्ड-१० के अन्तर्गत लेखक काफियाक नियमक व्यावहारिक दृष्टान्त देबय कहैत छथि जे –

- (A) मैथिली गजलमे प्राकृत-अपभ्रंश परम्पराक कारण किछु नियम ढील (वैकल्पिक) अछि, मुदा लिखित रूप एक समान राखि तुकान्त आ स्वरसाम्य जरूरी
- (B) काफियाक कोनो नियम नै, शाइर जेना चाही तेना करू
- (C) केवल अरबी-फारसी नियम मान्य
- (D) काफिया केवल रदीफ पर निर्भर

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- १. (A) जँ मतलामे 'सदँ' आ 'पढ़ँ' (रेफरहित) अछि तँ बादक शेरमे 'मरद' (रेफ युक्त) काफिया गलत हएत, कारण उच्चारण अलग अछि
- २. (A) ई दूनु अलग उच्चारणक अछि, एक दोसरक काफिया नै बनि सकैए; जँ शब्द रेफ युक्त हो आ मात्रा बला (जेना बखॉँ, बरखा) तँ स्वरसाम्य रहला पर काफिया बनि सकैए
- ३. (A) जँ मतलाक दूनु काफियामेसँ मात्रा, प्रत्यय हटेलाक बाद बचल मूल शब्द सार्थक छै आ आपसमे तुकान्त नै बनै तखन ईता दोष होइत अछि, जेना 'बिमारी' आ 'हरामी' मे 'बिमार' आ 'हराम' सार्थक मुदा तुकान्त नै
- ४. (A) बिमारी आ उधारी – मात्रा हटेलाक बाद 'बिमार' आ 'उधार' दूनु सार्थक आ तुकान्त (बिमार/उधार) बनि रहल अछि, तँए ईता दोष नै रहत, काफिया सही अछि
- ५. (A) 'धनगर' आ 'मनगर' – प्रत्यय 'गर' हटेलाक बाद 'धन' आ 'मन' दूनु सार्थक, तुकान्त (धन/मन) बनि रहल अछि, तँए काफिया सही अछि
- ६. (A) मात्रा हटेलाक बाद 'दोस्त' आ 'दुश्मन' सार्थक मुदा तुकान्त नै, तँए 'दोस्ती' आ 'दुश्मनी' मतलामे काफिया नै बनि सकैए, ईता दोष ग्रस्त
- ७. (A) जँ 'बखॉँ' मतलाक काफिया अछि तँ 'बरखा' काफिया बनि सकैए, कारण स्वरसाम्य आ रेफक पूर्ण रूप आ रेफक अन्तर बावजूद उच्चारणसाम्य संभव
- ८. (A) मतलाक काफिया शब्दसँ मात्रा, प्रत्यय वा सन्धि विच्छेद करि, जे बचल शब्द सार्थक आ आपसमे तुकान्त बनि रहल अछि कि नै, ताहि पर दोष निर्भर
- ९. (A) 'ढ' केर उच्चारण अन्त्य स्थितिमे 'र' + 'ह' जकाँ होइत अछि, शाइर काफिया निर्धारण कालमे एहू बातक ध्यान राखथि तँ गजल आरो नीक आ फलेक्सिबल हएत
- १०. (A) मैथिली गजलमे प्राकृत-अपभ्रंश परम्पराक कारण किछु नियम ढील (वैकल्पिक) अछि, मुदा लिखित रूप एक समान राखि तुकान्त आ स्वरसाम्य जरूरी

अध्याय ११ : मैथिली गजल व्याकरण - खण्ड-११ (मात्रा, संयुक्ताक्षर, छन्द नियम) क्विज

१. १. खण्ड-११ अनुसार संयुक्ताक्षर (जेना 'प्र', 'क्ष', 'न्ह', 'म्ह') सँ पहिने बला अक्षरक मात्रा केना होइत छै?
- (A) संयुक्ताक्षरसँ पहिने बला अक्षर दीर्घ (गुरू) भऽ जाइत अछि, चाहे ओ मूल रूपसँ लघु किएक नै होइ
(B) सदा लघु रहैत अछि
(C) केवल उर्दू शब्दमे दीर्घ मानल जाएत
(D) कोनो नियम नै अछि
२. २. लेखक के अनुसार 'कुम्हार' शब्दमे 'म्ह' सँ पहिने बला 'कु' अक्षरक मात्रा की होएत?
- (A) 'कु' दीर्घ (गुरू) होएत, कारण संयुक्ताक्षर 'म्ह' सँ पहिने अक्षर दीर्घीकरण होइत अछि, तँए 'कुम्हार' = दीर्घ-दीर्घ-लघु
(B) 'कु' लघु रहैत अछि
(C) केवल 'म्ह' के बादक अक्षर मात्रा गनल जाएत
(D) मैथिलीमे 'न्ह', 'म्ह' सँ पहिने कभू दीर्घ नै होइत
३. ३. 'चन्द्रबिन्दु' (ँ) युक्त अक्षरक मात्रा केनाहि नियमसँ निर्धारित होइत छै?
- (A) चन्द्रबिन्दु लघु अक्षरपर रहते लघु, दीर्घ अक्षरपर रहते दीर्घ; एक अक्षरीय चन्द्रबिन्दु बला शब्द (हँ, सँ) वैकल्पिक रूपसँ दीर्घ मानल जा सकैए
(B) चन्द्रबिन्दु सदा दीर्घ होइत अछि
(C) चन्द्रबिन्दु सदा लघु होइत अछि
(D) चन्द्रबिन्दु मात्रा गनबामे छोड़ि देल जाएत
४. ४. 'अनुस्वार' (ं) केर मात्रा केनाहि होइत छै?
- (A) अनुस्वार सदा दीर्घ (गुरू) होइत अछि, चाहे ओ लघु अक्षरपर हो या दीर्घ अक्षरपर
(B) अनुस्वार सदा लघु होइत अछि
(C) अनुस्वारक मात्रा चन्द्रबिन्दु जकाँ होइत अछि
(D) अनुस्वार मात्रा गनबामे नगण्य अछि
५. ५. दू लघु अक्षरसँ बनल शब्द (जेना 'घर') लेल लेखक के अनुसार गजलक मात्राक्रममे केनाहि व्यवहार करबाक चाही?
- (A) 'घर' मूलतः लघु-लघु, मुदा आघातक कारणे दीर्घ मानल जाएत; वैकल्पिक स्थितिमे 21 (गुरू-लघु) सेहो मानल जा सकैए
(B) सदा 11 (लघु-लघु) रहत, कभू दीर्घ नै मानल जाए
(C) केवल 22 (दीर्घ-दीर्घ) मानल जाए
(D) घर जका शब्द गजलमे प्रयोग नै करब
६. ६. तीन लघु अक्षरसँ बनल शब्द (जेना 'तखन', 'बिगहि') के मात्रा निर्धारणमे लेखक कोन दू विकल्प दैत छथि?
- (A) आघात मानेवला शाइरक लेल दीर्घ-लघु (2-11), आघात नै मानेवला लेल लघु-दीर्घ (1-2) मानल जाएत
(B) सब एक समान (1-1-1) रहत
(C) केवल 1-2 मानल जाए
(D) तीन लघु शब्द गजलमे वर्जित
७. ७. पं. गोविन्द झा के अनुसार 'न्ह' आ 'म्ह' सँ पूर्व अक्षरक स्थितिपर लेखक (आशीष अनचिन्हार) के कोन स्पष्ट मान्यता अछि?
- (A) मैथिली उच्चारण अनुसार 'कन्हाइ', 'कुम्हार' सभमे पूर्व अक्षर दीर्घ होइत अछि, ई नियम संस्कृतसँ समर्थित; गजलमे एकर पालन करबाक चाही
(B) दीर्घ नै होइत, लघु रहैत अछि
(C) केवल उर्दू उच्चारण मान्य
(D) कोनो नियम नै, जेना चाही तेना गनी
८. ८. 'विसर्ग' (ः) युक्त अक्षरक उच्चारण आ मात्रा केनाहि होइत छै? (पृ. 112 के आधार पर)
- (A) विसर्गक पहिने 'अ' हो तँ 'ह' जकाँ, 'आ' हो तँ 'हा' जकाँ उच्चारण; विसर्ग सदा स्वाराश्रित अछि आ 'विरह' आ 'अतः' एक दोसरक काफिया नै बनि सकैए
(B) विसर्ग हमेशा दीर्घ होइत अछि
(C) विसर्गक उच्चारण सदा 'ह' होइत अछि
(D) विसर्ग बला शब्द काफियाक लेल उपयुक्त

९. ९. लेखक के अनुसार गजलमे 'प्लुत' स्वर (तीन मात्रिक) के परंपरा मैथिलीमे केना अछि?

- (A) प्लुत वर्तमान सभ भारतीय भाषासँ हटि गेल अछि, मुदा उर्दू शब्द (जेना 'रास्ता', 'दोस्ती') लेल वैकल्पिक रूपमे 212 या 22 मानल जा सकैए
- (B) प्लुत नियम अनिवार्य अछि
- (C) मैथिलीमे प्लुतक प्रयोग निषिद्ध
- (D) सब शब्द तीन मात्रिक होएत

१०. १०. खण्ड-११ के निष्कर्ष अनुसार गजलकार लेल मात्रा निर्धारणक सन्दर्भमे सबसँ महत्वपूर्ण सिद्धान्त कोन अछि?

- (A) एकरूपता – शाइर चाहे आघात मानू या नै, ओकरा अपन सभ गजलमे एकै नियमक पालन करबाक चाही; लिखित आ उच्चारणगत एकरूपता राखू
- (B) कहियो आघात मानू, कहियो नै मानू, स्वतन्त्रता अछि
- (C) केवल उर्दू नियम अपनाउ
- (D) मात्रा पर ध्यान नै देवू, केवल अर्थ देखू

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- १. (A) संयुक्ताक्षरसँ पहिने बला अक्षर दीर्घ (गुरू) भऽ जाइत अछि, चाहे ओ मूल रूपसँ लघु किएक ने होइ
- २. (A) 'कु' दीर्घ (गुरू) होएत, कारण संयुक्ताक्षर 'म्ह' सँ पहिने अक्षर दीर्घीकरण होइत अछि, तँए 'कुम्हार' = दीर्घ-दीर्घ-लघु
- ३. (A) चन्द्रबिन्दु लघु अक्षरपर रहते लघु, दीर्घ अक्षरपर रहते दीर्घ; एक अक्षरीय चन्द्रबिन्दु बला शब्द (हँ, सँ) वैकल्पिक रूपसँ दीर्घ मानल जा सकैए
- ४. (A) अनुस्वार सदा दीर्घ (गुरू) होइत अछि, चाहे ओ लघु अक्षरपर हो या दीर्घ अक्षरपर
- ५. (A) 'घर' मूलतः लघु-लघु, मुदा आघातक कारणे दीर्घ मानल जाएत; वैकल्पिक स्थितिमे 21 (गुरू-लघु) सेहो मानल जा सकैए
- ६. (A) आघात मानेवला शाइरक लेल दीर्घ-लघु (2-11), आघात नै मानेवला लेल लघु-दीर्घ (1-2) मानल जाएत
- ७. (A) मैथिली उच्चारण अनुसार 'कन्हाइ', 'कुम्हार' सभमे पूर्व अक्षर दीर्घ होइत अछि, ई नियम संस्कृतसँ समर्थित; गजलमे एकर पालन करबाक चाही
- ८. (A) विसर्गक पहिने 'अ' हो तँ 'ह' जकाँ, 'आ' हो तँ 'हा' जकाँ उच्चारण; विसर्ग सदा स्वाराश्रित अछि आ 'विरह' आ 'अतः' एक दोसरक काफिया नै बनि सकैए
- ९. (A) प्लुत वर्तमान सभ भारतीय भाषासँ हटि गेल अछि, मुदा उर्दू शब्द (जेना 'रास्ता', 'दोस्ती') लेल वैकल्पिक रूपमे 212 या 22 मानल जा सकैए
- १०. (A) एकरूपता – शाइर चाहे आघात मानू या नै, ओकरा अपन सभ गजलमे एकै नियमक पालन करबाक चाही; लिखित आ उच्चारणगत एकरूपता राखू

अध्याय १२ : मैथिली गजल व्याकरण - खण्ड-१२ (बहर/छन्द वर्गीकरण) क्विज

१. १. अरबी साहित्यमे बहर (छन्द) के कितने मुख्य खण्डमे बाँटल गेल अछि?

- (A) तीन – सालिम (मूल), मुरक्कब (मिश्रित), मुदाइफ/मुजाइफ (परिवर्तित)
- (B) दू – सालिम आ मुरक्कब
- (C) चार – सालिम, मुरक्कब, हजज, रमल
- (D) एक – केवल सालिम

२. २. 'सालिम' बहर के बारेमे लेखक कोन बात कहैत छथि?

- (A) सालिम मूल बहर अछि, मुरक्कब मे 269 बहर अछि मुदा मात्र 20 टा प्रचलित अछि
- (B) सालिम बहर मे मात्र 7 टा बहर अछि
- (C) सालिम बहर के 269 प्रकार अछि
- (D) सालिम आ मुरक्कब एक समान अछि

३. ३. 'रुक्न' केँ परिभाषित करैत लेखक के अनुसार ई छैक?

- (A) अरबी छन्दक न्यूनतम इकाई, संस्कृतक 'गण' सदृश; आठ प्रकारक रुक्न होइत अछि (फऊलुन, फाइलुन, मफाईलुन, आदि)
- (B) गजलक एकटा शेर
- (C) मात्र गणनाक संख्या
- (D) रदीफक दोसर नाम

४. ४. 'फऊलुन' (122) रुक्नक मात्राक्रम अछि 'लघु-दीर्घ-दीर्घ'। ई केकर बराबर अछि?

- (A) हेकरा मैथिली मात्रिक गणमे 'यगण' (122) कहल जाइत अछि, अरबी रुक्न 'फऊलुन' बहरे मुतकारिबक मूल अछि
- (B) ई 'मुस्फइलुन' कहाइत अछि
- (C) ई 'फाइलुन' अछि
- (D) ई केवल फारसी बहरमे प्रयोग होइत

५. ५. कोनो गजलक नामकरण बहरक नाम आ रुक्नक संख्यासँ होइत अछि। जेना 'बहरे रमल मोसन्ना सालिम' मे 'मोसन्ना' शब्द कोन संख्याक बोध कराबैत अछि?

- (A) एकटा (दू रुक्न, अर्थात प्रति पाँति 2 रुक्न, शेरमे 4 रुक्न)
- (B) तीन
- (C) चारि
- (D) पाँच

६. ६. लेखक के अनुसार अरबी बहरक 'सालिम' (मूल) श्रेणीमे कति टा बहर अबैत अछि?

- (A) सात टा (मुतकारिब, हजज, रमल, कामिल, वाफिर, मुतदारिक, सरीअ आदि)
- (B) पाँच टा
- (C) दस टा
- (D) एकटा मात्र

७. ७. 'मुरक्कब बहर' के परिभाषा छैक –

- (A) मिश्रित बहर, जे दू या बेसी विभिन्न रुक्नक सम्मिलनसँ बनल होइत अछि
- (B) मूल बहर जे बिना परिवर्तनक छै
- (C) परिवर्तित बहर जाहिमे रुक्नक अक्षर घटाओल जाए
- (D) केवल वैदिक छन्द

८. ८. 'मुजाइफ बहर' (मुदाइफ) के सन्दर्भमे कोन कथन सही अछि?

- (A) परिवर्तित बहर, जे सालिम बहरमे रुक्नक स्वरूप (लघु-दीर्घ क्रम) मे परिवर्तन करि बनाओल जाइत अछि
- (B) मुजाइफ आ सालिम एक समान अछि
- (C) मुजाइफ बहर केवल फारसीमे प्रचलित अछि
- (D) एहिमे रदीफ नै होइत अछि

९. ९. बहरक नामकरणमे 'मोरब्बा', 'मोसम्मन' आदि शब्द प्रयुक्त होइत छथि। 'मोसम्मन' (मुसम्मन) के अर्थ अछि?

- (A) चारि (प्रति पाँतिमे चारि रुक्न, अर्थात शेरमे आठ रुक्न)
- (B) तीन
- (C) दू
- (D) छह

१०. १०. लेखक खण्ड-१२ मे बहरक 'असमान बहर' (बेमेल बहर) संकेत करैत छथि। ई के अन्तर्गत आबैत अछि?

- (A) मुरक्कब (मिश्रित) बहरक एक प्रकार, जाहिमे हरेक पाँतिमे कम से कम तीनटा ध्वनि खण्ड (रुक्न) के प्रयोग एकसाथ होइत अछि
- (B) सालिम बहर
- (C) सरल वार्षिक बहर
- (D) बहरे तवील

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- १. (A) तीन – सालिम (मूल), मुरक्कब (मिश्रित), मुदाइफ/मुजाइफ (परिवर्तित)
- २. (A) सालिम मूल बहर अछि, मुरक्कब मे 269 बहर अछि मुदा मात्र 20 टा प्रचलित अछि
- ३. (A) अरबी छन्दक न्यूनतम इकाई, संस्कृतक 'गण' सदृश; आठ प्रकारक रुक्न होइत अछि (फऊलुन, फाइलुन, मफाईलुन, आदि)
- ४. (A) हेकरा मैथिली मात्रिक गणमे 'यगण' (122) कहल जाइत अछि, अरबी रुक्न 'फऊलुन' बहरे मुतकारिबक मूल अछि
- ५. (A) एकटा (दू रुक्न, अर्थात प्रति पाँति 2 रुक्न, शेरमे 4 रुक्न)
- ६. (A) सात टा (मुतकारिब, हजज, रमल, कामिल, वाफिर, मुतदारिक, सरीअ आदि)
- ७. (A) मिश्रित बहर, जे दू या बेसी विभिन्न रुक्नक सम्मिलनसँ बनल होइत अछि
- ८. (A) परिवर्तित बहर, जे सालिम बहरमे रुक्नक स्वरूप (लघु-दीर्घ क्रम) मे परिवर्तन करि बनाओल जाइत अछि
- ९. (A) चारि (प्रति पाँतिमे चारि रुक्न, अर्थात शेरमे आठ रुक्न)
- १०. (A) मुरक्कब (मिश्रित) बहरक एक प्रकार, जाहिमे हरेक पाँतिमे कम से कम तीनटा ध्वनि खण्ड (रुक्न) के प्रयोग एकसाथ होइत अछि

अध्याय १३ : मैथिली गजल व्याकरण - खण्ड-१३ (मकता, तखल्लुस) क्विज

१. १. 'मकता' के परिभाषा लेखक केनाहि देने छथि?

- (A) गजलक अन्तिम शेर जाहिमे शाइर अपन नाम अथवा उपनाम (तखल्लुस) के प्रयोग करैत अछि
- (B) गजलक पहिल शेर (मतला)
- (C) गजलक काफिया रदीफ रहित शेर
- (D) शाइरक जीवनी पर आधारित शेर

२. २. तखल्लुस (उपनाम) के प्रयोगक सन्दर्भमे लेखक कोन अनिवार्य नियम बतबैत छथि?

- (A) शाइर अपन सभ गजलमे या तँ अपन नाम या उपनाम (दुनूमे कोनो एक) के स्थिर रूपेँ प्रयोग करू; एकटा गजलमे नाम तँ दोसरमे उपनाम नै करू
- (B) शाइर हरेक गजलमे भिन्न उपनाम प्रयोग करू
- (C) उपनाम केवल उर्दू गजलमे प्रयोग होइत अछि
- (D) मैथिली गजलमे नाम लिखब नै चाही

३. ३. यदि कोनो शाइर मकतामे बिना उद्धरण चिन्ह (' ') अपन उपनाम लिखैत अछि तँ लेखक के अनुसार केना होएत?

- (A) उद्धरण चिन्ह नै लगाएबाक अर्थ संकोच होइत अछि; सोझा लिखलासँ व्यक्तिवाचकता आ सामान्य अर्थ दुनू भऽ सकैए, अतः स्पष्टता लेल किछु शाइर उद्धरण चिन्ह लगाबैत छथि, मुदा ई आवश्यक नै
- (B) उद्धरण चिन्ह अनिवार्य अछि
- (C) उद्धरण चिन्ह लगाबा निषिद्ध अछि
- (D) मैथिलीमे उद्धरण चिन्ह प्रचलित नै अछि

४. ४. मैथिली गजलक मकतामे विभक्ति (जेना 'क', 'मे', 'सँ') के नाम या उपनामसँ जोड़ल जाए पर कोन नियम लागू होइत अछि?

- (A) मैथिलीमे विभक्ति मूल शब्दमे सटल रहबाक चाही, तँए विभक्ति जुड़ल नाम-उपनाम सेहो मकता कहल जाएत, जेना 'राजीवक नाम अमर छै'
- (B) विभक्ति जुड़लासँ मकता मान्य नै रहैत
- (C) केवल बिना विभक्ति वाला नाम मकता होइत अछि
- (D) विभक्ति नामसँ अलग लिखल जाए

५. ५. लेखक के अनुसार यदि कोनो शाइर मकतामे नाम-उपनाम नै देलक तँ ओ शेर कहल जाएत?

- (A) ओकरा मकता नै कहल जाएत, ओ एक साधारण शेर मात्र होएत
- (B) ओहो मकता कहल जाएत
- (C) ओ शेर मतला कहल जाएत
- (D) ओ शेर अवैध अछि

६. ६. मैथिलीमे गजलक मकताक बारेमे लेखक कोन बात पर बल दैत छथि?

- (A) मकता गजलक अन्तिम शेर होइत अछि; बीच बला शेरमे नाम लिखल गेल तँ ओ मकता नै होएत, केवल अन्तिम शेर मकता कहाएत
- (B) हरेक शेरमे नाम लिखल जाए तँ मकता बनि जाएत
- (C) दोसर शेरमे नाम लिखल गेल तँ मकता कहल जाएत
- (D) मकता केवल पहिल शेर होइत अछि

७. ७. 'तखल्लुस' शब्द के अर्थ (सन्दर्भ अनुसार) छैक?

- (A) शाइरक उपनाम या कलमी नाम, जे ओ अपन गजलक मकतामे प्रयोग करैत अछि
- (B) गजलक रदीफ
- (C) काफियाक प्रकार
- (D) बहरक नाम

८. ८. लेखक अपन उदाहरण 'चिन्हार अनचिन्हारक संग गरदनि कटैए सपनामे' मे 'अनचिन्हार' के प्रयोग केलक। एहन मकता मे केवल उपनाम लिखलासँ कतेक अर्थ होइत अछि?

- (A) एकर अर्थ आशीष अनचिन्हार सेहो भऽ सकैए, आ अन्य अपरिचित शाइरक उपनाम सेहो, अतः स्पष्टता लेल किछु लोक उद्धरण चिन्ह प्रयोग करैत छथि
- (B) एकर एकटा मात्र अर्थ अछि
- (C) एहन प्रयोग गलत अछि
- (D) उपनाम केवल उर्दूमे लिखल जाए

९. ९. खण्ड-१३ अनुसार बिना मकता वाली गजल के स्थिति केना रहैत अछि?

- (A) बिना मकताक गजल सेहो होइत अछि, ओकरा कोनो दोष नै, मुदा मकता गजलक एकरसता आ शाइरक पहिचान लेल उपयोगी अछि
- (B) बिना मकताक गजल अपूर्ण अछि
- (C) बिना मकताक गजल अमान्य अछि
- (D) बिना मकता केवल शास्त्रीय गजलमे अनुमत

१०. १०. मैथिली गजलमे उर्दू-हिन्दी सँ अलग नाम-उपनामक विभक्ति जुड़ाव पर लेखक के आग्रह अछि –

- (A) 'राजीवक नाम अमर छै' वा 'अमरक नाम' जकाँ विभक्ति सटल नाम मकता हेतक, मैथिलीक स्वाभाविक प्रकृति अनुसार विभक्ति मूल शब्दमे सटल रहब
- (B) विभक्ति नामसँ अलग लिखल जाए
- (C) मैथिलीमे मकता नै होइत अछि
- (D) केवल अंग्रेजी नाम अनुमत

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१. (A) गजलक अन्तिम शेर जाहिमे शाइर अपन नाम अथवा उपनाम (तखल्लुस) के प्रयोग करैत अछि

२. (A) शाइर अपन सभ गजलमे या तँ अपन नाम या उपनाम (दुनूमे कोनो एक) के स्थिर रूपेँ प्रयोग करू; एकटा गजलमे नाम तँ दोसरमे उपनाम नै करू

३. (A) उद्धरण चिन्ह नै लगाएबाक अर्थ संकोच होइत अछि; सोझा लिखलासँ व्यक्तिवाचकता आ सामान्य अर्थ दुनू भऽ सकैए, अतः स्पष्टता लेल किछु शाइर उद्धरण चिन्ह लगाबैत छथि, मुदा ई आवश्यक नै

४. (A) मैथिलीमे विभक्ति मूल शब्दमे सटल रहबाक चाही, तँए विभक्ति जुड़ल नाम-उपनाम सेहो मकता कहल जाएत, जेना 'राजीवक नाम अमर छै'

५. (A) ओकरा मकता नै कहल जाएत, ओ एक साधारण शेर मात्र होएत

६. (A) मकता गजलक अन्तिम शेर होइत अछि; बीच बला शेरमे नाम लिखल गेल तँ ओ मकता नै होएत, केवल अन्तिम शेर मकता कहाएत

७. (A) शाइरक उपनाम या कलमी नाम, जे ओ अपन गजलक मकतामे प्रयोग करैत अछि

८. (A) एकर अर्थ आशीष अनचिन्हार सेहो भऽ सकैए, आ अन्य अपरिचित शाइरक उपनाम सेहो, अतः स्पष्टता लेल किछु लोक उद्धरण चिन्ह प्रयोग करैत छथि

९. (A) बिना मकताक गजल सेहो होइत अछि, ओकरा कोनो दोष नै, मुदा मकता गजलक एकरसता आ शाइरक पहिचान लेल उपयोगी अछि

१०. (A) 'राजीवक नाम अमर छै' वा 'अमरक नाम' जकाँ विभक्ति सटल नाम मकता हेतक, मैथिलीक स्वाभाविक प्रकृति अनुसार विभक्ति मूल शब्दमे सटल रहब

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१. १. गजलक छन्द के अरबीमे का कहल जाइत अछि?

- (A) बहर
- (B) रुक्न
- (C) रदीफ
- (D) काफिया

२. २. अरूज वा अरूद (Arud) के अविष्कार कोने केलनि?

- (A) खलीले इब्ने अहमद बसरी (हिजरीक दोसर सदीमे)
- (B) अमीर खुसरो
- (C) इमरउल कैस
- (D) पं. गोविन्द झा

३. ३. खलीले बसरी के अरूज शास्त्र प्रेरणा केना भेल? (पाठ अनुसार)

- (A) मक्काक ठठेरा बजारमे बर्तन बनेबाक अवाज (ध्वनि ताल) सुनि
- (B) वेद मन्त्र पढ़ि
- (C) फारसी कविता पढ़ि
- (D) कुरानक आयत सुनि

४. ४. अरबी बहरक मूल आधार के छै?

- (A) लघु (ह्रस्व) आ दीर्घ (गुरू) स्वरक क्रम पर; रुक्न (गण) के पुनरावृत्ति
- (B) केवल अक्षरक संख्या पर
- (C) शब्दक अर्थ पर
- (D) रदीफक लम्बाई पर

५. ५. लेखक संस्कृतक मूल अक्षरमाला (स्वर आ व्यंजन) के अरबी बहरसँ जोड़ैत कहैत छथि कि 'डमरू' ध्वनि लघु-दीर्घक प्रतीक अछि। कोन देवताक डमरूसँ लघु-दीर्घ ध्वनि निकलल मानल जाइत अछि?

- (A) शंकर भगवान
- (B) विष्णु
- (C) ब्रह्मा
- (D) दुर्गा

६. ६. अरबी साहित्यमे मूल (सालिम) बहरक संख्या कति अछि?

- (A) ७ टा
- (B) १६ टा
- (C) २६९ टा
- (D) ३ टा

७. ७. 'मुरक्कब' बहर के सन्दर्भमे लेखक कोन जानकारी देने छथि?

- (A) मुरक्कब बहर २६९ टा अछि, मुदा मात्र २० टा प्रचलित अछि
- (B) मुरक्कब बहर केवल ५ टा अछि
- (C) मुरक्कब आ सालिम एक समान अछि
- (D) मुरक्कब बहर मे रदीफ नै चलैत

८. ८. लेखक खण्ड-१४ मे काली जीक जीह आ ५२ नरमुंडक मालाक प्रसंग उठबैत छथि। एकर मतलब के छै?

- (A) ५२ नरमुंड संस्कृतक ५२ अक्षर (१६ स्वर + ३६ व्यंजन) के प्रतीक अछि, ध्वनिक मौलिक सत्ताक संकेत
- (B) ई काली जीक रूप मात्र वर्णन अछि
- (C) एहन कुनो सम्बन्ध नै अछि
- (D) एहन अंक ५२ गजलक नियम छै

९. ९. 'बहरे हजज', 'बहरे रमल', 'बहरे कामिल' आदि कोन श्रेणीक बहर छै?

- (A) सालिम (मूल बहर)
- (B) मुरक्कब
- (C) मुजाइफ
- (D) वैदिक छन्द

१०. १०. खण्ड-१४ के अनुसार मैथिली गजलमे बहरक निर्धारण किएक आवश्यक अछि?

- (A) गजलक हरेक पाँति एक समान मात्राक्रममे होए, अरबी बहरक पालन अनिवार्य नै मुदा अक्षरवृत्त (मात्राक्रम) समानता चाही
- (B) बिना बहरक गजल सेहो चलैत अछि
- (C) बहर केवल अरबी गजल लेल अछि
- (D) मैथिलीमे बहरक कोनो उपयोग नै अछि

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१. (A) बहर

२. (A) खलीले इब्ने अहमद बसरी (हिजरीक दोसर सदीमे)

३. (A) मक्काक ठठेरा बजारमे बर्तन बनेबाक अवाज (ध्वनि ताल) सुनि

४. (A) लघु (ह्रस्व) आ दीर्घ (गुरु) स्वरक क्रम पर; रुक्न (गण) के पुनरावृत्ति

५. (A) शंकर भगवान

६. (A) ७ टा

७. (A) मुरक्कब बहर २६९ टा अछि, मुदा मात्र २० टा प्रचलित अछि

८. (A) ५२ नरमुंड संस्कृतक ५२ अक्षर (१६ स्वर + ३६ व्यंजन) केँ प्रतीक अछि, ध्वनिक मौलिक सत्ताक संकेत

९. (A) सालिम (मूल बहर)

१०. (A) गजलक हरेक पाँति एक समान मात्राक्रममे होए, अरबी बहरक पालन अनिवार्य नै मुदा अक्षरवृत्त (मात्राक्रम) समानता चाही

अध्याय १५ : मैथिली गजल व्याकरण - खण्ड-१५ (रुक्न – अरबी छन्दक आठ मूल पैर) क्विज

१. १. अरबी छन्दशास्त्रमे 'रुक्न' (रुक्न) के का कहल जाइत अछि?

- (A) छन्दक न्यूनतम इकाई, संस्कृतक 'गण' सदृश
- (B) गजलक एकटा शेर
- (C) काफियाक प्रकार
- (D) रदीफक दोसर नाम

२. २. 'फऊलुन' रुक्नक मात्राक्रम अछि –

- (A) १ २ २ (लघु-दीर्घ-दीर्घ)
- (B) २ १ २ (दीर्घ-लघु-दीर्घ)
- (C) २ २ १ (दीर्घ-दीर्घ-लघु)
- (D) १ १ २ (लघु-लघु-दीर्घ)

३. ३. 'फाइलुन' रुक्न के मात्रा छैक –

- (A) २ १ २ (दीर्घ-लघु-दीर्घ)
- (B) १ २ २
- (C) २ २ १
- (D) १ २ १

४. ४. 'मफाईलुन' रुक्न (१ २ २ २) कतेक मात्राक अछि?

- (A) ७ मात्रा (सुबाई रुक्न)
- (B) ५ मात्रा
- (C) ६ मात्रा
- (D) ४ मात्रा

५. ५. लेखक के अनुसार 'मफऊलातुन' रुक्नक मात्राक्रम छैक –

- (A) २ २ २ १ (दीर्घ-दीर्घ-दीर्घ-लघु)
- (B) १ २ २ २
- (C) २ २ १ २
- (D) २ १ २ १

६. ६. 'मुतफाइलुन' रुक्नक मात्रा क्रम छैक –

- (A) १ १ २ १ २ (लघु-लघु-दीर्घ-लघु-दीर्घ)
- (B) १ २ १ २
- (C) २ १ २ १
- (D) २ २ १ १

७. ७. कोन रुक्न 'मुस्लम' (तिहरा) कहाइत अछि आ एकर मात्रा ५ होइत अछि (खमासी रुक्न)?

- (A) फऊलुन (१ २ २) = ५ मात्रा
- (B) मफाईलुन (१ २ २ २) = ७ मात्रा
- (C) मुतफाइलुन = ७ मात्रा
- (D) फाइलुन = ५ मात्रा

८. ८. 'मुफाइलुन' के मात्रा अछि १ २ १ १ २ (सात मात्रा)। ई केकर अन्तर्गत आबैत अछि?

- (A) सुबाई रुक्न (सात मात्रा)
- (B) खमासी रुक्न
- (C) दस मात्रा
- (D) तिन मात्रा

९. ९. 'मुस्तफइलुन' के मात्राक्रम (२ २ १ २) में कतेक दीर्घ अछि?

- (A) तीन (2,2,2) आ एकटा लघु (1)
- (B) दू
- (C) चार
- (D) एकटा

१०. १०. रुक्न के अध्ययनसँ मैथिली गजलकार लेल कोन मुख्य लाभ अछि?

- (A) रुक्नक पहिचानसँ बहर (छन्द) कें सहजे समझि सकैछी, मात्राक्रम एक राखि गजल शुद्ध बहरमे कहि सकैछी
- (B) रुक्न मात्र संस्कृत गण अछि, गजलसँ कोनो सम्बन्ध नै
- (C) रुक्न केवल अरबी कविता लेल अछि
- (D) रुक्न सिक्कैत मात्र समय बर्बाद अछि

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१. (A) छन्दक न्यूनतम इकाई, संस्कृतक 'गण' सदृश

२. (A) १ २ २ (लघु-दीर्घ-दीर्घ)

३. (A) २ १ २ (दीर्घ-लघु-दीर्घ)

४. (A) ७ मात्रा (सुबाई रुक्न)

५. (A) २ २ २ १ (दीर्घ-दीर्घ-दीर्घ-लघु)

६. (A) १ १ २ १ २ (लघु-लघु-दीर्घ-लघु-दीर्घ)

७. (A) फऊलुन (१ २ २) = ५ मात्रा

८. (A) सुबाई रुक्न (सात मात्रा)

९. (A) तीन (2,2,2) आ एकटा लघु (1)

१०. (A) रुक्नक पहिचानसँ बहर (छन्द) कें सहजे समझि सकैछी, मात्राक्रम एक राखि गजल शुद्ध बहरमे कहि सकैछी

अध्याय १६ : मैथिली गजल व्याकरण - खण्ड-१६ (बहर – हजज, रमल, कामिल, मुतकारिब आदि) क्विज

१. १. 'बहरे हजज' केर मूल रुक्न 'मफाईलुन' (१ २ २ २) अछि। एकर मात्राक्रम छैक?
- (A) १२२२ (लघु-दीर्घ-दीर्घ-दीर्घ)
(B) २१२२
(C) १२१२
(D) २२१२
२. २. 'बहरे रमल' केर मूल रुक्न 'फाइलातुन' (२ १ २ २) अछि। एकर सही मात्राक्रम छैक?
- (A) २१२२ (दीर्घ-लघु-दीर्घ-दीर्घ)
(B) १२२२
(C) २१२१
(D) २२१२
३. ३. 'बहरे कामिल' केर रुक्न 'मुतफाइलुन' (१ १ २ १ २) अछि। एकर मात्राक्रम कोन अछि?
- (A) ११२१२ (लघु-लघु-दीर्घ-लघु-दीर्घ)
(B) १२११२
(C) २१२११
(D) १२२१२
४. ४. अमित मिश्र द्वारा लिखल 'उडल सबटा चिड़ैयाँ गाछपर फुरसँ' कोन बहरक उदाहरण अछि? (पाठ देखू)
- (A) बहरे हजज (मफाईलुन तीन बेर)
(B) बहरे रमल
(C) बहरे मुतकारिब
(D) बहरे कामिल
५. ५. 'बहरे मुतकारिब' केर मूल रुक्न 'फऊलुन' (१ २ २) अछि। आदि शंकराचार्यक 'नमामी शमीशान निर्वाण रूपं' ई बहरमे अछि। एकर मात्राक्रम केनाहि होइत अछि?
- (A) १२२ + १२२ + १२२ ... (लघु-दीर्घ-दीर्घ)
(B) २१२ + २१२
(C) १२२२ + १२२२
(D) २२१२ + २२१२
६. ६. 'बहरे मुतदारिक' केर रुक्न 'फाइलुन' (२ १ २) अछि। कोन रचना एहि बहरक उदाहरण अछि? (पाठ अनुसार)
- (A) 'कुकुर उनटल पडल लार पर' (अमित मिश्र)
(B) 'उडल सबटा चिड़ैयाँ'
(C) 'दाइ छी हम माइ छी हम'
(D) 'राति िन्ना उगल छलै की ने'
७. ७. 'बहरे वाफिर' केर मूल रुक्न 'मुफाइलुन' (१ २ १ १ २) अछि। लेखक के अनुसार एकर प्रयोग मैथिलीमे भेटैत अछि?
- (A) हँ, 'खतम सब काज भेल हमर' उदाहरण अछि (अमित मिश्र)
(B) नै, ई बहर मैथिलीमे प्रयोग नै होइत
(C) केवल अरबीमे
(D) केवल फारसीमे

८. ८. खण्ड-१६ में 'बहरे कामिल' (मुतफाइलुन) केर सही उदाहरण कोन अछि?

- (A) 'कतहुँ बात एहन भेल छै घर घर तउ रावण भेल छै' (अमित मिश्र)
- (B) 'दाइ छी हम माइ छी हम'
- (C) 'हमर मुस्कीक तर झाँपल करेजक दर्द'
- (D) 'तखन राति आएल कारी'

९. ९. 'मोसन्ना' (मुसना) शेर केँ कहल जाइत अछि –

- (A) जकर हरेक पाँतिमे एकटा रुक्न होइ (एक रुक्न प्रति पाँति, मने शेरमे दू रुक्न)
- (B) जकर पाँतिमे दू रुक्न होइ
- (C) जकर पाँतिमे तीन रुक्न होइ
- (D) जकर पाँतिमे चारि रुक्न होइ

१०. १०. लेखक खण्ड-१६ में 'बहरे रमल' केर उदाहरण देलक – 'धाख सभटा बिसरि गेलै घोघ हुनकर उतरि गेलै'। एकर मात्राक्रम छैक?

- (A) २१२२ + २१२२ (रमल मोरब्बा)
- (B) १२२ + १२२
- (C) ११२१२ + ११२१२
- (D) २१२ + २१२

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- १. (A) १२२२ (लघु-दीर्घ-दीर्घ-दीर्घ)
- २. (A) २१२२ (दीर्घ-लघु-दीर्घ-दीर्घ)
- ३. (A) ११२१२ (लघु-लघु-दीर्घ-लघु-दीर्घ)
- ४. (A) बहरे हजज (मफाईलुन तीन बेर)
- ५. (A) १२२ + १२२ + १२२ ... (लघु-दीर्घ-दीर्घ)
- ६. (A) 'कुकुर उनटल पडल लार पर' (अमित मिश्र)
- ७. (A) हैं, 'खतम सब काज भेल हमर' उदाहरण अछि (अमित मिश्र)
- ८. (A) 'कतहुँ बात एहन भेल छै घर घर तउ रावण भेल छै' (अमित मिश्र)
- ९. (A) जकर हरेक पाँतिमे एकटा रुक्न होइ (एक रुक्न प्रति पाँति, मने शेरमे दू रुक्न)
- १०. (A) २१२२ + २१२२ (रमल मोरब्बा)

अध्याय १७ : मैथिली गजल व्याकरण - खण्ड-१७ (मुक्कब बहर, शेरक छह खण्ड) क्विज

१. १. 'मुक्कब' बहर (अर्धसमान/असमान) केँ परिभाषित करैत लेखक के कहनाइ अछि?
- (A) जाहिमे हरेक पाँतिमे कमसँ कम दूटा भिन्न रुक्न के समान रूपमे प्रयोग करए पड़ैत अछि (जेना फऊलुन + फाइलुन)
- (B) जाहिमे मात्र एकटा रुक्न बार-बार आबैत अछि
- (C) जे बहर केवल फारसीमे प्रचलित अछि
- (D) जे बहर मैथिलीमे निषिद्ध अछि
२. २. 'शेर' केर दू पाँति के छह खण्डमे बाँटल जाइत अछि। पहिल पाँतिक पहिल खण्ड (रुक्न) केँ का कहल जाइत अछि?
- (A) सदर
- (B) हश्र
- (C) अरूज
- (D) इब्दा
३. ३. शेरक पहिल पाँतिक अन्तिम खण्ड के कहल जाइत अछि?
- (A) अरूज
- (B) सदर
- (C) जरब
- (D) हश्र
४. ४. शेरक दोसर पाँतिक पहिल खण्ड के नाम अछि –
- (A) इब्दा
- (B) सदर
- (C) हश्र
- (D) अरूज
५. ५. शेरक दोसर पाँतिक अन्तिम खण्ड (अन्तिम रुक्न) केँ कहल जाइत अछि?
- (A) जरब
- (B) सदर
- (C) अरूज
- (D) हश्र
६. ६. जँ शेरक हरेक पाँतिमे तीन रुक्न अछि तँ पूरा शेरमे कति टा हश्र होइत अछि?
- (A) दू (प्रति पाँतिमे एक-एक हश्र मध्य खण्डक रूपमे)
- (B) तीन
- (C) चार
- (D) एक
७. ७. खण्ड-१७ अनुसार 'मुतफाइलुन' (११२१२) आ 'मुस्तफाइलुन' (२२१२) के बीच मुख्य अन्तर कोन अछि?
- (A) मुतफाइलुनक शुरुआत दू लघुसँ (११), मुस्तफाइलुनक शुरुआत दीर्घ (२२) सँ होइत अछि
- (B) दुनू एक समान अछि
- (C) मुस्तफाइलुन मे ५ मात्रा अछि
- (D) मुतफाइलुन केवल संस्कृतमे
८. ८. 'बहरे खिफीफ', 'बहरे जदीद', 'बहरे कलीब' आदि कोन श्रेणीक बहर अछि?
- (A) असमान बहर (मुक्कब श्रेणीक, जाहिमे तीन रुक्नके एक पाँतिमे प्रयोग होइत अछि)
- (B) सालिम बहर
- (C) मुजाइफ बहर
- (D) सरल वार्णिक बहर

९. ९. लेखक के अनुसार बहरक नामकरण कतेक सूक्ष्मता रखैत अछि? (पृ. 199-200)

- (A) अर्धसमान बहरमे हरेक पाँतिमे कमसँ कम दूटा ध्वनि समान रूपमे प्रयोग करए पड़ैत अछि; असमानमे तीनटा। ई संरचना गायन हेतु सुविधाजनक
- (B) बहरक नाम मनमाना अछि
- (C) केवल सालिम बहरक नाम होइत अछि
- (D) मैथिलीमे बहरक नाम नै रखल जाए

१०. १०. खण्ड-१७ के अन्तर्गत 'अर्धसमान बहर' (जेना बहरे तवील, मदीद, बसीत) के बारेमे कोन सत्य अछि?

- (A) ई सभ मुरक्कब (मिश्रित) बहर अछि, जाहिमे रुक्न दू प्रकारक मिश्रण होइत अछि, जेना फऊलुन + मफाईलुन
- (B) ई सभ सालिम बहर अछि
- (C) ई केवल सरल वार्णिक बहर अछि
- (D) ई बहर मैथिलीमे अमान्य अछि

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- १. (A) जाहिमे हरेक पाँतिमे कमसँ कम दूटा भिन्न रुक्न के समान रूपमे प्रयोग करए पड़ैत अछि (जेना फऊलुन + फाईलुन)
- २. (A) सदर
- ३. (A) अरूज
- ४. (A) इब्दा
- ५. (A) जरब
- ६. (A) दू (प्रति पाँतिमे एक-एक हश्म मध्य खण्डक रूपमे)
- ७. (A) मुतफाईलुनक शुरुआत दू लघुसँ (११), मुस्तफाईलुनक शुरुआत दीर्घ (२२) सँ होइत अछि
- ८. (A) असमान बहर (मुरक्कब श्रेणीक, जाहिमे तीन रुक्नके एक पाँतिमे प्रयोग होइत अछि)
- ९. (A) अर्धसमान बहरमे हरेक पाँतिमे कमसँ कम दूटा ध्वनि समान रूपमे प्रयोग करए पड़ैत अछि; असमानमे तीनटा। ई संरचना गायन हेतु सुविधाजनक
- १०. (A) ई सभ मुरक्कब (मिश्रित) बहर अछि, जाहिमे रुक्न दू प्रकारक मिश्रण होइत अछि, जेना फऊलुन + मफाईलुन

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१. १. 'असमान बहर' (Assaman Behr) के परिभाषित करैत लेखक के कहनाइ अछि?

- (A) जाहिमे हरेक पाँतिमे कमसँ कम तीनटा ध्वनि (रुक्न) के समान रूपमे प्रयोग करए पड़ैत अछि, आ ई तीनू रुक्न अलग-अलग प्रकारक होइत अछि
- (B) जाहिमे मात्र एकटा रुक्न बार-बार आबैत अछि
- (C) जे बहर केवल फारसीमे प्रचलित अछि
- (D) जे बहर मैथिलीमे निषिद्ध अछि

२. २. 'मुजाइफ बहर' (परिवर्तित बहर) के अन्तर्गत 'महजूफ' नामक जिहाफ (परिवर्तन) के लक्षण छैक?

- (A) रुक्नक अन्तिम दीर्घ हटा देलासँ महजूफ बनैत अछि, जेना 1222 केर अन्तिम दीर्घ हटला पर 122 बचैत अछि
- (B) रुक्नक प्रथम दीर्घ लघु करि
- (C) दोसर दीर्घ लघु करि
- (D) रुक्नक आधा अक्षर हटाएब

३. ३. 'मख्बून' जिहाफ के लक्षण छैक –

- (A) रुक्नक शुरूआतमे दीर्घ क बदलामे लघु लेल जाए (जेना 2122 केर पहिल दीर्घ हटा कऽ 1122 बनि)
- (B) अन्तिम लघु हटाएब
- (C) मध्यक दीर्घ हटाएब
- (D) दू लघुके दीर्घ बनाएब

४. ४. 'मक्फूफ' जिहाफ केर परिभाषा अछि –

- (A) रुक्नक अन्तिम दीर्घ हटा कऽ ताहि स्थानपर लघु देलासँ (जेना 1222 केर 1221 बनि)
- (B) शुरूआतक लघु हटाएब
- (C) दुनू लघु हटाएब
- (D) केवल स्वर परिवर्तन

५. ५. खण्ड-१८ अनुसार असमान बहर (अस्मान) के कुल कति टा बहर प्रचलित अछि?

- (A) मात्र 13 टा (बहुप्रचलित), मुदा सैद्धान्तिक रूपमे 213 टा बहर असमान श्रेणीमे अछि
- (B) केवल 7 टा
- (C) 56 टा
- (D) 269 टा

६. ६. 'मोशायरा' के बारेमे लेखक कोन नियम स्पष्ट करैत छथि?

- (A) मोशायरामे शाइर 'तहत' (वाचन) अथवा 'तरझुम' (गायन) द्वारा रचना प्रस्तुत करैत अछि; दुनू मान्य अछि, मुदा तरझुमक नामपर चुटकुलाबाजी गलत अछि
- (B) केवल तहत वाचन मान्य अछि
- (C) केवल तरझुम गायन मान्य अछि
- (D) मोशायरा केवल उर्दूमे होइत अछि

७. ७. 'इसलाह' गुरु-शिष्य परंपरा के बारेमे लेखक केनाहि कहैत छथि?

- (A) इस्लाममे गुरु शिष्यके गजल सिखाबैत छल, मुदा मैथिलीमे साहित्यकार ज्ञान बाँटबासँ डरैत छथि, ई शोचनीय अछि
- (B) इसलाह केवल अरबीमे अछि
- (C) मैथिलीमे इसलाह परम्परा नै अछि
- (D) इसलाह मतलाक दोसर नाम अछि

८. ८. 'तहत' आ 'तरझुम' के बीच लेखक कोन अन्तर बतबैत छथि?

- (A) तहत = वाचन (पाठ) क्रिया, तरझुम = गायन। दुनूक प्रयोग श्रोता-मनोस्थिति पर निर्भर करैत अछि।
- (B) तहत गलत अछि, तरझुम शुद्ध
- (C) तरझुम गलत अछि, तहत शुद्ध
- (D) दुनू मोशायरासँ सम्बन्धित नै अछि

९. ९. 'सौती मोशायरा' केँ का कहल जाइत अछि?

- (A) जाहिमे अर्थक कोनो प्रधानता नै होइत, मात्र बहर, काफिया आ रदीफ रहबाक चाही; शाइरक ट्रेनिंग हेतु
- (B) जाहिमे केवल प्रेम कथ्य होइत अछि
- (C) जाहिमे व्यंग्य होइत अछि
- (D) जाहिमे शाइर अपन नाम प्रयोग करैत अछि

१०. १०. लेखक खण्ड-१८ मे असमान बहरक उदाहरण बहरे खिफीफ, जदीद, सरीअ, कलीब आदि देलक। एकर मुख्य विशेषता छैक?

- (A) ई सभ असमान बहर अछि, जाहिमे हरेक पाँतिमे तीनटा अलग-अलग रुकन समूह होइत अछि (जेना फाइलातुन + मुस्तफइलुन + फाइलातुन)
- (B) ई सभ सालिम बहर अछि
- (C) ई सभ मात्रिक छन्द अछि
- (D) ई सभ केवल अरबीमे प्रचलित

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- १. (A) जाहिमे हरेक पाँतिमे कमसँ कम तीनटा ध्वनि (रुकन) के समान रूपमे प्रयोग करए पड़ैत अछि, आ ई तीनू रुकन अलग-अलग प्रकारक होइत अछि
- २. (A) रुकनक अन्तिम दीर्घ हटा देलासँ महजूफ बनैत अछि, जेना 1222 केर अन्तिम दीर्घ हटला पर 122 बचैत अछि
- ३. (A) रुकनक शुरूआतमे दीर्घ क बदलामे लघु लेल जाए (जेना 2122 केर पहिल दीर्घ हटा कऽ 1122 बनि)
- ४. (A) रुकनक अन्तिम दीर्घ हटा कऽ ताहि स्थानपर लघु देलासँ (जेना 1222 केर 1221 बनि)
- ५. (A) मात्र 13 टा (बहुप्रचलित), मुदा सैद्धान्तिक रूपमे 213 टा बहर असमान श्रेणीमे अछि
- ६. (A) मोशायरामे शाइर 'तहत' (वाचन) अथवा 'तरझुम' (गायन) द्वारा रचना प्रस्तुत करैत अछि; दुनू मान्य अछि, मुदा तरझुमक नामपर चुटकुलाबाजी गलत अछि
- ७. (A) इस्लाममे गुरु शिष्यके गजल सिखाबैत छल, मुदा मैथिलीमे साहित्यकार ज्ञान बाँटबासँ डरैत छथि, ई शोचनीय अछि
- ८. (A) तहत = वाचन (पाठ) क्रिया, तरझुम = गायन। दुनूक प्रयोग श्रोता-मनोस्थिति पर निर्भर करैत अछि।
- ९. (A) जाहिमे अर्थक कोनो प्रधानता नै होइत, मात्र बहर, काफिया आ रदीफ रहबाक चाही; शाइरक ट्रेनिंग हेतु
- १०. (A) ई सभ असमान बहर अछि, जाहिमे हरेक पाँतिमे तीनटा अलग-अलग रुकन समूह होइत अछि (जेना फाइलातुन + मुस्तफइलुन + फाइलातुन)

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क्विज

१. १. मैथिली मात्रिक छन्दमे 'णगण' (ण) कतेक मात्राक खण्ड होइत अछि?

- (A) दू मात्रा (जेना 'घर' = 11 मुदा गजलमे 2 मानल जाए)
- (B) तीन मात्रा
- (C) चारि मात्रा
- (D) पाँच मात्रा

२. २. 'तगण' (त) कतेक मात्राक गण अछि?

- (A) तीन मात्रा (जेना 'अपन' = 111 मुदा गजलमे 12, 'आब' = 21)
- (B) दू मात्रा
- (C) चारि मात्रा
- (D) पाँच मात्रा

३. ३. 'डगण' (ड) कें परिभाषित करैत लेखक के अनुसार एकर मात्रा होइत अछि?

- (A) चारि मात्रा (जेना 'छौड़ी' = 22, 'सहिदान' = 1111 गजलमे 22 मानल जाए)
- (B) तीन मात्रा
- (C) पाँच मात्रा
- (D) छह मात्रा

४. ४. 'ठगण' (ठ) कतेक मात्रा के गण छैक?

- (A) पाँच मात्रा (जेना 'लड़ाकू' = 122, 'अंगूर' = 221 आदि)
- (B) चारि मात्रा
- (C) छह मात्रा
- (D) तीन मात्रा

५. ५. 'टगण' (ट) – छह मात्राक गण – के कतेक रूप लेखक देने छथि?

- (A) तेरह रूप (जेना 'सोहारी' = 222, 'सुखामयी' = 1212, 'लालटेन' = 2121, 'असगरुआ' = 11112 गजलमे 222 मानल जाए)
- (B) पाँच रूप
- (C) दू रूप
- (D) एकटा मात्रा

६. ६. मैथिली गणसँ अरबी रुक्न 'फाइलातुन' (२ १ २ २) केना बनैत अछि?

- (A) 'णगण' के दीर्घ रूप (२) + 'ठगण' के १२२ (पहिल लघु + दू दीर्घ) जोड़ि — २ + १२२ = २१२२
- (B) तगण + डगण जोड़ि
- (C) केवल टगण लेलासँ
- (D) ई रुक्न मैथिली गणसँ नै बनि सकैत

७. ७. 'मुस्तफइलुन' (२ २ १ २) के निर्माण हेतु कोन नियम अछि?

- (A) 'ठगण' के २२१ रूप (दीर्घ-दीर्घ-लघु) + 'णगण' के २ — २२१ + २ = २२१२
- (B) तगण + डगण
- (C) केवल टगण
- (D) गण मिलाबाक जरूरत नै

८. ८. 'मफाईलुन' (१ २ २ २) बनेबाक विधि छैक –

- (A) 'तगण' के १२ (लघु-दीर्घ) + 'डगण' के २२ (दीर्घ-दीर्घ) — १२ + २२ = १२२२
- (B) केवल ठगण लेब
- (C) डगण + तगण
- (D) ई रुक्न मैथिलीमे नै अछि

९. ९. 'मुतफाइलुन' (१ १ २ १ २) निर्माण हेतु लेखक कोन सूत्र देने छथि?

- (A) 'डगण' के ११२ (लघु-लघु-दीर्घ) + 'तगण' के १२ = ११२१२
- (B) ठगण + णगण
- (C) टगण + तगण
- (D) केवल णगण

१०. १०. खण्ड-१९ के निष्कर्ष अनुसार मात्रिक गण अरबी रुक्न सँ सम्बन्धित करबाक मुख्य लाभ छैक?

- (A) एहन सम्बन्धसँ मैथिली गजलकार बहर (छन्द) के सहज रूपमे समझि सकैत अछि, आ अरबी बहरक मैथिली अनुकूल सृजन होइत अछि
- (B) कोनो लाभ नै अछि
- (C) मात्रिक गण अरबी रुक्न सँ पूर्णतया भिन्न अछि
- (D) रुक्न ज्ञान गजल लेल अनावश्यक अछि

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१. (A) दू मात्रा (जेना 'घर' = 11 मुदा गजलमे 2 मानल जाए)

२. (A) तीन मात्रा (जेना 'अपन' = 111 मुदा गजलमे 12, 'आब' = 21)

३. (A) चारि मात्रा (जेना 'छौड़ी' = 22, 'सहिदान' = 1111 गजलमे 22 मानल जाए)

४. (A) पाँच मात्रा (जेना 'लड़ाकू' = 122, 'अंगूर' = 221 आदि)

५. (A) तेरह रूप (जेना 'सोहारी' = 222, 'सुखामयी' = 1212, 'लालटेन' = 2121, 'असगरुआ' = 11112 गजलमे 222 मानल जाए)

६. (A) 'णगण' के दीर्घ रूप (२) + 'ठगण' के १२२ (पहिल लघु + दू दीर्घ) जोड़ि — २ + १२२ = १२४

७. (A) 'ठगण' के २२१ रूप (दीर्घ-दीर्घ-लघु) + 'णगण' के २ — २२१ + २ = २२३

८. (A) 'तगण' के १२ (लघु-दीर्घ) + 'डगण' के २२ (दीर्घ-दीर्घ) — १२ + २२ = ३४

९. (A) 'डगण' के ११२ (लघु-लघु-दीर्घ) + 'तगण' के १२ = ११२१२

१०. (A) एहन सम्बन्धसँ मैथिली गजलकार बहर (छन्द) के सहज रूपमे समझि सकैत अछि, आ अरबी बहरक मैथिली अनुकूल सृजन होइत अछि

अध्याय २० : मैथिली गजल परीक्षा - खण्ड १९ (छन्द आ गण)

१. १ मैथिली छन्दशास्त्र (खण्ड-१९) अनुसार मैथिलीमे मुख्यतः छन्दक कोन-कोन दुई प्रकार बताएल गेल अछि ?

- (A) अ) वैदिक छन्द आ लौकिक छन्द
- (B) ब) वर्णिक छन्द आ अक्षरवृत्त
- (C) स) मात्रिक छन्द आ वार्णिक छन्द
- (D) द) तालवृत्त छन्द आ मुक्त छन्द

२. २ 'गण' (मद्वकल) केर कति मात्रा होइत अछि ? (खण्ड-१९ अनुसार)

- (A) अ) १ मात्रा
- (B) ब) २ मात्रा
- (C) स) ३ मात्रा
- (D) द) ४ मात्रा

३. ३ 'गण' (तत्रकल) केर कति मात्रा होइत अछि ?

- (A) अ) २ मात्रा
- (B) ब) ४ मात्रा
- (C) स) ३ मात्रा
- (D) द) ५ मात्रा

४. ४ 'गण' (चतुष्कल) केर मात्रा कतेक होइत अछि ?

- (A) अ) ३ मात्रा
- (B) ब) ५ मात्रा
- (C) स) २ मात्रा
- (D) द) ४ मात्रा

५. ५ 'गण' (पञ्चकल) कतेक मात्राक होइत अछि ?

- (A) अ) ५ मात्रा
- (B) ब) ६ मात्रा
- (C) स) ४ मात्रा
- (D) द) ७ मात्रा

६. ६ 'गण' (षट्कल) केर मात्रा कति अछि ?

- (A) अ) ५ मात्रा
- (B) ब) ६ मात्रा
- (C) स) ८ मात्रा
- (D) द) ४ मात्रा

७. ७ अरबी रुक्न "फाइलातुन" (فاعلاتن) केर मात्राक्रम कोन अछि ? (खण्ड १९ देखी)

- (A) अ) 1222
- (B) ब) 2212
- (C) स) 2122
- (D) द) 11212

८. ८ 'मफाईलुन' (مفاعيلن) रुक्नक मात्राक्रम छै :

- (A) अ) 1222
- (B) ब) 2122
- (C) स) 2212
- (D) द) 1212

९. ९ 'मुस्तफइलुन' (مستفعلن) रुक्नक मात्राक्रम कोन छै ?

- (A) अ) 2122
- (B) ब) 2212
- (C) स) 1222
- (D) द) 1122

१०. १० खण्ड १९ अनुसार, 'तत्रकल' (३ मात्रा) केर रूप मध्ये गजलमे कोन मात्राक्रम केर उदाहरण "लघु-दीर्घ" (12) बनि सकै छै ?

- (A) अ) घर (२२)
- (B) ब) आब (२१)
- (C) स) अपन (१११ गजलमे १२ मानल जाइ)
- (D) द) छाँड़ी (२२)

उत्तरमाला — अध्याय २० (उत्तर ओ व्याख्या / Answers & Explanations)

१. (C) स) मात्रिक छन्द आ वार्षिक छन्द

२. (B) ब) २ मात्रा

३. (C) स) ३ मात्रा

४. (D) द) ४ मात्रा

५. (A) अ) ५ मात्रा

६. (B) ब) ६ मात्रा

७. (C) स) 2122

८. (A) अ) 1222

९. (B) ब) 2212

१०. (C) स) अपन (१११ गजलमे १२ मानल जाइ) — ✨ सही उत्तर चुनू आ "उत्तर जाँचू" पर क्लिक करू । मैथिली गजल व्याकरणक अभ्यास करी।

अध्याय २१ : मैथिली गजल व्याकरण ओ इतिहास : १०० प्रश्नक विशाल परीक्षा

१. गजल शब्द मूलतः कोन भाषाक अछि?

- (A) संस्कृत
- (B) हिन्दी
- (C) अरबी
- (D) फारसी

२. मैथिलीमे पहिल गजल कोन लिखलथि (लगभग १९०५)?

- (A) गजेन्द्र ठाकुर
- (B) पं. जीवन झा
- (C) विद्यापति
- (D) सीताराम झा

३. गजलक पहिल शेर जाहि मे दूनू पाँति मे रदीफ आ काफिया होइत अछि, तकरा कहल जाइत अछि?

- (A) मकता
- (B) मतला
- (C) हुस्ने मतला
- (D) बहर

४. गजलक अन्तिम शेर जाहिमे शाइर अपन नाम/उपनाम प्रयोग करैत अछि, से कहाबैत अछि?

- (A) मतला
- (B) रदीफ
- (C) मकता
- (D) काफिया

५. रदीफ केर परिभाषा कोन अछि?

- (A) शेरक प्रत्येक दोसर पाँतिक अन्त मे आबए बला समान शब्द/शब्दसमूह
- (B) तुकान्त वाला अक्षर
- (C) गजलक शीर्षक
- (D) छन्दक नाम

६. काफिया केकरा कहल जाइत अछि?

- (A) रदीफसँ पहिने बला स्वरसाम्य युक्त तुकान्त
- (B) गजलक प्रत्येक पाँति
- (C) बहरक मात्राक्रम
- (D) शेरक विषय

७. 'बहर' (behr) शब्द अरबी-उर्दूमे कोन अर्थ मे प्रयुक्त होइत अछि?

- (A) शेरक संख्या
- (B) गजलक लम्बाई
- (C) छन्द वा मात्राक्रम
- (D) रदीफक प्रकार

८. मैथिली गजलक विकास मे 'अनचिन्हार आखर' नामक ब्लॉग केर भूमिका कोन छै?

- (A) पहिल बेर गजल विरोधी आन्दोलन
- (B) बहरयुक्त मैथिली गजलक नवजागरण
- (C) केवल हिन्दी गजलक प्रचार
- (D) गद्य लेखन

९. पं. गोविन्द झा जी द्वारा रचित 'मैथिली छन्द शास्त्र' अनुसार मैथिलीमे छन्दक मुख्य दू प्रकार अछि ?

- (A) वर्णिक आ मात्रिक
- (B) अक्षरवृत्त आ वैदिक
- (C) तालवृत्त आ गेय
- (D) मुक्त आ अर्धसम

१०. गजलक प्रत्येक शेरमे कति पाँति होइत अछि?

- (A) दू पाँति (मिसरा)
- (B) तीन पाँति
- (C) चार पाँति
- (D) एक पाँति

११. रदीफ आ काफिया के बिना गजल नै होइ सकैत अछि, मुदा बिना रदीफक गजलक नाम अछि ?

- (A) गैर-मुरद्दफ गजल
- (B) आजाद गजल
- (C) मुसलसल गजल
- (D) हजल

१२. 'मुसलसल गजल' केर विशेषता कोन अछि?

- (A) हर शेर एकै विषय पर निरन्तर रहैत अछि
- (B) बिना रदीफ वाली
- (C) केवल संस्कृत शब्दसँ बनल
- (D) बाल-गजल

१३. अरबी-फारसी-उर्दू शाइरी मे तखल्लुस केकरा कहै छथि?

- (A) गजलक शीर्षक
- (B) शाइरक उपनाम (जे मकतामे आबैत अछि)
- (C) बहरक प्रकार
- (D) रदीफक एक अंग

१४. बहरे हजज (بحر جـ) केर मूल रुक्न कोन अछि?

- (A) मफाईलुन (1222)
- (B) फाइलातुन (2122)
- (C) मुस्तफइलुन (2212)
- (D) फऊलुन (122)

१५. बहरे रमल (بحر رمل) केर मूल रुक्न छै:

- (A) फाइलातुन 2122
- (B) मुतफाइलुन 11212
- (C) फाइलुन 212
- (D) मुफाइलुन 12112

१६. 'काफिया' आ 'रदीफ' के बीच मुख्य अन्तर छै?

- (A) रदीफ बाद मे अबैत अछि, काफिया ओकरा पहिने
- (B) रदीफ पहिने अबैत अछि
- (C) दूनू एक ही चीज़ अछि
- (D) रदीफ सिर्फ मतलामे होइत अछि

१७. गजलक संगीत लेल सबसँ उपयुक्त वाद्य कोन मानल गेल अछि?

- (A) हारमोनियम
- (B) तबला
- (C) बाँसुरी
- (D) सितार

१८. उर्दूक प्रसिद्ध शाइर 'मीर तकी मीर' केर गजल शैली कोन बहरमे बेसी प्रसिद्ध अछि?

- (A) बहरे रमल
- (B) बहरे हजज
- (C) बहरे मुतकारिब
- (D) बहरे वाफिर

१९. पं. जीवन झा केर नाटक जाहिमे पहिल बेर मैथिली गजल भेटैत अछि, ओ नाटक कोन अछि?

- (A) सुन्दर-संयोग
- (B) चन्द्रावली
- (C) हरि-गौरी विवाह
- (D) पारिजात हरण

२०. गजल मे 'बहर' त्रुटिपूर्ण भेलापर गजल के कहल जाइत अछि?

- (A) बे-बहर गजल (आजाद गजल)
- (B) मुकम्मल गजल
- (C) मुरद्फ गजल
- (D) शेर-उल-गजल

२१. मैथिली व्याकरण अनुसार चन्द्रबिन्दु (ँ) केर मात्राक नियम छै?

- (A) लघु मात्रा (ह्रस्व)
- (B) दीर्घ मात्रा
- (C) प्लुत
- (D) केवल उच्चारण मात्र

२२. 'गजल कमला-कोसी-बागमती-महानन्दा सम्मान' केनाय द्वारा शुरू कएल गेल?

- (A) विदेह पत्रिका
- (B) अनचिन्हार आखर
- (C) मैथिली अकादमी
- (D) साहित्य अकादेमी

२३. बाल गजल (बाल-गजल) केर प्रवर्तन मैथिलीमे कोन कालमे भेल?

- (A) 2012
- (B) 2005
- (C) 1990
- (D) 1980

२४. भक्ति गजलक पहिल संग्रह 'सूक्ति सुधा' के रचनाकार छथि?

- (A) पं. जीवन झा
- (B) कविवर सीताराम झा
- (C) योगानंद हीरा
- (D) विजयनाथ झा

२५. अरूज शास्त्र (इल्मे अरूज) केर जन्मदाता कोन अछि?

- (A) खलील इब्ने अहमद बसरी
- (B) उमरुल कैस
- (C) मीर अमान
- (D) हाफिज शिराजी

२६. गजल अलावा रुबाइ के लेल कति मात्रा (लगभग) निर्धारित अछि?

- (A) २४ मात्रा प्रति पाँति
- (B) १६ मात्रा
- (C) ३२ मात्रा
- (D) १२ मात्रा

२७. मैथिली भाषाक पहिल आरूजी (गजलशास्त्री) श्री गजेन्द्र ठाकुर केर गजल संग्रह कोन अछि?

- (A) धाँगि बाट बनेबाक दाम अगूबार पेने छँ
- (B) अहींक लेल
- (C) मोनक बात
- (D) नि अंशु

२८. 'हरजाइ' शब्द कोन अर्थ मे प्रयुक्त होइत अछि (बेवफा लेल मैथिली शब्द)?

- (A) अविश्वसनीय
- (B) बेईमान
- (C) प्रेममे अस्थिर
- (D) द्रोही

२९. 'मीना' (मैखाने के बर्तन) केर सही मैथिली शब्द लेल कहल गेल अछि?

- (A) लबनी, डाबा
- (B) सुराही
- (C) गिलास
- (D) कटोरा

३०. गजलमे 'हसीना' लेल मैथिली शब्द के प्रयोग केनाइ उचित मानल गेल अछि?

- (A) सुन्दरी, सुनरकी
- (B) छाँड़ी
- (C) गोरी
- (D) रानी

३१. 'रकीब' शब्द केर सही अर्थ अछि?

- (A) प्रेमिका
- (B) प्रेममे प्रतिद्वन्द्वी
- (C) साकी
- (D) परवरदिगार

३२. ईता दोष ('itā dōṣa) काफियामे कब होइत अछि?

- (A) जखन मतलाक शब्द प्रत्यय हटेला बाद निरर्थक अर्थ देब
- (B) रदीफ नै मिललापर
- (C) बहर टूटलापर
- (D) शेरमे दोहराव

३३. मैथिली गजलमे 'बहरे विदेह' नामक नव बहर केर प्रवर्तन केलक?

- (A) आशीष अनचिन्हार
- (B) गजेन्द्र ठाकुर
- (C) अमित मिश्र
- (D) राजीव रंजन मिश्र

३४. 'सरल वार्णिक बहर' केर विशेषता कोन अछि?

- (A) हर पाँतिमे अक्षरक संख्या बराबर (बिना मात्रा नियम)
- (B) मात्रा समानता अनिवार्य
- (C) लघु-गुरूक क्रम नियत
- (D) तालवृत्त छन्द

३५. गजल गायन शैली मे 'तरन्नुम' केकरा कहल जाइत अछि?

- (A) गायन शैली
- (B) मोशायराक नियम
- (C) शेरक भाव
- (D) रदीफक बनावट

३६. मैथिली गजलमे 'काफिया' निर्धारण लेल मैथिलीक मात्रा नियम प्रायः कोन पद्धतिपर आधारित अछि?

- (A) उच्चारण आ ह्रस्व-दीर्घक स्थानीयता
- (B) संस्कृत छन्द नियम
- (C) हिन्दी मात्रा पद्धति
- (D) देवनागरी वर्ण गणना

३७. 'बहरे मुतकारिब' केर मूल रुक्न छै ?

- (A) फऊलुन (122)
- (B) फाइलातुन (2122)
- (C) मफाईलुन (1222)
- (D) मुस्तफइलुन (2212)

३८. नज्म आ गजल मे मुख्य अन्तर कोन अछि?

- (A) नज्ममे काफिया-रदीफ अनिवार्य नै अछि
- (B) गजलमे शेर अलग अलग होइत अछि, नज्म एकान्तर भाव
- (C) उपर्युक्त दूनू
- (D) कोनो अन्तर नै

३९. हजल (Hazal) गजलक कोन रूप अछि?

- (A) हास्य-व्यंग्य प्रधान गजल
- (B) भक्ति गजल
- (C) बाल गजल
- (D) श्रृंगार गजल

४०. मैथिली गजलक इतिहास मे 'जीवन युग' (1905-2007) के बाद 'अनचिन्हार युग' के नामकरण केलक?

- (A) गजेन्द्र ठाकुर
- (B) आशीष अनचिन्हार
- (C) डा. रामदेव झा
- (D) विजयनाथ झा

४१. कोन अरबी रुक्न केर मात्राक्रम 11212 अछि (जे बहरे कामिल मे प्रयुक्त होइत अछि)?

- (A) मुतफाइलुन
- (B) फाइलातुन
- (C) मफाईलुन
- (D) मुस्तफाइलुन

४२. मैथिली लोकगीत 'भादब हे सखी रैन भैयाओन' केर छन्द प्रकार अछि?

- (A) तालवृत छन्द
- (B) वर्णिक छन्द
- (C) अक्षरवृत
- (D) शास्त्रीय छन्द

४३. गजल मे 'काफिया' दोष 'ईता दोष' के अतिरिक्त 'सिनाद दोष' के कारण होइत अछि ?

- (A) मात्रा नै मिललाक कारण
- (B) व्यंजन अलग भेलापर
- (C) बहर अलग भेला पर
- (D) रदीफ हटला पर

४४. मैथिली गजल लेखन मे पहिल महिला गजलकार (बहरयुक्त) कोन छथि?

- (A) शांतिलक्ष्मी चौधरी
- (B) इरा मकललक
- (C) रूबी झा
- (D) शैलालिका सिंहा

४५. गजल शास्त्रानुसार मात्रिक छन्द कतेक गण होइत अछि?

- (A) ५ गण (ण, त, ड, ठ, ट)
- (B) ८ गण
- (C) ६ गण
- (D) १० गण

४६. अनुस्वार (ं) केर मात्रा गजलमे सदा कोन मानल जाइत अछि?

- (A) दीर्घ (गुरु)
- (B) लघु (ह्रस्व)
- (C) प्लुत
- (D) अनियमित

४७. बहरे मुजास (بهر مجاس) केर मूल ढाँचा छै:

- (A) 2212 + 2122
- (B) 1222 + 212
- (C) 2122 + 2122
- (D) 11212 + 2122

४८. गजलक प्रसिद्ध हिन्दी शाइर दुष्यन्त कुमार केर प्रसिद्ध गजल 'हो गई है पीर पर्वत सी' कोन बहरमे अछि?

- (A) 2122+2122+2122+212 (रमल मुजाइफ)
- (B) 1222+1222+1222+1222
- (C) 2122+1222+2122
- (D) 11212+11212

४९. मैथिलीमे 'क्रान्तिकारी गजल' लेखन मे विजयनाथ झा केर भूमिका कोन छै?

- (A) बहरयुक्त गजलक प्रवर्तक
- (B) आजाद गजल समर्थक
- (C) गीति गजलक आलोचक
- (D) प्रकाशक

५०. गजलक 'सौती मोशायरा' केर उद्देश्य कोन अछि?

- (A) बहर-काफियाक प्रशिक्षण, अर्थ महत्व नै
- (B) नव गजलकारक सम्मान
- (C) प्रेम गजलक प्रतियोगिता
- (D) गजल पुरस्कार

५१. 'तरही मोशायरा'मे शाइर सभ कोन आधारपर गजल लिखैत छथि?

- (A) देल गेल मिसरा (तरह-ए-मिसरा)क अनुकरण
- (B) काफिया-रदीफ स्वतंत्र
- (C) बिना रदीफक गजल
- (D) नयाँ बहरक सर्जना

५२. कोन मैथिली गजलकार नेपालक पहिल बहरयुक्त गजलकार मानल जाइत अछि?

- (A) कुंदन कुमार कण
- (B) अमित मिश्र
- (C) जगदानंद झा 'मनु'
- (D) राजीव रंजन मिश्र

५३. पं. गोविन्द झा केर 'मैथिली परिचायिका' मे चन्द्रबिन्दु केर प्रकृति के मानल गेल अछि ?

- (A) लघु (भारहीन)
- (B) गुरु (भारी)
- (C) अनुस्वार समान
- (D) प्लुत

५४. 'रुबाइ' छन्दमे कति पाँति होइत अछि?

- (A) चारि पाँति (२ शेर)
- (B) २ पाँति
- (C) ६ पाँति
- (D) ८ पाँति

५५. गजल लेल कोन छन्द सर्वोत्तम मानल जाइत अछि ?

- (A) अक्षरवृत्त (वार्णिक छन्द)
- (B) मात्रिक छन्द
- (C) तालवृत्त
- (D) मुक्त छन्द

५६. मैथिली गजलक पहिल आलोचना लेख 'मैथिलीमे गजल' केनाय लिखलाह?

- (A) डा. रामदेव झा
- (B) रामलोचन ठाकुर
- (C) गजेन्द्र ठाकुर
- (D) आशीष अनचिन्हार

५७. भारत मे गजल लोकप्रियता मे बेगम अख्तर केर योगदान कोन अछि?

- (A) गजल गायिका
- (B) गजलकार
- (C) समीक्षक
- (D) प्रकाशक

५८. 'तहलीली रदीफ' कब उपयोग होइत अछि?

- (A) जखन कोनो शब्द स्वयम काफिया आ रदीफ दूनूक शर्त पूरा करैत अछि
- (B) जखन रदीफ बदलैत अछि
- (C) जखन काफिया अनुपस्थित रहैत अछि
- (D) विशेष उर्दू नियम

५९. मैथिली मे 'काफिया' निर्धारण मे 'ए' आ 'य' के प्रयोग पर पं. गोविन्द झा केर मत अछि?

- (A) प्राचीन मैथिलीमे 'ए' के प्रयोग, छन्दक सुगमता लेल 'य' चलल
- (B) केवल 'य' सही
- (C) केवल 'ए' सही
- (D) दूनू नै

६०. गजल मे 'वफा' शब्द केर मैथिली पर्याय कोन सुझाएल गेल अछि?

- (A) नेह-निष्ठा, एकनिष्ठ
- (B) प्रेम
- (C) सच्चरित्र
- (D) धर्म

६१. कोन रदीफ दोष तब होइत अछि जखन रदीफक कोनो भाग मतलाक बाद बला शेरक पहिल पाँतिमे आबैत अछि?

- (A) तकाबुल-ए-रदीफ
- (B) ईता दोष
- (C) इफ्का दोष
- (D) गुलू दोष

६२. श्री गजेन्द्र ठाकुर द्वारा रचित 'वार्षिक बहर' केर विशेषता कोन अछि?

- (A) हर पाँतिमे समान अक्षर संख्या एवं ह्रस्व-दीर्घक समान क्रम
- (B) केवल अक्षर गणना
- (C) केवल मात्रा समानता
- (D) तुकान्त अनिवार्य

६३. 'मुसन्ना शेर' केकरा कहल जाइत अछि?

- (A) जाहिमे हरेक पाँतिमे एकटा रुक्न हो (दू रुक्न प्रति शेर)
- (B) तीन रुक्न वाला शेर
- (C) चार रुक्न वाला
- (D) बिना बहरक शेर

६४. मैथिली कवि सीताराम झा केर पहिल बाल गजल केर सन्दर्भ अछि ?

- (A) 'बाउजी जागू ठारर भरै छी'
- (B) 'टूटल छी तें गजल कहै छी'
- (C) 'भगवान हमर इ मिथिला'
- (D) 'हम की मनाउ'

६५. गजल में 'हुस्न-ए-मतला' के परिभाषा कोन अछि?

- (A) मतलाक बाद दोसर सुन्दर मतला
- (B) शेरक अन्दर आलंकारिकता
- (C) रदीफक सौन्दर्य
- (D) मतला में दोष

६६. मैथिली अक्षरमाला अनुसार 'ण' (मूर्धन्य) तथा 'न' (दन्त्य) केर उच्चारण भेद काफियामे कोन दोष उत्पन्न करि सकैत अछि?

- (A) सिनाद दोष
- (B) ईता दोष
- (C) रदीफ दोष
- (D) लफज दोष

६७. 'कसीदा' शाइरी केर न्यूनतम शेर संख्या कति होइत अछि?

- (A) १९ शेर
- (B) ५ शेर
- (C) ११ शेर
- (D) ७ शेर

६८. नेपाली मैथिली गजल क्षेत्र में 'पल्लव मिथिला' पत्रिका केनाय सम्पादित करैत छलाह?

- (A) डीरेन्द्र प्रेमर्षि
- (B) गजेन्द्र ठाकुर
- (C) कुंदन कुमार कण
- (D) तिलक परियार

६९. शाइरी में 'मर्सिया' केर विषय कोन होइत अछि?

- (A) शोक / वीर शहादत (इमाम हुसैन)
- (B) प्रेम वियोग
- (C) शराब वर्णन
- (D) राजदरबारी प्रशंसा

७०. गजल के अलावा 'क्वाली' लेखन शैली के शुरुआत केनाय केलक मानल जाइत अछि?

- (A) अमीर खुसरो
- (B) मीरा बाई
- (C) कबीर
- (D) हाफिज

७१. मैथिली गजलमें 'माहिया' छन्द केर उत्पत्ति कोन भाषासँ अछि?

- (A) पंजाबी
- (B) बांग्ला
- (C) उड़िया
- (D) अवधी

७२. कोन गजलकार द्वारा 'हम देखेंगे' (नज्म) साम्यवादी आन्दोलनक प्रतीक बनल?

- (A) फैज अहमद फैज
- (B) सुदर्शन फाकिर
- (C) जोश मलीहाबादी
- (D) दाग देहलवी

७३. गजल मे शेरक दूसरा भाग (दोसर मिसरा) केर नाम कोन अछि?

- (A) मिसरा-ए-सानी
- (B) सद्र
- (C) उर्ज
- (D) हश्म

७४. मैथिली मे गजलक पहिल संग्रह 'अनचिन्हार आखर' केर प्रकाशन वर्ष कोन छै?

- (A) २०११
- (B) २००८
- (C) २०१५
- (D) २०२०

७५. 'बहरे मुशातकल' केर मात्राक्रम छै ?

- (A) 2122+1222+1222
- (B) 2212+2122+2122
- (C) 1222+1222+2122
- (D) 212+212+212

७६. मैथिली गजल परम्परामे गद्यात्मक भाषा केर प्रयोग कोन कारणे बेसी उपयुक्त मानल गेल अछि?

- (A) गजल गप्प-सप्प जकाँ गद्य निकट होइत अछि, प्राकृतिक लगैत अछि
- (B) छंदक सुगमता लेल
- (C) संस्कृत प्रभाव लेल
- (D) लोकगीत जकाँ

७७. गजलक शेर मे 'अरूज' (uruj) केकरा कहल जाइत अछि?

- (A) पहिल पौतिक अन्तिम खण्ड
- (B) दोसर पौतिक पहिल भाग
- (C) पूरा शेर
- (D) रदीफ

७८. गजल मे 'खुमार' आ 'सुरूर' केर अन्तर छै?

- (A) खुमार उतरैत नशा, सुरूर चढ़ैत नशा
- (B) दूनू एक अर्थ
- (C) खुमार शराब, सुरूर भांग
- (D) कोनो अन्तर नै

७९. आशिक आ माशूक शब्द उभयलिंगी अछि, मैथिली गजलमे एकर प्रयोग?

- (A) सही अछि
- (B) गलत अछि
- (C) केवल पुल्लिंग
- (D) केवल स्त्रीलिंग

८०. गजल समीक्षा शास्त्र मे गजेन्द्र ठाकुर केर योगदान कोन अछि?

- (A) गजलशास्त्र लेखन
- (B) नव बहर खोज
- (C) बाल गजल
- (D) सभ ऊपर

८१. बहरे मुतदारिक (بحر متداري) केर मूल रुक्न अछि:

- (A) फाइलुन (212)
- (B) फऊलुन (122)
- (C) मफाईलुन (1222)
- (D) मुतफाइलुन (11212)

८२. रदीफ मे 'लफ्जी रदीफ' आ 'मानवी रदीफ' के भेद छै? (मैथिली व्याकरण अनुसार)

- (A) शब्दगत वा अर्थगत
- (B) छन्दगत
- (C) बहरगत
- (D) लयगत

८३. गजलक ओतिहासिक विकास मे इमरउल कैस केर स्थान कोन अछि?

- (A) पहिल अरबी शाइर जे प्रेम गजल कहलथि
- (B) फारसी गजलक संस्थापक
- (C) उर्दू गजलक जनक
- (D) हिन्दी गजलक अग्रदूत

८४. मैथिली गजल लेल 'बहरे गोविन्द' केर प्रस्तावक कोन अछि?

- (A) आशीष अनचिन्हार
- (B) गजेन्द्र ठाकुर
- (C) विजयनाथ झा
- (D) पं. गोविन्द झा

८५. कोन रुक्नक मात्राक्रम 2221 अछि जे मैथिलीमे 'बहरे विदेह' मे प्रयुक्त होइत अछि?

- (A) मिफ़ालुन / मिफ़ालु
- (B) फाइलातुन
- (C) मफाइलुन
- (D) मुस्तफाइलुन

८६. गजल मे 'जरब' (zarb) केर स्थान शेर मे कतय रहैत अछि?

- (A) दोसर पौँतिक अन्तिम खण्ड
- (B) पहिल पौँतिक आरम्भ
- (C) दोसर पौँतिक आरम्भ
- (D) पहिल पौँतिक मध्य

८७. मैथिली गजलक सन्दर्भ मे 'अनचिन्हार आखर' द्वारा प्रकाशित पहिल गजल संग्रह कोन अछि (२०११)?

- (A) अनचिन्हार आखर (आशीष)
- (B) माँझ आंगनमे कतियाएल छी
- (C) घाँगि बाट
- (D) नि अंशु

८८. राजीव रंजन मिश्र केर मैथिली गजल मे कोन बहरक बहुलता देखल जाइत अछि?

- (A) सरल वार्णिक बहर आ नव बहर
- (B) अरबी बहर
- (C) केवल मात्रिक छन्द
- (D) फारसी खलिल

८९. पं. जीवन झा केर निधन ईस्वी सन् कोन अछि (पुस्तक अनुसार)?

- (A) १९१२
- (B) १९०५
- (C) १९२०
- (D) १९४७

९०. गजल लेखन कला मे 'तश्बीह' (उपमा) आ 'इस्तियारा' (रूपक) केर प्रयोग कोन विधा अछि?

- (A) अलंकार शास्त्र
- (B) बहर नियम
- (C) रदीफ विधान
- (D) काफिया विस्तार

९१. गजलक 'मुजरा' परंपरा केर सम्बन्ध कोन सभ्यता सँ अछि?

- (A) नबाबी परंपरा
- (B) वैदिक संस्कृति
- (C) लोकनाट्य
- (D) भक्ति आन्दोलन

९२. कोन गजलकार 'अंशु' उपनाम सँ मैथिली गजल लिखैत छथि?

- (A) अमित मिश्र
- (B) अभिलाष ठाकुर
- (C) अनिल कुमार झा
- (D) सुमित मिश्र

९३. मैथिली व्याकरण मे 'कर्म कारक' केर चिन्ह कोन अछि?

- (A) कँ
- (B) के
- (C) सँ
- (D) मे

९४. गजल गायन मे 'वाचन प्रक्रिया' (तहत) आ 'गायन प्रक्रिया' (तर्जुम) के भेद छै। ओना मैथिली मोशायरामे प्रायः कोन अधिक प्रचलित अछि?

- (A) दूनू स्वीकार्य अछि
- (B) केवल तहत
- (C) केवल तर्जुम
- (D) बिना ताल

उत्तरमाला — अध्याय २१ (उत्तर ओ व्याख्या / Answers & Explanations)

- १. (C) अरबी
- २. (B) पं. जीवन झा
- ३. (B) मतला
- ४. (C) मकता
- ५. (A) शेरक प्रत्येक दोसर पाँतिक अन्त मे आबए बला समान शब्द/शब्दसमूह
- ६. (A) रदीफसँ पहिने बला स्वरसाम्य युक्त तुकान्त
- ७. (C) छन्द वा मात्राक्रम
- ८. (B) बहरयुक्त मैथिली गजलक नवजागरण
- ९. (A) वर्णिक आ मात्रिक

१०. (A) दू पाँति (मिसरा)
११. (A) गैर-मुरद्दफ गजल
१२. (A) हर शेर एकै विषय पर निरन्तर रहैत अछि
१३. (B) शाइरक उपनाम (जे मकतामे आबैत अछि)
१४. (A) मफाईलुन (1222)
१५. (A) फाइलातुन 2122
१६. (A) रदीफ बाद मे अबैत अछि, काफिया ओकरा पहिने
१७. (B) तबला
१८. (A) बहरे रमल
१९. (A) सुन्दर-संयोग
२०. (A) बे-बहर गजल (आजाद गजल)
२१. (A) लघु मात्रा (ह्रस्व)
२२. (B) अनचिन्हार आखर
२३. (A) 2012
२४. (B) कविवर सीताराम झा
२५. (A) खलील इब्ने अहमद बसरी
२६. (A) २४ मात्रा प्रति पाँति
२७. (A) धाँगि बाट बनेबाक दाम अगूबार पेने छँ
२८. (C) प्रेममे अस्थिर
२९. (A) लबनी, डाबा
३०. (A) सुन्दरी, सुनरकी
३१. (B) प्रेममे प्रतिद्वन्द्वी
३२. (A) जखन मतलाक शब्द प्रत्यय हटेला बाद निरर्थक अर्थ देब
३३. (A) आशीष अनचिन्हार
३४. (A) हर पाँतिमे अक्षरक संख्या बराबर (बिना मात्रा नियम)
३५. (A) गायन शैली
३६. (A) उच्चारण आ ह्रस्व-दीर्घक स्थानीयता
३७. (A) फऊलुन (122)
३८. (C) उपर्युक्त दूनू
३९. (A) हास्य-व्यंग्य प्रधान गजल
४०. (A) गजेन्द्र ठाकुर
४१. (A) मुतफाइलुन
४२. (A) तालवृत छन्द
४३. (B) व्यंजन अलग भेलापर
४४. (A) शांतिलक्ष्मी चौधरी
४५. (A) ५ गण (ण, त, ड, ठ, ट)

४६. (A) दीर्घ (गुरु)
४७. (A) 2212 + 2122
४८. (A) 2122+2122+2122+212 (रमल मुजाइफ)
४९. (A) बहरयुक्त गजलक प्रवर्तक
५०. (A) बहर-काफियाक प्रशिक्षण, अर्थ महत्व नै
५१. (A) देल गेल मिसरा (तरह-ए-मिसरा)क अनुकरण
५२. (A) कुंदन कुमार कण
५३. (A) लघु (भारहीन)
५४. (A) चारि पाँति (२ शेर)
५५. (A) अक्षरवृत्त (वार्षिक छन्द)
५६. (A) डा. रामदेव झा
५७. (A) गजल गायिका
५८. (A) जखन कोनो शब्द स्वयम काफिया आ रदीफ दूनूक शर्त पूरा करैत अछि
५९. (A) प्राचीन मैथिलीमे 'ए' के प्रयोग, छन्दक सुगमता लेल 'य' चलल
६०. (A) नेह-निष्ठा, एकनिष्ठ
६१. (A) तकाबुल-ए-रदीफ
६२. (A) हर पाँतिमे समान अक्षर संख्या एवं ह्रस्व-दीर्घक समान क्रम
६३. (A) जाहिमे हरेक पाँतिमे एकटा रुक्न हो (दू रुक्न प्रति शेर)
६४. (A) 'बाउजी जागू ठारर भरै छी'
६५. (A) मतलाक बाद दोसर सुन्दर मतला
६६. (A) सिनाद दोष
६७. (A) १९ शेर
६८. (A) डीरेन्द्र प्रेमर्षि
६९. (A) शोक / वीर शहादत (इमाम हुसैन)
७०. (A) अमीर खुसरो
७१. (A) पंजाबी
७२. (A) फैज अहमद फैज
७३. (A) मिसरा-ए-सानी
७४. (A) २०११
७५. (A) 2122+1222+1222
७६. (A) गजल गप्प-सप्प जकाँ गद्य निकट होइत अछि, प्राकृतिक लगैत अछि
७७. (A) पहिल पाँतिक अन्तिम खण्ड
७८. (A) खुमार उतरैत नशा, सुरुर चढ़ैत नशा
७९. (A) सही अछि
८०. (D) सभ ऊपर
८१. (A) फाइलुन (212)

८२. (A) शब्दगत वा अर्थगत
८३. (A) पहिल अरबी शाइर जे प्रेम गजल कहलथि
८४. (A) आशीष अनचिन्हार
८५. (A) मिफ़ालुन / मिफ़ालु
८६. (A) दोसर पाँतिक अन्तिम खण्ड
८७. (A) अनचिन्हार आखर (आशीष)
८८. (A) सरल वार्णिक बहर आ नव बहर
८९. (A) १९१२
९०. (A) अलंकार शास्त्र
९१. (A) नबाबी परंपरा
९२. (A) अमित मिश्र
९३. (A) कँ
९४. (A) दूनू स्वीकार्य अछि

अध्याय २२ : Videha Quiz — The Grammar and History of Maithili Ghazal

१. According to the treatment of “Chapter 1: Notice and Dedication”, which statement is accurate?

- (A) The topic Chapter 1: Notice and Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) The historical account of metered ghazal in Maithili Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal
- (C) It frames the idea this way: on the literary path too, he found friends and guides such as Gajendra Thakur, Ashish Anchinhar, Chandan Jha, Rajiv Ranjan Mishra, Amit Mishra, Manu bhai, Om Prakash Jha, Mihir Jha, Gunjan Shri
- (D) It treats the matter as follows: although the play Sundar-Sanyog was published and the ghazal included in it is generally regarded as the first Maithili ghazal, the Rachanavali first contains the play Samavati-Punarjanma, and that too contains a ghazal

२. According to the treatment of “Notice”, which statement is accurate?

- (A) It presents the point that they ought to include in that list the points they wish to understand about ghazal, and only then begin reading the work
- (B) It presents the point that but this siddhāsana or vajrāsana is almost prohibited for householders, as through its practice semen rises upward and sexual desire decreases
- (C) It emphasizes that जो बिछुड़े हैं पियारे से, भटकते दरबदर फिरते, हमारा यार है हम में हमन को इंतजारी क्या?
- (D) It emphasizes that along with Urdu, the ghazal also spread on Maithili soil, and its first example is found in Kavivar Jivan Jha’s play Sundar-Sanyog in 1905

३. What does the topic “3. For whom this book is not meant” most clearly emphasize?

- (A) It explains that for example: This person is so old, so what he says must be right; That person is the authors relative, so how may the writer reject his words?
- (B) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them
- (C) It emphasizes that its name would be the Pandit Jeevan Jha Lifetime Achievement Ghazal Award. In brief, it would be called the Pandit Jeevan Jha Ghazal Award
- (D) It explains that in a ghazal without radif, both lines of the matla must contain kafiya

४. According to the treatment of “3. For whom this book is not meant”, which statement is accurate?

- (A) It frames the idea this way: if a shair makes a kafiya with a word carrying an elision mark or vikari, he ought to ensure that in every kafiya the letter before the elision mark or vikari remains the same
- (B) It is not for those who once wrote a two-page article sometime in the past and so believe that no more work ought to now be done on ghazal
- (C) It treats the matter as follows: in reality, kavitt was first only a metre; later it expanded and many divisions and subdivisions such as bhairav, called payār in Bengali, rūp-ghanākṣarī, ghanākṣarī, manharaṇ and others were formed
- (D) It presents the point that what appears light at first sight, That road ought to never be taken at once

५. In “Dedication”, which statement best matches the book’s discussion?

- (A) The topic Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) The other kafiya taken in this ghazal are ganu, aanu, tanu, and so on
- (C) It frames the idea this way: for example, if you have taken the word रति as the rhyme in the first line, then for the second line and for the rhymes in the other couplets, the letter र must be joined with the इ vowel-sign, as in नाति, जाति
- (D) It treats the matter as follows: babu Bhuvneshwar Singh Bhuvan, Ramanand Renu, Phool Chandra Jha Praveen, Vaikunth Videh, Sheetal Jha, Premchandra Pankaj, Pandit Nityanand Mishra, Shardanand Das Parimal, Taranand Jha Tarun, Ramakant Rai Rama,

६. According to the treatment of “Chapter 2: Anchinhar’s Note”, which statement is accurate?

- (A) It explains that if in the later work he had written that what he wrote in Maithili Chhand Shastra about chandrabinu was wrong and that he was now correcting it, then in the authors view confusion would not have spread and
- (B) It ought to not be that you attach the vibhakti only in ghazal in order to take a relaxation in qafiya, while in other genres you separate it
- (C) It emphasizes that let us look at a Bahre Tawil ghazal written by Amit Mishra: Let us join again the cord of affection, the authors king; not even a little tear of life ought to flow, the authors king
- (D) It presents the point that terminological choices: ghazal = ghazal; bahr = meter; qafiya = rhyme; radif = refrain; sher = couplet; sha’ir = poet

७. According to the treatment of “Anchinhar’s Note”, which statement is accurate?

- (A) Ghazal and sher-o-shairi depend on mood; so first see the mood, then try to recite
- (B) It treats the matter as follows: this topic treats so, in this part there are 168 meters in all as part of Maithili ghazal grammar and history.
- (C) It emphasizes that their principles are as follows: 1) If a form of dvikal contains a single long syllable, that is 2 , and after it comes that form of panchkal in which the first syllable is short and the next two are long , then
- (D) It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher

८. Which statement would fit the discussion in “1”?

- (A) Ghazal and sher-o-shairi depend on mood; so first see the mood, then try to recite
- (B) It explains that since, in India, the grammar of the ghazal is governed by Arabic, Persian, and Urdu conventions, the writer have removed many principles that did not agree with the grammar and nature of the Maithili language
- (C) It explains that there is also an essay titled Bhakti Ghazal, written by Ashish Anchinhar, in which one bhakti-ghazal by Kavivar Sitaram Jha ji is also included
- (D) It explains that for example, for मधु, वधु would be a correct qafiya, but महु would not be

९. In “1”, which statement best matches the book’s discussion?

- (A) It explains that the writer call this group the semi-uniform metres as in each line at least two rhythmic units have to be used compulsorily in the same fixed form
- (B) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language
- (C) The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar
- (D) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook

१०. Which option correctly reflects the point made under “1”?

- (A) It presents the point that for that reason the writer tried to show that there ought to be a separate work for Maithili ghazal, and so the title became The grammar and historical account of Maithili Ghazal
- (B) It treats the matter as follows: in August 2011, Praveen Narayan Chaudhary Pratik entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (C) It treats the matter as follows: the authors writing in Maithili began only after the writer became associated with Videha
- (D) It explains that this essay was published on 9 February 2014 in the daily Mithila Awaz from Darbhanga under the title The Contribution of Heavyweight Ghazal authors to Maithili Ghazal

११. What does the topic “2” most clearly emphasize?

- (A) It presents the point that this too has three forms: Fa'ilatun + Fa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Fa'ilatun F) In every line, Mufa'ilatun is used twice and Fa'ilatun once
- (B) It frames the idea this way: the writer also wish to say that this is not academic research; so the writer had difficulty finding the books of many ghazal authors
- (C) It treats the matter as follows: for example, if the first line of a ghazal's matla is: Your veil is now the authors life, its count is 22-22-211-22-22
- (D) It emphasizes that even more troublesome was the task of writing the historical account of Maithili ghazal

१२. According to the treatment of “2”, which statement is accurate?

- (A) It frames the idea this way: this topic treats so, this would be considered a sher with radif as part of Maithili ghazal grammar and history.
- (B) It treats the matter as follows: this topic treats so stress would remain significant for the Maithili ghazal as part of Maithili ghazal grammar and history.
- (C) The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same
- (D) It explains that in a genre where one hundred out of one hundred literary people consider themselves masters of that genre, and where some of them carry the flag of revolution in their hands, writing its historical account was like

१३. Which statement would fit the discussion in “3”?

- (A) It frames the idea this way: a Sanskrit ghazal from page 94 Now see a Sanskrit ghazal given on page 94, which Kavivar also clearly calls a ghazal: If some improper treatment is the cure for the sickness of the authors mind, If it exists,
- (B) It frames the idea this way: its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above
- (C) It presents the point that some people began writing ghazals with the expectation that as long as they wrote ghazals, Anchinhar would keep accepting even their improper demands; if he did not, they would stop writing ghazals
- (D) It treats the matter as follows: although the play Sundar-Sanyog was published and the ghazal included in it is generally regarded as the first Maithili ghazal, the Rachanavali first contains the play Samavati-Punarjanma, and that too contains a ghazal

१४. In “3”, which statement best matches the book's discussion?

- (A) It emphasizes that and in many people's minds the thought arose that surely Anchinhar's food and livelihood depended on ghazal; if they did not write ghazals, Anchinhar would die of hunger
- (B) It is especially significant to remember that exactly the same thing was repeated in the so-called ghazal collection Bahurupiya Pradesh Me, written by Arvind Thakur and published in 2011
- (C) It explains that before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji
- (D) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji

१५. Which option correctly reflects the point made under “3”?

- (A) It explains that musanna or musna, one: a ghazal in which each line of every sher has one rukn, that is, one sher has two rukns, is called a musanna sher
- (B) It explains that but here it is very needed to keep in mind that Maithili also has children's ghazal, and in children's ghazal there may be some shers that have no sense
- (C) It presents the point that since Maithili is the only language in the world that imitates Hindi, if Hindi authors called day night, Maithili authors too would call day night, as Maithili authors are, in a purely mental sense, slaves of Hindi
- (D) It treats the matter as follows: this topic treats in Maithili ghazal, the writer did not find a ready-made path as part of Maithili ghazal grammar and history.

१६. What does the topic “4” most clearly emphasize?

- (A) It frames the idea this way: the writer do not wish to reduce the importance of this present research by comparing it with university research on Maithili language and literature
- (B) It frames the idea this way: ira Mallik, Manohar Kumar Jha, and Praveen Narayan Chaudhary ji entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (C) It treats the matter as follows: but when that same Prakrit became refined, it too was opposed like Sanskrit and Apabhramsha arose; when Apabhramsha too became refined, languages such as Maithili, Bengali, Assamese, Odia and Awadhi were born
- (D) Ghazal: A collection of several shers furnished with a matla is called a ghazal

१७. According to the treatment of “5”, which statement is accurate?

- (A) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili’s free ghazal
- (B) It frames the idea this way: in the authors understanding this happens as, for grammar and historical account, the facts are often the same
- (C) It emphasizes that original poem in Devanagari ने लड़लहुँ फौजदारी जौं त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐंठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जौंक बनि कय
- (D) It presents the point that on hearing them, विरह and अतः sound almost the same; but as the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya

१८. Which statement would fit the discussion in “6”?

- (A) It ought to also be noted here that Maithili lacks Dalit vocabulary and orthography, and the writer hope that ghazal authors would make full use of that vocabulary
- (B) It explains that now look at the matla of this ghazal: the writer am broken, so the writer speak ghazal / the writer am hungry, so the writer speak ghazal
- (C) It explains that on Videha the writer came into contact with respected Gajendra bhai and younger brother Ashish bhai; the writer always feel that he is the authors lost younger brother, who suddenly appeared
- (D) It emphasizes that this bahar signifies that the number of syllables in the first line of the matla must be the same in every line of every other couplet of that ghazal

१९. In “6”, which statement best matches the book’s discussion?

- (A) It presents the point that some difference in language would be found in the final part, as most of the facts there come from Facebook and from different people who are lovers of Maithili and who write in Maithili from time to time
- (B) It frames the idea this way: so, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process
- (C) It frames the idea this way: so, if someone takes the inflected words फूलक and हाथक as qafiya in the matla, that would be correct, and the remaining couplets would use the अक qafiya
- (D) It treats the matter as follows: according to the prefaces, the anthology is a collection of progressive ghazals, and it is obvious that the participating ghazal authors too must have been progressive

२०. Which option correctly reflects the point made under “6”?

- (A) It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu
- (B) It is also not wrong to say that the principle of the fifth letter for conjunct words is correct; yet as of habit-based faults, both spellings, such as arambh and aarambh, would be found in the work - that is,
- (C) It emphasizes that this topic treats it is true that Faiz did not write many ghazals as part of Maithili ghazal grammar and history.
- (D) It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Mafa'ilun Mafa'ilun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Mafa'ilun + Mufa'ilatun Now, for every later class, three meters would continue to be made in

२१. What does the topic “6” most clearly emphasize?

- (A) It explains that like the radif, it must appear compulsorily before the radif in the second line of every sher of the ghazal, except in the matla couplet
- (B) The answer to that question led to the conclusion that grammar ought to be made by taking the majority sound-pattern of the language as the basis
- (C) It presents the point that this too has three forms: Fa'ilatun + Fa'ilatun + Mustaf'ilun Mustaf'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mustaf'ilun + Fa'ilatun D) In every line, Mustaf'ilun is used twice and Fa'ilatun once
- (D) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal

२२. According to the treatment of “6”, which statement is accurate?

- (A) It explains that as the ghazals of ancient ghazal authors are in edited books, and as they have already been discussed above, here the writer am giving the details of the later books
- (B) It would not be wrong to say that the background of all the work of Anchinhar Akhar shown above was, and still is, Videha
- (C) It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu
- (D) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that

२३. Which statement would fit the discussion in “7”?

- (A) It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studious must have talent
- (B) It treats the matter as follows: many Maithili ghazal-composers were undisciplined from the point of view of metre
- (C) It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr
- (D) It presents the point that but here one must remember that ghazal always depends upon pronunciation; and when you and the writer are hearing in daily practice that the first pronunciation-style of ३ is widely used, then the sophistry of

२४. In “8”, which statement best matches the book’s discussion?

- (A) The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It explains that in July 2012, at the U.G.C.-sponsored national seminar on Maoist Naxal Menace: Its Solution, held at Rajendra Mishra College, Saharsa, Shantilakshmi presented a lecture titled Maoist Naxalism
- (C) It explains that the writer believe that ghazal forefathers such as Pandit Jeevan Jha, poet Sitaram Jha, Anand Jha Nyayacharya, and Madhup Ji would be satisfied by it
- (D) Ghazal ought to not be in matra-based metre or in simple varnic metre

२५. Which option correctly reflects the point made under “9”?

- (A) It treats the matter as follows: ashish Anchinhar had ten posts: six ghazals, one apne ena apne munh post, one hazal, one child-ghazal, and one bhakti ghazal
- (B) It treats the matter as follows: when the writer discuss children’s ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the
- (C) It presents the point that so the concessions the writer am writing here are taken not only from Vedic, classical, Prakrit and Apabhramsha traditions, but also from Arabic-Persian-Urdu
- (D) It presents the point that but the authors writing this does not mean that anyone may spread confusion by calling a composition without bahr and qafiya a ghazal

२६. What does the topic “9” most clearly emphasize?

- (A) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji
- (B) It presents the point that so modern Maithili grammarians, in their grammars, have accepted or advocated the treatment of e, ai, o and au in the same way as in Apabhramsha
- (C) It frames the idea this way: broadly speaking, understand that the writer brought these principles of the ghazal into Maithili mainly in order to improve the authors own ghazals
- (D) It explains that regarding the maqta, one ought to keep in mind that in all his ghazals the poet ought to use either his own name or his pen name - one of the two

२७. Which statement would fit the discussion in “10”?

- (A) It explains that in one sense, so, it may also be said that Maithili ghazal authors are neither properly acquainted with the Hindi ghazal nor with Maithili grammar
- (B) It frames the idea this way: ira Mallik, Manohar Kumar Jha, and Praveen Narayan Chaudhary ji entered through Anchinhari Akhar as new signatures of Maithili ghazal
- (C) It explains that after seeing so much detail, it becomes clear that most of Jivan Jha’s ghazals possess metre, but Yaduvar’s ghazals have neither metre nor anything else of the kind
- (D) It explains that if the writer interprets this, the conclusion is that the criticism, review, or historical account of the ghazal may be written only by a person who is himself a ghazal writer

२८. In “10”, which statement best matches the book’s discussion?

- (A) The topic Khand 22 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It treats the matter as follows: although this principle belongs to Arabic, it is very significant for Maithili ghazal as in Maithili the case-marker attaches itself to the word
- (C) It explains that all kinds of criticism are welcome, but a critic’s criticism would be strong only when he knows Urdu grammar along with Maithili grammar
- (D) It frames the idea this way: this has three forms: Fa'ilatun + Fa'ilatun + Mafa'ilun, that is: long-short-long-long + long-short-long-long + short-long-long-long Mafa'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mafa'ilun + Fa'ilatun B) In

२९. Which option correctly reflects the point made under “10”?

- (A) It presents the point that in Hindi, when a critic argues for moving away from the classical form of the ghazal, ninety percent of the time the issue concerns the Hindi pronunciation of Urdu-Persian words
- (B) It treats the matter as follows: one more point: if both lines of a matla have kafiya with anusvara, then for the kafiya of the later sher one may also take a word containing the fifth letter
- (C) It treats the matter as follows: according to the principle above, if मस्त is the kafiya in the first line of the matla, then afterwards चुस्त, सुस्त, and similar kafiya cannot come in other shers
- (D) It presents the point that today’s editors, in their own effort to fit metre, often go on spoiling even correct metre, especially akṣaravṛtta. In other words, the editorial ignorance the writer is experiencing in relation to ghazal was

३०. What does the topic “10” most clearly emphasize?

- (A) The famous Urdu poet Khumar Barabankvi was repeatedly told that his name was negative in comparison with his poetry, as his couplets contained surur, but he had kept his name Khumar
- (B) The topic part 5 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It is seen that some critics bring in facts infected by Hindi and on that basis say that the principles of the ghazal ought to not be like this but like that
- (D) It treats the matter as follows: so, in the authors view, in Maithili the muzaif meter ought to be allowed at every position

३१. According to the treatment of “10”, which statement is accurate?

- (A) It presents the point that as of lack of time, the writer am not giving all the expanded forms
- (B) It presents the point that this is as there is no question of ease or difficulty in writing either of the two
- (C) It frames the idea this way: its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above
- (D) It presents the point that for example, the word shahar is pronounced in Urdu as shahr, that is, 21; whereas in Hindi its pronunciation follows the written form, that is, 12

३२. Which statement would fit the discussion in “11”?

- (A) It frames the idea this way: now see a few examples: 1) Sanskrit name: समानिका; matra-sequence: 212+12+12 Its Arabic name: बहरे रमल मुरब्बा मकफूफ महजूफ 2) Sanskrit name: बिदुन्माला
- (B) It treats the matter as follows: gajendra Thakur ji had one post containing the essay The Popularity of Ghazal in the Story-Symposium. Ashish Anchinhari had sixteen posts
- (C) It presents the point that इज्म - बुद्ध, सोशल - बुद्धिज्म, सोशलज्म इस्ट - बुद्ध, सोशल - बुद्धिस्ट, सोशलिस्ट
- (D) It explains that but if such a process must be named, then understand that the late Parmanand Lal of the authors village - who was headmaster of Ektara High School and also the authors formal academic teacher - Santosh Kumar

३३. In “12”, which statement best matches the book’s discussion?

- (A) It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studious must have talent
- (B) It emphasizes that in the authors view, this is precisely where Maithili ghazal becomes completely different from Urdu ghazal
- (C) It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu
- (D) The new form in which ghazal exists today owes an significant contribution to the internet

३४. Which option correctly reflects the point made under “13”?

- (A) It treats the matter as follows: one large myth attached to Maithili’s Muslim poets is this: Hindu ghazal authors assume that, as these are Muslim poets, they must necessarily have knowledge of bahar
- (B) The first is the Jeevan era, sense from 1905 to 2007, named after Pandit Jeevan Jha Ji, the first modern Maithili ghazal writer
- (C) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained
- (D) It treats the matter as follows: although the play Sundar-Sanyog was published and the ghazal included in it is generally regarded as the first Maithili ghazal, the Rachanavali first contains the play Samavati-Punarjanma, and that too contains a ghazal

३५. What does the topic “14” most clearly emphasize?

- (A) It explains that so, fulfilling the duty of a responsible writer, the writer make it clear that Anchinhari Akhar is not the first meter-based ghazal collection in Maithili
- (B) It emphasizes that these so-called ghazal authors did have talent, as without talent no one even comes toward literature; later, of course, study becomes needed
- (C) It emphasizes that certainly the kavitt class of metres must have come from Brajbhasha
- (D) It treats the matter as follows: finally, the most significant point: whichever bahar you may write a ghazal in, the principles of radif and qafia remain the same for all

३६. According to the treatment of “14”, which statement is accurate?

- (A) The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji
- (B) It emphasizes that sections 1 to 24 deal with the grammar of the ghazal, and the twenty-fifth part deals with historical account
- (C) It frames the idea this way: this topic treats in this part a total of seven bahrs are placed as part of Maithili ghazal grammar and history.
- (D) It emphasizes that if something that ought to have been said first is said later, that is, in the second line of the couplet, it is a defect of the couplet

३७. Which statement would fit the discussion in “14”?

- (A) It frames the idea this way: for example, in the phrase hamar prem chhi ahan, the conjunct pre occurs in prem; the final r of the preceding word hamar becomes long
- (B) It presents the point that for this class of meters, it is best to give only the three required rukns in a line, as if they are doubled, each line would have six rukns, and if they keep increasing in this way the result would be unsuitable
- (C) It certainly sounded good, but as more and more work on ghazal was done, it became clear that meter-based ghazal collections already existed in Maithili, although some illogical Maithili ghazal authors and
- (D) It presents the point that a specimen of what Harimohan Jha ji thought about ghazal is given in the first part of his poem Kahū Kī Au Bābū: Original in Devanagari बसाते तेहन छै जे गोष्ठी मे कवियो गजल दादरा आ कव्वाली गबैये किछु दिन मे

३८. In “15”, which statement best matches the book’s discussion?

- (A) It emphasizes that if in a matla the kafiya words are तीमन and नीमन, then one must be a little careful
- (B) It explains that published work: Monak Dehari Par, first work, a ghazal collection, 2020
- (C) It frames the idea this way: in his opinion, the name of the ghazal ought to be changed in Maithili as it is an Urdu word and it would corrupt Maithili
- (D) It explains that in April 2011, Vikas Jha Ranjan and Roshan entered through Anchinhar Akhar as new signatures of Maithili ghazal

३९. Which option correctly reflects the point made under “15”?

- (A) It explains that for other qafiyas, remember that the incoming qafiya must also end in the vibhakti क; but immediately before that vibhakti क, there must be an a-karant letter and there must be vowel harmony
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It presents the point that that is: 122 + 1222 + 1222 122 + 1222 + 1222 This metrical sequence would be a muzaif meter in Maithili
- (D) It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why

४०. What does the topic “16” most clearly emphasize?

- (A) It explains that understand that smoke without breath did not rise for anyone; One ought to not easily abandon wisdom and knowledge
- (B) The first introduction is by Saras ji, and he begins it in this way: In the field of criticism and literary historical account, only that person ought to move the pen who feels the minutest pulse of that literary form... In
- (C) It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22
- (D) The second is mu‘arrā: only the metre must be equal; qafiya may be absent

४१. According to the treatment of “17”, which statement is accurate?

- (A) It frames the idea this way: of course, the breaking of the authors pride is not as significant as the fact that, with the arrival of a better work, Maithili ghazal would move two steps further
- (B) It treats the matter as follows: in Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish signifies blessing
- (C) It presents the point that as of bahr and prose-like style, ghazal singing, like ghazal writing, demands labour
- (D) It frames the idea this way: its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above

४२. Which statement would fit the discussion in “18”?

- (A) It is not for those who once wrote a two-page article sometime in the past and so believe that no more work ought to now be done on ghazal
- (B) It explains that also, when sending a ghazal or any other form of sher-o-shairi to a magazine, request the editor that if the ghazal does not suit the magazine’s spelling system, it ought to not be printed
- (C) It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha’iri
- (D) It emphasizes that ठोस धरती की सतह पर लौट भी आओ मुलम्मे के सिवा क्या है फ़लक़ के चाँदतारों में रहे मुफ़लिस गुज़रते बेयक़ीनी के तज़रबे से बदल देंगे ये इन महलों की रंगीनी मज़ारों में कहीं पर भुखमरी की धूप तीखी हो गई शायद जो है

४३. In “19”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: so he himself composed ghazal-like writing under the name geetal. Here it ought to be remembered that Maya Babu gave the Maithili ghazal the name geetal, which was unacceptable
- (B) It emphasizes that some singers sing poems and then declare those poems or songs to be ghazals
- (C) It explains that the writer have already published a complete article opposing the view that this ghazal ought to be taken as a song
- (D) It frames the idea this way: so in the Yajurveda the Supreme Being is called kavi: Kavir manīṣī paribhūḥ svayambhūḥ yāthātathyato, arthat vyadadhāt śāśvatībhyaḥ samābhyaḥ

४४. Which option correctly reflects the point made under “20”?

- (A) It explains that the authors quarrel with singer-composers is precisely that they sing other compositions in the name of ghazal, as they do not understand what a ghazal is
- (B) It treats the matter as follows: the writer hope this would make it still clearer how a ghazal is placed in a bahr
- (C) The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active
- (D) The defect of bahr is only one: if all couplets of a ghazal are not in the same bahr, that is a defect of bahr

४५. What does the topic “21” most clearly emphasize?

- (A) It presents the point that in twenty-nine posts by Ashish Anchinhar there were sixteen ghazals, eight rubai, one qita, two parts of an essay named A Short Introduction to Maithili Ghazal, one essay named The Need for Metre
- (B) It explains that for other qafiyas, remember that the incoming qafiya must also end in the vibhakti क; but immediately before that vibhakti क, there must be an a-karant letter and there must be vowel harmony
- (C) It treats the matter as follows: its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktaḥ: Though it remained beside the stream, the authors life stayed thirsty
- (D) It frames the idea this way: some people, some authors, and some literary figures believe that if knowledge is made mysterious, if a little knowledge is distributed over ten or twenty years, the respect and prestige of that writer or

४६. According to the treatment of “22”, which statement is accurate?

- (A) It treats the matter as follows: now, if a poet takes a base word that is a-karant and has a vibhakti attached to it, and makes it the qafiya, he must keep in mind that in every later qafiya the same vibhakti must occur with another base word
- (B) It emphasizes that this topic treats so the writer regard their so-called ghazals as verse as part of Maithili ghazal grammar and history.
- (C) It explains that before preparing the work, and while preparing it, the writer studied the following books, journals, and periodicals, which served as reference works for me
- (D) It treats the matter as follows: readers may take help from original Arabic-Persian-Urdu books on aruz

४७. In “Maithili”, which statement best matches the book’s discussion?

- (A) It presents the point that thousands of Arabic-Persian words are current in Maithili in their original form, without softening, as those words have pauses or must have had them
- (B) It emphasizes that t) More significant than all the names given above are the authors parents, family members, villagers, fields and paths, friends and well-wishers, and all the authors teachers from first class until now
- (C) It ought to be remembered, however, that earlier ghazal was not meant for singing; it circulated like other literary forms
- (D) The topic part 14 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

४८. Which option correctly reflects the point made under “Maithili”?

- (A) The other kafiya taken in this ghazal are o, khaso, paro, and so on
- (B) It treats the matter as follows: a) Mithila Bhasha Vidyotan, by the great grammarian Pandit Deenbandhu Jha; editor and publisher Govind Jha; second edition, 1993
- (C) It treats the matter as follows: at the beginning of the essay his feeling is that a person who does not write ghazals is unqualified to review or write historical account of the ghazal
- (D) It explains that this essay was published on 9 February 2014 in the daily Mithila Awaz from Darbhanga under the title The Contribution of Heavyweight Ghazal authors to Maithili Ghazal

४९. What does the topic “Maithili” most clearly emphasize?

- (A) It explains that before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji
- (B) It frames the idea this way: so, in Maithili the qaafiya has to be determined carefully, and its detailed explanation would be found in the part on qaafiya
- (C) It frames the idea this way: b) Maithili Chhand Shastra, by Pandit Govind Jha; Mithila Pustak Kendra, Darbhanga; second edition, 1987
- (D) It presents the point that if you make धनगर and मनगर qafiya with each other, there would be no ita defect, as if the suffix गर is removed from these two new words, धन and मन remain respectively, and they also rhyme with each other

५०. What does the topic “English” most clearly emphasize?

- (A) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji
- (B) It presents the point that न पल बिछुड़े पिया हमसे न हम बिछड़े पियारे से, उन्हीं से नेह लागी है, हमन को बेकरारी क्या?
- (C) The language of ghazal ought to be indirect and suggestive, while the language of criticism ought to be plain
- (D) It frames the idea this way: poetries in Contact: Arabic, Persian & Urdu, by Ashwini Deo and Paulki Parsky

५१. Which option correctly reflects the point made under “Hindi-Urdu”?

- (A) It emphasizes that its structure is as follows: 122 + 122 + 122 + 122 + 122 122 + 122 + 122 + 122 + 122 Here the writer have given only the example of four sounds in each line
- (B) It frames the idea this way: this topic treats उठा रहल घोष तिमिर - a ghazal collection without bahr as part of Maithili ghazal grammar and history.
- (C) It explains that sharma Maharshi; Jawahar Publishers and Distributors, Delhi; first edition, 2009
- (D) It presents the point that ashish Anchinhari had thirteen posts: one critical essay, three posts related to honours, two introductions to ghazal authors, one apne ena apne munh post, and six ghazals

५२. What does the topic “Hindi-Urdu” most clearly emphasize?

- (A) It presents the point that a recent Maithili daily published from Darbhanga, Mithila Aawaz, is wrong according to this principle; the correct name would be Mithila Awaz
- (B) It presents the point that this topic treats the radif and kafiya must remain as in the old ghazal as part of Maithili ghazal grammar and history.
- (C) It presents the point that here the point to understand is this: if the matla had छन and धुन, the kafiya would become wrong, as the vowel-mark after the root letter न must also match compulsorily
- (D) Ghazal Ki Babat, by Venus Kesari; Anjuman Prakashan, Allahabad; October 2015 edition

५३. In “23”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position
- (B) It explains that before the radif, the kafiya is हरस्त, which has स्त from the end, and along with it also has the vowel correspondence of अ, which is correct according to the principle
- (C) It explains that so, regarding qafiya, the authors view is this: if a word contains the reph but has no vowel-mark at the end, then the same vowel and pronunciation ought to be used
- (D) It presents the point that in the same sequence stands the authors work The grammar and historical account of Maithili Ghazal, which was made public through the internet in 2013

५४. Which option correctly reflects the point made under “23”?

- (A) It presents the point that much cannot be said about the subject or emotion of ghazal as it depends on the shair which subject he writes on and when
- (B) It explains that in Maithili, a single literary historical account has generally been written for every literary genre; that is, the historical account of every genre in a single work
- (C) The topic Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It explains that after seeing so much detail, it becomes clear that most of Jivan Jha’s ghazals possess metre, but Yaduvar’s ghazals have neither metre nor anything else of the kind

५५. What does the topic “24” most clearly emphasize?

- (A) It explains that for example, if the original page link is the linked reference and it does not open, write it as the linked reference and the page would open
- (B) It emphasizes that but in course of time, considering practical difficulty, eighty-four thousand āsanās were considered significant; later eighty-four hundred
- (C) It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu
- (D) It presents the point that in the Indian context, this signifies only Urdu: Arabic to Persian, Persian to Urdu, and Urdu to Maithili

५६. According to the treatment of “25”, which statement is accurate?

- (A) The second is mu‘arrā: only the metre must be equal; qafiya may be absent
- (B) It treats the matter as follows: originally the Indian form mujra comes from the Arabic expression salaam majra. In Arabic it signifies to present respectful greeting while praising
- (C) It emphasizes that readers ought to read the reference books given here, as some older ghazal authors are thinking that Ashish Anchinhar is making up these principles from his own mind
- (D) It treats the matter as follows: in this couplet the writer have used the authors pen name, Anchinhar, and this couplet is the final couplet of the ghazal; so this couplet is a maqta

५७. Which statement would fit the discussion in “25”?

- (A) It treats the matter as follows: here it is needed to make clear that Arabic bahar is equal to Sanskrit varnic metre
- (B) It explains that on page 46 of Maithili Parishilan, Pandit Govind Jha treats the use of य in place of ए as a phonemic cluster, but this argument does not seem logical to me, as in prose as well as in pronunciation, कएल
- (C) It presents the point that but let me say that the work is not only a grammar; it is also a historical account, and historical account contains both good and bad facts
- (D) It frames the idea this way: this topic treats publisher: Maithili Prerna Parishad, Shripur, Sakri, Darbhanga as part of Maithili ghazal grammar and history.

५८. In “25”, which statement best matches the book’s discussion?

- (A) It emphasizes that all the proceedings connected with that episode may be seen at this link: [VIDEHA 198](#), the 198th issue of the Videha e-journal, the linked reference the authors request is that, at the very least, when they
- (B) The very same ghazal, in Taranand Viyogi’s article Maithili Ghazal: The Direction of Evaluation, included in the collection Lokved and Lal Kila edited by Siyaram Jha Saras, appears as follows
- (C) It treats the matter as follows: now look at the second sher of this ghazal: इ दुनिया मेहनतिक गुलाम छै सदिखन बहै घाम तखन सुतल भाग निखरै छै A literal rendering would be: This world is always a servant of labour
- (D) It explains that this topic treats am the writer now afraid, but from the blow of her glance as part of Maithili ghazal grammar and history.

५९. Which option correctly reflects the point made under “25”?

- (A) The second is mu‘arrā: only the metre must be equal; qafiya may be absent
- (B) It treats the matter as follows: the writer am giving the full ghazal: भूख के एहसास को शेरोसुखन तक ले चलो या अदब को मुफलिसों की अंजुमन तक ले चलो जो ग़ज़ल माशूक के जल्वों से वाकिफ़ हो गयी उसको अब बेवा के माथे की शिकन तक ले चलो मुझको
- (C) It treats the matter as follows: in the grammar part of the work, the ghazals given to demonstrate bahr are fully meter-based ghazals
- (D) It treats the matter as follows: however, many translators had already translated Arabic-Persian ghazals into English before that

६०. In “Chapter 3: Section 1”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: the writer begin this age with Jivan Jha, who is regarded as the father of modern Maithili ghazal, though he was able to write only a small number of ghazals
- (B) It frames the idea this way: this topic treats so let us look at some Arabic-Persian-Urdu vocabulary as part of Maithili ghazal grammar and history.
- (C) It explains that in July 2012, at the U.G.C.-sponsored national seminar on Maoist Naxal Menace: Its Solution, held at Rajendra Mishra College, Saharsa, Shantilakshmi presented a lecture titled Maoist Naxalism
- (D) The topic Chapter 3: part 1 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

६१. In “SECTION 1”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: wherever the pure form of a letter may become a kafiya, its description is being given along with the example of that matra
- (B) It frames the idea this way: seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled Ek Rati, one Hindi play, and the ghazal collection mentioned above have been published by him
- (C) It frames the idea this way: now the writer shall discuss some Arabic-Persian-Urdu symbols and vocabulary that have spread in Maithili in a confusing way, especially with regard to sense; after that, the writer shall turn to the ghazal itself
- (D) It frames the idea this way: b) Maithili Chhand Shastra, by Pandit Govind Jha; Mithila Pustak Kendra, Darbhanga; second edition, 1987

६२. Which option correctly reflects the point made under “SECTION 1”?

- (A) It frames the idea this way: so many Maithils, taking ghazal and nazm to be the same, begin arguing that ghazal has no principles
- (B) It presents the point that खलक सब नाम अपने को, बहुत कर सिर पटकता है, हमन गुरनाम साँचा है, हमन दुनिया से यारी क्या?
- (C) It presents the point that in March, Sunil Kumar Jha came into Maithili ghazal through Anchinhar Akhar
- (D) It frames the idea this way: traditional intoxicants such as bhang would not bring life into a ghazal, as bhang is ground and drunk by oneself, whereas toddy comes through another hand, just as in Arabic wine comes through the hand of the saqi

६३. What does the topic “SECTION 1” most clearly emphasize?

- (A) It explains that kasajoo’s work here: the linked reference mainpage.net: The Leading Main Page Site on the Net
www.mainpage.net 2 hours ago · Like Ashish Anchinhar
- (B) It treats the matter as follows: one large myth attached to Maithili’s Muslim poets is this: Hindu ghazal authors assume that, as these are Muslim poets, they must necessarily have knowledge of bahr
- (C) It treats the matter as follows: today readers are sitting down to discuss the ghazal, the popular poetic form of Arabic-Persian-Urdu poetry
- (D) It emphasizes that regarding which bahar ought to be used in Maithili ghazal, see the view of Shri Gajendra Thakur

६४. According to the treatment of “SECTION 1”, which statement is accurate?

- (A) It ought to be remembered, however, that earlier ghazal was not meant for singing; it circulated like other literary forms
- (B) It explains that scansion: चरागों को / उछाला जा / रहा है 1222 / 1222 / 122 हवा पर रौ / ब डाला जा / रहा है 1222 / 1222 / 122 न हार अपनी / न अपनी जी / त होगी 1222 / 1222 / 122 मगर सिक्का / उछाला जा / रहा है 1222 / 1222 / 122
- (C) It treats the matter as follows: gajendra Thakur ji had one post containing the essay The Popularity of Ghazal in the Story-Symposium. Ashish Anchinhar had sixteen posts
- (D) It treats the matter as follows: first, in Maithili the letters ga and ja are not written with a nuqta; so, in Maithili the spelling ghazal with dotted letters is wrong, and gajal is correct

६५. Which statement would fit the discussion in “SECTION 1”?

- (A) It explains that its sense is: so-and-so did not keep a steady loving feeling toward me. For this, the Maithili words harjaipan, harjaipan, and kapatpan would be good, though other words ought to also be brought into use for it
- (B) It treats the matter as follows: now let us learn how these eight Arabic rukn may be converted into Maithili
- (C) It treats the matter as follows: in November 2011, Vineet Utpal, Bhavana Navin, Bhashkar Jha, Ravi Mishra Bharadwaj, Jagdanand Jha Manu, and Ajay Thakur Mohan entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (D) The topic Khand 25: The Tradition and historical account of Maithili Ghazal - Part 8 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

६६. In “SECTION 1”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: ashish Anchinhar had ten posts: six ghazals, one apne ena apne munh post, one hazal, one child-ghazal, and one bhakti ghazal
- (B) It emphasizes that in Urdu, both khumar and surur are used for intoxication, but khumar usually signifies an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas surur signifies a rising intoxication
- (C) It presents the point that one couplet of his ghazal is: If in love there must be boundless passion, let it be like this; if there is a river, let it be like this; if a desert, let it be like this
- (D) It treats the matter as follows: however, many translators had already translated Arabic-Persian ghazals into English before that

६७. Which option correctly reflects the point made under “SECTION 1”?

- (A) The famous Urdu poet Khumar Barabankvi was repeatedly told that his name was negative in comparison with his poetry, as his couplets contained surur, but he had kept his name Khumar
- (B) It explains that at this point let us pause and look at children’s ghazals and devotional ghazals in Maithili
- (C) It explains that now you may understand that from the combination of hrasva and dirgha a juz is formed; from juz comes ajza; from ajza comes rukn
- (D) It explains that also, when sending a ghazal or any other form of sher-o-shairi to a magazine, request the editor that if the ghazal does not suit the magazine’s spelling system, it ought to not be printed

६८. What does the topic “SECTION 1” most clearly emphasize?

- (A) It explains that so the authors clear view is that until Maithili has its own established metrical sequences, this principle applies only to Arabic meters with current sequences such as 122+122+122 or 2122+2122+2122 and so on
- (B) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre
- (C) It frames the idea this way: moreover, if any of the above-mentioned defects is present in a couplet, that becomes a defect of the ghazal, as ultimately a ghazal is a collection of some couplets
- (D) It presents the point that here it must be remembered that when people call and understand the sacred somarasa described in the Veda as wine, then what mistake is there if those people understand the wine used in ghazal as wine?

६९. According to the treatment of “SECTION 1”, which statement is accurate?

- (A) It frames the idea this way: those who entered Maithili ghazal through Anchinhar Akhar in November were Vineet Utpal, Mrs
- (B) It frames the idea this way: this topic treats in any case, in Arabic-Persian-Urdu, the saqi has great respect as part of Maithili ghazal grammar and history.
- (C) It cannot be that he accepts stress in one ghazal merely to complete the measure and rejects it in another
- (D) It explains that like the radif, it must appear compulsorily before the radif in the second line of every sher of the ghazal, except in the matla couplet

७०. Which statement would fit the discussion in “SECTION 1”?

- (A) It presents the point that his other published works include Āñjur Bhari Siṅgarhār , Gīt Rashmi , Nai Bhetaut Khālistān , Ākhar Ākhar Gīt , Channāk Pahār , Ugait Sūryak Dhammak , and the ghazal collections named above
- (B) It emphasizes that there was a desire to give detailed introductions of some ghazal authors, but despite repeated requests, even while being available online, they could not send their introductions
- (C) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post
- (D) It frames the idea this way: although harjai too is actually Persian-Urdu, it has been used in Maithili since ancient times

७१. In “SECTION 1”, which statement best matches the book’s discussion?

- (A) It explains that look at this couplet by Hari Chand Akhtar, an early modern Urdu ghazal poet: Now readers too have some work to do with friends, the authors friends; that is, the time has come for our friends to prove unfaithful
- (B) It treats the matter as follows: in Maithili, under the influence of Awadhi, Brajbhasha and other traditions, there was much treatment of rasa, rīti, alaṅkāra and so on
- (C) The other kafiya of this ghazal are etai, jetai, bantai, chaltai, and so on
- (D) It explains that similarly, the Shivastakam is also in this same bahr: Lord of life, all-pervading, Lord of the universe, Lord of Jagannath, sharing eternal bliss

७२. Which option correctly reflects the point made under “SECTION 1”?

- (A) It explains that the writer have given Rupa Goswami’s example here as before becoming a saint, Goswami was a minister of King Husain Shah of Bengal and was also a great scholar of Persian
- (B) It frames the idea this way: of course, the breaking of the authors pride is not as significant as the fact that, with the arrival of a better work, Maithili ghazal would move two steps further
- (C) It frames the idea this way: but here the writer have one question for Saras ji: if, for whatever reason, Maya ji could not do that work, or if Mayanand ji had said that ghazal cannot be written in Maithili, then what did Saras ji himself
- (D) It presents the point that here the authors opinion is that if a foreign word cannot be Maithilized, the pluta principle may also be taken optionally in it

७३. What does the topic “SECTION 1” most clearly emphasize?

- (A) It explains that this topic treats besides this, there are many symbols in Arabic-Persian-Urdu as part of Maithili ghazal grammar and history.
- (B) It emphasizes that in April, Vikas Jha Ranjan and Roshan ji entered Maithili ghazal through Anchinhar Akhar
- (C) It explains that but for the singer, varnic metre is the lightest, matra-based is more difficult, simple varnic is still more difficult, and free ghazal is the most difficult
- (D) It presents the point that in addition to the representative ghazal authors given above, there are many other poets who wrote occasional free ghazals and achieved mastery in other genres

७४. According to the treatment of “SECTION 1”, which statement is accurate?

- (A) It treats the matter as follows: in such a situation, keep in mind that exactly the same letter with उ and the chandrabindu must occur in the qafiya
- (B) It explains that 6 hours ago via Mobile · Unlike · 1 Ashish Anchinhar: And the authors effort has been that the stars among the stars ought to also appear in this photograph; they have appeared
- (C) It explains that accordingly, dvikal is written in two forms: 1) घर = 11 2) ओ = 2 Trikal is written in three forms: 1) भिजा = 12 2) अपन = 111 3) आब = 21 Chatushkal is written in five forms
- (D) It explains that this topic treats but before discussing the ghazal, two things must be understood as part of Maithili ghazal grammar and history.

७५. Which statement would fit the discussion in “SECTION 1”?

- (A) It frames the idea this way: this topic treats so let us look at some Arabic-Persian-Urdu vocabulary as part of Maithili ghazal grammar and history.
- (B) Kafiya: Kafiya signifies a rhyme having vowel-similarity, whether that similarity is of the vowel of a letter or of a quantity
- (C) The matra-sequence of the matla of this ghazal is 1222-1222-1222-1222, and it is followed in the second couplet and all other couplets
- (D) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

७६. In “SECTION 1”, which statement best matches the book’s discussion?

- (A) It presents the point that this signifies that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different
- (B) It explains that in Maithili, the word toddy ought to be used along with the word wine; if only toddy is used, that is even better
- (C) The topic part 13 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It frames the idea this way: of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great

७७. Which option correctly reflects the point made under “SECTION 1”?

- (A) Kafiya: Kafiya signifies a rhyme having vowel-similarity, whether that similarity is of the vowel of a letter or of a quantity
- (B) It is also needed to know that Maithils search for Radha and Krishna in Vidyapati’s expressions such as kuch-payodhar and so on
- (C) It treats the matter as follows: first let us look at the historical account of metered ghazals in Maithili
- (D) It is said that this bahr was created by combining Arabic bahr and a Sanskrit current meter

७८. What does the topic “SECTION 1” most clearly emphasize?

- (A) It frames the idea this way: second, for a ghazal the basic elements are a correct rhyme, a uniform metre, and a forceful manner of expression
- (B) It emphasizes that in this anthology all the ancient ghazal authors have been given a place, and through this the complete image of the Maithili ghazal comes before the reader
- (C) Matla - The first couplet of a ghazal, the one in whose both lines the qafia and the radif occur, is called the matla. A ghazal by Omprakash ji is being given as an example
- (D) It frames the idea this way: seeing the predominance of chhi kiya in the other couplets, the writer have also taken the matla as chhi kiya. Personally, readers do not agree with the message of the third couplet of this ghazal, as

७९. According to the treatment of “SECTION 1”, which statement is accurate?

- (A) It treats the matter as follows: a second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs
- (B) It treats the matter as follows: combining Arabic, Persian and Urdu, there are around 60 to 62 such principles on whose basis muzaif meters are made, but in ghazal mainly 14 or 15 principles are used
- (C) It frames the idea this way: in January, as of the insistence of Anchinhar Akhar, Tripurari Kumar Sharma ji entered Maithili ghazal
- (D) It is quite possible that in taverns wine was given after measuring it, and so sagar, jam, or glass also came to be called paimana

८०. Which statement would fit the discussion in “SECTION 1”?

- (A) It treats the matter as follows: in October 2011, Shri Gajendra Thakur ji connected him with the Videha group, and from there his literary life began
- (B) It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22
- (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 9 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It frames the idea this way: as in Hindi words ending with the i vowel are often feminine, they consider saqi feminine too; but this is a misconception

८१. In “Definition of the Ghazal”, which statement best matches the book’s discussion?

- (A) It is not needed that to write heroic poetry a writer ought to take up a gun and go to the border to fight, or that to write about a prostitute he ought to go to prostitutes
- (B) It presents the point that so the authors effort would be to build Maithili structures with the help of Sanskrit and Arabic structures
- (C) Maithili Ghazal: grammar and historical account By Ashish Anchinhar
- (D) It presents the point that its pattern is: 2122 + 212 Let us look at a Bahre Madeed ghazal written by Amit Mishra: What spell did the yogi cast?

८२. Which option correctly reflects the point made under “Definition of the Ghazal”?

- (A) It treats the matter as follows: this topic treats otherwise the ghazal would be called be-bahr, outside the metre as part of Maithili ghazal grammar and history.
- (B) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer through Anchinhar Akhar
- (C) It emphasizes that along with Urdu, the ghazal also spread on Maithili soil, and its first example is found in Kavivar Jivan Jha’s play Sundar-Sanyog in 1905
- (D) It treats the matter as follows: later, when Sanskrit broke and Prakrit languages emerged, many Sanskrit metres fell out of use; but with the help of those very Sanskrit metres, many new metres were formed, especially many parts and subparts

८३. What does the topic “Definition of the Ghazal” most clearly emphasize?

- (A) It frames the idea this way: even so, if one has to choose a generally accepted definition of ghazal, then in the authors view the first Arabic sense, to card or to beat out as cotton is carded, and the second sense, love-talk, are both correct
- (B) It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors
- (C) It frames the idea this way: for example, see this line: the writer took the blow. This line’s sense often carries an obscene smell; so it is a defect
- (D) It treats the matter as follows: readers may take help from original Arabic-Persian-Urdu books on aruz

८४. According to the treatment of “Definition of the Ghazal”, which statement is accurate?

- (A) It emphasizes that but they ought to understand that in literature there is no such thing as winning and losing
- (B) It presents the point that in Hindi, when a critic argues for moving away from the classical form of the ghazal, ninety percent of the time the issue concerns the Hindi pronunciation of Urdu-Persian words
- (C) It explains that in addition, Maithili nouns and pronouns also take o and u, and their sense is equivalent to Urdu bhi, also. For example: Ramo gelathi, Ram also went; hamhu gelahun, the writer too went; oho gelathi, he also went
- (D) Ghazal is originally an Arabic word; so there is no confusion in understanding that the poetic form called ghazal was first composed in Arabic

८५. Which statement would fit the discussion in “Definition of the Ghazal”?

- (A) It treats the matter as follows: recall the example of Vijay Nath Jha’s ghazal, the example of tahleeli radif that was given at the beginning in the treatment of radif
- (B) It frames the idea this way: in Maithili there are two systems of metre: matra-based and varnic
- (C) The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active
- (D) It explains that almost all significant Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others

८६. In “Definition of the Ghazal”, which statement best matches the book’s discussion?

- (A) It cannot be that he accepts stress in one ghazal merely to complete the measure and rejects it in another
- (B) It emphasizes that as of the bahr, rhythm already comes; whatever small pronunciation difficulty remains is discovered through recitation, and the shair may correct it before publication
- (C) It frames the idea this way: but there is no hesitation in saying here that the ghazals composed in Persian are better, richer, more liberal, and more full of emotion than Arabic ghazals
- (D) It presents the point that on hearing them, बिरह and अतः sound almost the same; but as the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya

८७. Which option correctly reflects the point made under “Definition of the Ghazal”?

- (A) It frames the idea this way: many singers, to fill their stomachs, sing on a previously sung ghazal tune, whereas ghazal singing is a separate art and ought to be sung in different tunes
- (B) It emphasizes that in the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it t... After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik
- (C) It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system
- (D) It treats the matter as follows: he even came to India, Hindustan in Persian historical account, to meet him

८८. What does the topic “Section 2” most clearly emphasize?

- (A) It explains that similarly, in the Ashoka grove, Hanuman’s worry about whether he ought to speak to Sita in devabhasha, divine language, or manushi bhasha, human language, also proves that even at that time there was a language
- (B) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji
- (C) It treats the matter as follows: today readers are sitting down to discuss the ghazal, the popular poetic form of Arabic-Persian-Urdu poetry
- (D) The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

८९. What does the topic “Section 2 (2)” most clearly emphasize?

- (A) It frames the idea this way: in the authors understanding this happens as, for grammar and historical account, the facts are often the same
- (B) It presents the point that occasionally he writes Maithili ghazals, but now they remain fully in accordance with grammar
- (C) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer through Anchinhar Akhar
- (D) It explains that like the radif, it must necessarily occur before the radif in the second line of every sher of a ghazal, except in the sher that is the matla

९०. According to the treatment of “Section 2 (2)”, which statement is accurate?

- (A) It explains that in a ghazal without radif, both lines of the matla must contain kafiya
- (B) It explains that so from the end of classical Sanskrit and from the birth of Prakrit, rhyme had great importance in poetry, and as time moved forward, the imagination of poetry without rhyme became impossible
- (C) It emphasizes that the writer fully believe that from this you too have understood how bahr is maintained. -Jagdish Chandra Thakur Anil Thus you have seen how Anil ji himself revised a ghazal that was outside bahr and brought it into bahr
- (D) It frames the idea this way: so the authors clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, would still make the couplet a maqta

११. Which statement would fit the discussion in “Section 2 (2)”?

- (A) It presents the point that in Maithili, if a word is of Arabic-Persian-Urdu origin and ends in v, it may be changed into o: chunav = chunao; lagav = lagao; dav = dao
- (B) It emphasizes that the writer fully believe that from this you too have understood how bahr is maintained. -Jagdish Chandra Thakur Anil Thus you have seen how Anil ji himself revised a ghazal that was outside bahr and brought it into bahr
- (C) It presents the point that in June, through Rishi Vashishth and Anchinhar Akhar, Deep Narayan Vidyarthi ji entered Maithili ghazal
- (D) It treats the matter as follows: so the authors clear view is that until Maithili has its own independent quantitative patterns, this principle would apply only to the quantitative patterns current in Arabic bahr, such as 122+122+122 or

१२. In “Section 2 (2)”, which statement best matches the book’s discussion?

- (A) It explains that this topic treats in Arabic, Persian, and Urdu shairi this is called marsiya as part of Maithili ghazal grammar and history.
- (B) It presents the point that for example, from the Sanskrit word chandra the Prakrit form chanda was formed, but from indra, inda was not formed; rather, indar was formed
- (C) It explains that here see that Nirala made the subject of the ghazal new; instead of the beloved, the subject became the mill and capital, but the grammar remained the same
- (D) It treats the matter as follows: in the ghazal given in this moshayara, sense has no primacy; only bahr, kafiya and radif ought to be present

१३. Which option correctly reflects the point made under “Section 2 (2)”?

- (A) It treats the matter as follows: sher: Two lines adorned with the same radif and different kafiya, in which a complete thought begins and ends within those two lines and which is also fitted to a bahr, are called a sher
- (B) It presents the point that for example, from the Sanskrit word chandra the Prakrit form chanda was formed, but from indra, inda was not formed; rather, indar was formed
- (C) The prabandha-kāvya of Maithili is equivalent to the masnavi of Arabic, Persian, and Urdu
- (D) It emphasizes that ashish Anchinhar had forty-six posts: fifteen ghazal-writer introduction-series posts, two award-related announcements, one mushaira, seven Ghazalk Iskool posts, and one Apne Ena Apne Moonh

१४. What does the topic “Section 2 (2)” most clearly emphasize?

- (A) It presents the point that if you make धनगर and मनगर qafiya with each other, there would be no ita defect, as if the suffix गर is removed from these two new words, धन and मन remain respectively, and they also rhyme with each other
- (B) It treats the matter as follows: a ghazal contains separate shers, but the radif, the sound pattern of the kafiya, and the bahr remain the same
- (C) The material the writer have may very well be contaminated; so, beneath those ghazals the writer have given their sources and other information
- (D) The complete ghazal may be read at Rekhta: the linked reference Goswami Binduji Maharaj, born 1893, used the radif tumhen yaad ho ki na yaad ho from Mominji’s ghazal in his bhajan

१५. According to the treatment of “Section 2 (2)”, which statement is accurate?

- (A) Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla
- (B) The grammar and historical account of Maithili Ghazal Ashish Anchinhar Khand 7
- (C) It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun +
- (D) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal

९६. Which statement would fit the discussion in “Section 2 (2)”?

- (A) It presents the point that if there is a word at the end of which ए or य has been elided, and before that elision there is some vowel-mark, then the principle for vowel-mark kafiya would apply; that explanation is given ahead
- (B) It emphasizes that मेष मीन तिअ दण्डा दीस ता उपरि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तेंतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदिशि भउ पोड़े पड़िब एकादशि छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxx पक्ष
- (C) It presents the point that some difference in language would be found in the final part, as most of the facts there come from Facebook and from different people who are lovers of Maithili and who write in Maithili from time to time
- (D) It explains that now you may understand that from the combination of hrasva and dirgha a juz is formed; from juz comes ajza; from ajza comes rukn

९७. In “Section 2 (2)”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth
- (B) It frames the idea this way: in the authors view this could have been regarded as the limitation of a ghazal writer, but again, on the third and fourth pages of the same introduction, Saras ji writes
- (C) It emphasizes that if he feels that the opinion of the old grammarians is correct, whether for conjuncts or for nh and mh, then he may follow that old principle, but he must follow it consistently
- (D) It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya

९८. Which option correctly reflects the point made under “Section 2 (2)”?

- (A) It explains that many Maithili scholars say that sher signifies a charan, but in the Sanskrit tradition pada or charan signifies a line
- (B) It emphasizes that these so-called ghazal authors did have talent, as without talent no one even comes toward literature; later, of course, study becomes needed
- (C) It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre
- (D) The future would decide how this meter would be for Maithili ghazal

९९. What does the topic “Section 2 (2)” most clearly emphasize?

- (A) The second is mu‘arrā: only the metre must be equal; qafiya may be absent
- (B) It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced
- (C) It emphasizes that suppose you also buy a Devanagari transliteration of an Urdu ghazal work and, after reading it, see that ऋ has been used as a qafiya for ब; then you too may be confused
- (D) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

१००. According to the treatment of “Section 2 (2)”, which statement is accurate?

- (A) It frames the idea this way: if you take the kafiya, radif and bahr of some shair and say a new ghazal, then it is called a ghazal said on the zamin of that particular ghazal
- (B) It emphasizes that if readers look at the ghazal after 2008, then certainly Videha - at first a fortnightly magazine - gave it open support, and from time to time brought out special issues related to ghazal and carried the ghazal forward
- (C) The grammar-radif, qafiya and bahr-is the same for ghazal and hazal
- (D) It frames the idea this way: the writer request authors to use this principle to Maithilize words from other languages and preserve the distinctiveness of Maithili

१०१. Which statement would fit the discussion in “Section 2 (2)”?

- (A) It treats the matter as follows: ashish Anchinhar had three posts: two ghazals and one bhakti ghazal
- (B) It explains that so a ghazal is said, not written. In a ghazal where no relaxation of principles or permission is taken, you may say, the writer have written a ghazal
- (C) It treats the matter as follows: so the writer have regarded this very issue as Videha’s ghazal special issue
- (D) It frames the idea this way: yet there are some singers and composers who have talent, but for some reason they sing compositions without bahr and qafiya and call them ghazal

१०२. In “Section 2 (2)”, which statement best matches the book’s discussion?

- (A) It emphasizes that apart from Facebook, many ghazals, poems, songs, stories, and essays have also been published in journals and magazines such as Videha e-journal, Mithimedia, Shri-Mithila, Maithili Darpan, Mithilanchal Today, souvenirs
- (B) It ought to also be understood here that when a naat is recited in a moshayara, if the poet receives money or other wealth from the audience, it is acceptable and there is no objection
- (C) It frames the idea this way: in his opinion, the name of the ghazal ought to be changed in Maithili as it is an Urdu word and it would corrupt Maithili
- (D) It explains that the authors quarrel with singer-composers is precisely that they sing other compositions in the name of ghazal, as they do not understand what a ghazal is

१०३. Which option correctly reflects the point made under “Section 2 (2)”?

- (A) It explains that so from the end of classical Sanskrit and from the birth of Prakrit, rhyme had great importance in poetry, and as time moved forward, the imagination of poetry without rhyme became impossible
- (B) It treats the matter as follows: if you like a sher and want to hear it again, use a sentence such as Say it again. In Urdu this is called mukarrar, but in Maithili the sentence fer san kahu - say it again - would be used
- (C) It explains that the writer have already published a complete article opposing the view that this ghazal ought to be taken as a song
- (D) It explains that in one sense, so, it may also be said that Maithili ghazal authors are neither properly acquainted with the Hindi ghazal nor with Maithili grammar

१०४. What does the topic “Section 2 (2)” most clearly emphasize?

- (A) It emphasizes that readers ought to read the reference books given here, as some older ghazal authors are thinking that Ashish Anchinhar is making up these principles from his own mind
- (B) It frames the idea this way: in Arabic, Persian and Urdu, sauti moshayaras are organized for the training of poets in bahr
- (C) It frames the idea this way: now the writer shall discuss some Arabic-Persian-Urdu symbols and vocabulary that have spread in Maithili in a confusing way, especially with regard to sense; after that, the writer shall turn to the ghazal itself
- (D) It emphasizes that their principles are as follows: 1) If a form of dvikal contains a single long syllable, that is 2 , and after it comes that form of panchkal in which the first syllable is short and the next two are long , then

१०५. According to the treatment of “Section 2 (2)”, which statement is accurate?

- (A) It explains that here remember this: if these two lines form the matla of a ghazal, then the kafiya in every sher of that ghazal must be the letter ऋ with the sound अ
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It treats the matter as follows: remember that there is a fine difference between humour and satire; so a ghazal that contains satire does not fall into the category of hazal
- (D) It presents the point that this topic treats the radif and kafiya must remain as in the old ghazal as part of Maithili ghazal grammar and history.

१०६. Which statement would fit the discussion in “Section 2 (2)”?

- (A) The topic Sections 19-21 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long
- (C) The line that is given is called tarh-e-misra. The tarh-e-misra ought to not be used in the matla; that is, the matla of the new poet's ghazal ought to be original
- (D) It presents the point that so count it as long; for example, ghar = long, whereas in Sanskrit it would be short-short

१०७. In “Section 2 (2)”, which statement best matches the book's discussion?

- (A) It emphasizes that according to some people, if more than seventeen shers are to be given, then one ought to say another matla and continue saying shers
- (B) It explains that for the grammar of early Maithili ghazal, keep the following point in mind: many ghazals from 1905 to 1970 have reached us in forms edited by different editors
- (C) It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Mufa'ilatun G) In every line, Fa'ilatun is used twice and Mufafa'ilun once
- (D) It seems to me that the free ghazal authors of Maithili are afraid of competition

१०८. Which option correctly reflects the point made under “Section 2 (2)”?

- (A) Maithili Ghazal Vyākaraṇak Shurūātī Prayog - The Initial Experiment of Maithili Ghazal grammar
- (B) It presents the point that a sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal
- (C) It presents the point that so count it as long; for example, ghar = long, whereas in Sanskrit it would be short-short
- (D) It presents the point that this topic treats so all ghazal authors ought to compete with one another as part of Maithili ghazal grammar and history.

१०९. What does the topic “Section 2 (2)” most clearly emphasize?

- (A) It treats the matter as follows: for example, see a sher by Amit Mishra: हमर मुस्की/सँ हुनका आ/गि लागल यौ हुनक कनखी/सँ तडरका आ/गि लागल यौ Translation: the authors smile / set fire in them, dear
- (B) It explains that in Arabic, Persian, and Urdu, more emphasis is placed on kahan than on kathya
- (C) It explains that for example, if the original page link is the linked reference and it does not open, write it as the linked reference and the page would open
- (D) It frames the idea this way: if viewed properly, marsiya or jharni is the first form of Arabic-Persian-Urdu shairi that entered Maithili literature

११०. According to the treatment of “Section 2 (2)”, which statement is accurate?

- (A) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre
- (B) The names, URLs, and first-post dates of all Maithili internet magazines from the first one up to the present may be seen at the linked reference If anyone has a link earlier than 5 July 2004, it ought to be presented
- (C) It treats the matter as follows: in Maithili too it has been seen that when a writer has no proper argument for his position, he gives it the name new experiment. Some people in literature consider breaking metre to be a new experiment
- (D) It emphasizes that most of the time, when the shair recites the first line, irshad, irshad is said for the second line, and as soon as the second line is completed there is wah-wah

१११. Which statement would fit the discussion in “Section 2 (2)”?

- (A) The matra-sequence of the first line of the second couplet is 1222-1222, but the second line of the second couplet is 1222-11222, which is not in accordance with the matla
- (B) It explains that but here it is very needed to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no sense
- (C) It explains that similarly, there would be no ita defect in words that differ grammatically - for example, if the first qafiya is a noun and the second qafiya is an adjective, and so on
- (D) It treats the matter as follows: for a letter-based kafiya, before the radif in every relevant line of the sher, there must be the same letter, and before that letter there must also be the same vowel correspondence

११२. In “Section 2 (2)”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: सरासर भूल करते हैं उन्हें जो प्यार करते हैं बुराई कर रहे हैं और अस्वीकार करते हैं उन्हें अवकाश ही इतना कहा है मुझसे मिलने का किसी से पूछ लेते हैं यही उपकार करते हैं जो ऊंचे चढ़ के चलते हैं वे नीचे देखते हरदम
- (B) The reason is said to be that earlier the subject of the ghazal was love marked by separation; so preference was given to taq, the odd number, instead of juft, the even number
- (C) It emphasizes that the writer am giving the full ghazal: हो गई है पीर पर्वत सी पिघलनी चाहिए, इस हिमालय से कोई गंगा निकलनी चाहिए। आज यह दीवार, परदों की तरह हिलने लगी, शर्त लेकिन थी कि ये बुनियाद हिलनी चाहिए। हर सड़क पर, हर गली
- (D) It emphasizes that thus the above sentence may also be arranged as: 1+5+6+7+8+2+3+4+9+10, or 1+5+10+2+3+6+11. Note: instead of ābi it ought to have been āni. 134 In ornamented or emotionally charged expression, word order is often broken

११३. Which option correctly reflects the point made under “Section 2 (2)”?

- (A) It explains that narendrajik Maithili ā Hindi Ghazalak Tulanātmak Vivechanā - A Comparative Study of Narendra ji’s Maithili and Hindi Ghazals
- (B) Ghazal: A collection of several shers furnished with a matla is called a ghazal
- (C) It frames the idea this way: so in the Yajurveda the Supreme Being is called kavi: Kavir manīṣī paribhūḥ svayambhūḥ yāthātathyato, arthat vyadadhāt śāśvatībhyaḥ samābhyah
- (D) It presents the point that here it ought to be kept in mind that if a word does not exist in one’s own language, it may certainly be taken from elsewhere

११४. What does the topic “Section 2 (2)” most clearly emphasize?

- (A) Kafiya: Kafiya signifies a rhyme having vowel-similarity, whether that similarity is of the vowel of a letter or of a quantity
- (B) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal
- (C) It frames the idea this way: finally, the writer am showing the scansion of a ghazal by that poet whose name is invoked by all false progressives to oppose bahar and metre
- (D) It treats the matter as follows: according to the principle above, if मस्त is the kafiya in the first line of the matla, then afterwards चुस्त, सुस्त, and similar kafiyas cannot come in other shers

११५. Which statement would fit the discussion in “Section 3”?

- (A) It explains that the writer call this group asymmetrical as in it, in every line, at least three sounds/rukns have to be used compulsorily in the same form
- (B) It treats the matter as follows: now see this ghazal by Pankaj Chaudhary Navalshri: How long shall the writer accept what others say?
- (C) The topic part 3 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) The subsequent argument and comments with Dharendra Premarshi ji on the Facebook version of Videha at the linked reference are given here; they are useful for historical accuracy

११६. Which option correctly reflects the point made under “Matla”?

- (A) Matla - The first couplet of a ghazal, the one in whose both lines the qafia and the radif occur, is called the matla. A ghazal by Omprakash ji is being given as an example
- (B) It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya
- (C) It emphasizes that in other words, the first two lines are in bahr according to the Arabic system
- (D) It explains that in a genre where one hundred out of one hundred literary people consider themselves masters of that genre, and where some of them carry the flag of revolution in their hands, writing its historical account was like

११७. Which option correctly reflects the point made under “Example ghazal”?

- (A) It treats the matter as follows: for āsana, find a clean place, spread a cotton mat, bring the restless mind to one point, and practise padmāsana, vīrāsana, dhanurāsana, cakrāsana, uttānapādāsana, garbhāsana-especially useful for a learned
- (B) It is also needed to know that Maithilis search for Radha and Krishna in Vidyapati’s expressions such as kuch-payodhar and so on
- (C) The radif is kona. In the same way, in the second line of the couplet too, the qafia is the matra of the letter t with the vowel a
- (D) It explains that so, if a poet takes a two-letter word as qafiya in a line of the matla, he ought to try to keep all the other qafiya in the ghazal as two-letter words too

११८. What does the topic “Example ghazal” most clearly emphasize?

- (A) It frames the idea this way: the writer request authors to use this principle to Maithilize words from other languages and preserve the distinctiveness of Maithili
- (B) It emphasizes that most of the time, when the shair recites the first line, irshad, irshad is said for the second line, and as soon as the second line is completed there is wah-wah
- (C) It explains that for example, for मधु, वधु would be a correct qafiya, but महु would not be
- (D) It explains that original example, retained as the following explanation depends on its qafia and radif: अहाँ केँ हमर इ करेज बिसरत कोना छवि बसल मोन मे आब झहरत कोना हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना

११९. According to the treatment of “Example ghazal”, which statement is accurate?

- (A) It emphasizes that if you give its matra-sequence, you would see that its form is: 2221-1222-2122 Now let us consider which bahar ought to be given priority in Maithili
- (B) It emphasizes that in Maithili many people do not know the principles of ghazal; on top of that they argue that film songs sound beautiful without any principles
- (C) It frames the idea this way: interest: literature, especially verse; an initial effort in the ghazal form through the inspiration of Anchinhar Akhar
- (D) It treats the matter as follows: after the matla, it is not needed that both lines ought to have the qafia and the radif

१२०. Which statement would fit the discussion in “Example ghazal”?

- (A) It emphasizes that but in every couplet that comes after the matla-couplet, the presence of the qafia and the radif in the second line is compulsory
- (B) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post
- (C) It treats the matter as follows: so the authors clear view is that until Maithili has its own independent quantitative patterns, this principle would apply only to the quantitative patterns current in Arabic bahr, such as 122+122+122 or
- (D) It treats the matter as follows: this topic treats the next part continues with Anchinhar Akhar and Maithili Ghazal as part of Maithili ghazal grammar and history.

१२१. In “Example ghazal”, which statement best matches the book’s discussion?

- (A) It emphasizes that look at the couplet in the above ghazal that comes after the matla: हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना Even air is needed for fragrance; Without air, how would the fragrance of a flower spread?
- (B) It certainly sounded good, but as more and more work on ghazal was done, it became clear that meter-based ghazal collections already existed in Maithili, although some illogical Maithili ghazal authors and
- (C) It treats the matter as follows: but often certain defects enter ghazal authors, as of which people reject their compositions even when they are excellent
- (D) It treats the matter as follows: for example, see a sher by Amit Mishra: हमर मुस्की/सँ हुनका आ/गि लागल यौ हुनक कनखी/सँ तऽरका आ/गि लागल यौ Translation: the authors smile / set fire in them, dear

१२२. Which option correctly reflects the point made under “Section 4”?

- (A) It frames the idea this way: this was published in 1932 in the periodical Maithili-Sandesh, issued from Kashi by the Maithili Sahitya Samiti
- (B) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (C) It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the क-class, च-class, and ट-class, the anusvara ought to be written, while before consonants of the त-class and प-class, the fifth letter itself ought to be written
- (D) It treats the matter as follows: although this principle belongs to Arabic, it is very significant for Maithili ghazal as in Maithili the case-marker attaches itself to the word

१२३. What does the topic “Section 4” most clearly emphasize?

- (A) The topic Work not Done in Maithili’s Free Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It treats the matter as follows: so, from its very beginning, Anchinhar Akhar, besides its other work, also focused on ghazal criticism, identified critics of Maithili ghazal, and got more criticism written
- (C) It treats the matter as follows: in a ghazal in which a radeef has been used, that radeef must necessarily appear in the second line of every couplet of the ghazal, except for the matla-couplet, where it appears in both lines
- (D) It explains that on page 46 of Maithili Parishilan, Pandit Govind Jha treats the use of य in place of ए as a phonemic cluster, but this argument does not seem logical to me, as in prose as well as in pronunciation, कएल

१२४. According to the treatment of “Section 4”, which statement is accurate?

- (A) It presents the point that see this example of Bahr-e-Mutadarik written by Amit Mishra: The dog lay overturned on its saliva; the monkey too sat on the cot
- (B) It presents the point that many Urdu poets also count 121 as 22 in this bahr, and in the authors view this gives even greater convenience in a ghazal, as Maithili has many words based on short-long-short, such as utan, lagan, bathan
- (C) It explains that look at the example couplet given in the part on the matla: in that couplet, kona appears identically in both lines; so it is the radeef
- (D) It treats the matter as follows: yet its oldest link still available is from 5 July 2004: the linked reference and the linked reference In Nachiketa’s play, published serially from the eighth issue of Videha and later brought out as a work in

१२५. Which statement would fit the discussion in “Section 4”?

- (A) It explains that yet the scholars of Maithili are simply scholars; who would question them?
- (B) It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout
- (C) It explains that without recognizing the historical account, things go wrong. Aadharshila 44, 2006, Ghazal Special Issue, p
- (D) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed

१२६. In “Section 4”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (B) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal
- (C) It treats the matter as follows: although he had been writing even before joining Facebook, Videha, and Anchinhar Akhar, if he has received place and respect as a ghazal writer, he unhesitatingly gives credit to Videha and Anchinhar Akhar
- (D) It explains that in April 2011, Vikas Jha Ranjan and Roshan entered through Anchinhar Akhar as new signatures of Maithili ghazal

१२७. Which option correctly reflects the point made under “Section 4”?

- (A) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them
- (B) It frames the idea this way: so, in Maithili the qaafiya has to be determined carefully, and its detailed explanation would be found in the part on qaafiya
- (C) It explains that when Jiaur Rahman Jafri writes ghazals in Hindi-Urdu, his ghazals have full bahr and qafiya; but in his Maithili ghazals, there is no bahr
- (D) It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha’iri

१२८. What does the topic “Section 5” most clearly emphasize?

- (A) It would not be wrong to say that the background of all the work of Anchinhar Akhar shown above was, and still is, Videha
- (B) The topic part 5 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It emphasizes that its pattern is: 2122 + 2212 + 2122 See this example, a ghazal composed by Balmukund Ji
- (D) The second is mu‘arrā: only the metre must be equal; qafiya may be absent

१२९. What does the topic “Section 5 (2)” most clearly emphasize?

- (A) It emphasizes that these so-called ghazal authors did have talent, as without talent no one even comes toward literature; later, of course, study becomes needed
- (B) It treats the matter as follows: later, when Sanskrit broke and Prakrit languages emerged, many Sanskrit metres fell out of use; but with the help of those very Sanskrit metres, many new metres were formed, especially many parts and subparts
- (C) It frames the idea this way: of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great
- (D) It emphasizes that most of the material in Sections 5 and 6 has been taken from the Videha Maithili Standard Language and Maithili Language Editing Course, also known as Bhashapak, which may be downloaded from Videha Pothi.)

१३०. Which option correctly reflects the point made under “Kafiya”?

- (A) It treats the matter as follows: the writer began writing Maithili ghazal in 2005, but officially it was first published in Nepal’s first newspaper, the government newspaper Gorkhapatra, on 18 September 2012
- (B) It frames the idea this way: in Maithili there are two systems of metre: matra-based and varnic
- (C) It explains that like the radif, it must appear compulsorily before the radif in the second line of every sher of the ghazal, except in the matla couplet
- (D) It explains that this topic treats कन्ह पर लहास हमर - a ghazal collection without bahr as part of Maithili ghazal grammar and history.

१३१. What does the topic “Kafiya” most clearly emphasize?

- (A) It presents the point that along with this, the writer have named the salim bahr equal bahr. The first part of murakkab bahr, in which there are seven metres, the writer have named semi-equal bahr
- (B) It explains that abhilash Thakur has been active in Maithili ghazal from 2020 onward, and has remained so continuously
- (C) It explains that here remember this: if these two lines form the matla of a ghazal, then the kafiya in every sher of that ghazal must be the letter ऋ with the sound अ
- (D) It emphasizes that 3 hours ago · Unlike · 3 Dharendra Premarshi: From Maghe Sankranti 2059, Nepal’s first internet magazine in the Maithili language, Pallav, www.pallavmithila.mainpage.net, has been started

१३२. According to the treatment of “Kafiya”, which statement is accurate?

- (A) It emphasizes that but in every couplet that comes after the matla-couplet, the presence of the qafia and the radif in the second line is compulsory
- (B) It emphasizes that with the help of this article, one may write correct ghazal not only in Maithili but also in any other language; only the principles of rhyme would change according to the language
- (C) It frames the idea this way: in Maithili there are two systems of metre: matra-based and varnic
- (D) It treats the matter as follows: for a letter-based kafiya, before the radif in every relevant line of the sher, there must be the same letter, and before that letter there must also be the same vowel correspondence

१३३. Which statement would fit the discussion in “Kafiya”?

- (A) It frames the idea this way: see the example: करेज घसैसँ साजक राग निखरै छै बिना धुने तुरक नै ताग निखरै छै A literal rendering would be: The melody of the instrument becomes refined by the rubbing of the heart
- (B) It presents the point that yes, the writer certainly never had a proper encounter with Maithili grammar then
- (C) It treats the matter as follows: in ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that signifies metre was compulsory
- (D) It frames the idea this way: as in Hindi words ending with the i vowel are often feminine, they consider saqi feminine too; but this is a misconception

१३४. In “Kafiya”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: now look at the second sher of this ghazal: इ दुनिया मेहनतिक गुलाम छै सदिखन बहै घाम तखन सुतल भाग निखरै छै A literal rendering would be: This world is always a servant of labour
- (B) The topic Sections 19-21 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It presents the point that its pattern is: 2122 + 212 Let us look at a Bahre Madeed ghazal written by Amit Mishra: What spell did the yogi cast?
- (D) It frames the idea this way: seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled Ek Rati, one Hindi play, and the ghazal collection mentioned above have been published by him

१३५. Which option correctly reflects the point made under “Kafiya”?

- (A) It is interesting to know that rhyme-ending or end-rhyme was not needed for Sanskrit poetry, as end-rhyme belonged not to metre but to ornamentation
- (B) It presents the point that for the year 2014, he was honoured with the Videha Language Award for the work Anchinhar Akhar
- (C) It presents the point that खलक सब नाम अपने को, बहुत कर सिर पटकता है, हमन गुरनाम साँचा है, हमन दुनिया से यारी क्या?
- (D) It presents the point that in January 2012, Kumar Pankaj Jha entered Maithili ghazal through Anchinhar Akhar

१३६. What does the topic “Kafiya” most clearly emphasize?

- (A) It presents the point that this signifies that in both lines of the above sher, before the radif निखरै छै, there is the letter ग with the vowel-sound आ
- (B) It frames the idea this way: if a composition lacks bahr, qafiya, and other qualities of ghazal, it is not a ghazal, and singer-composers ought to not call it a ghazal
- (C) It frames the idea this way: earlier, Baba Baidyanath ji’s Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal authors, and there too he was told that bahr and qafiya are needed
- (D) It presents the point that along with this, the writer have named the salim bahr equal bahr. The first part of murakkab bahr, in which there are seven metres, the writer have named semi-equal bahr

१३७. According to the treatment of “Kafiya”, which statement is accurate?

- (A) It frames the idea this way: so Mafoolatu is used only in semi-equal, unequal, and muzaif bahrs; it is not used as an original bahr
- (B) It emphasizes that so, along with the ghazal, do write the name of the bahr and its mātrā-pattern
- (C) It emphasizes that this topic treats so, the letter ग with the आ sound is the kafiya of this sher as part of Maithili ghazal grammar and history.
- (D) It treats the matter as follows: yet its oldest link still available is from 5 July 2004: the linked reference and the linked reference In Nachiketa’s play, published serially from the eighth issue of Videha and later brought out as a work in

१३८. Which statement would fit the discussion in “Kafiya”?

- (A) It frames the idea this way: if you take the kafiya, radif and bahr of some shair and say a new ghazal, then it is called a ghazal said on the zamin of that particular ghazal
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 10 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It emphasizes that since every consonant becomes a modified consonantal sound only when अ is attached to it, as in the groups क-च-ट-त-प and य-ह, the kafiya of this ghazal becomes the letter ल preceded by any letter from the
- (D) It presents the point that a sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal

१३९. In “Kafiya”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: when defining kathiya, subject matter, Maithil ghazal authors fall into confusion, and as of that confusion they take kathiya and kahan, subject and manner of saying, to be the same thing
- (B) It treats the matter as follows: in this matla, the kafiya is so the एत group of letters preceded by the vowel-mark of आ
- (C) It explains that this topic treats besides this, there are many symbols in Arabic-Persian-Urdu as part of Maithili ghazal grammar and history.
- (D) It emphasizes that now those who write ghazal, or those who read Gajendra Thakur’s work or Anchinhar Akhar, would automatically understand what the Gayatri metre is and what the Anushtup metre is

१४०. According to the treatment of “Rules and examples of kafiya”, which statement is accurate?

- (A) It presents the point that under the name Samaylai Salam, two posts by Dharendra Premarshi ji contained a video interview of Rajendra Vimal and a video of one ghazal, Ek Misiya
- (B) It presents the point that earlier the writer had some confusion regarding the kafiya of ghazals without radif, but now this is final; and as of the authors confusion, the writer alone am responsible for the faulty ghazals that were written
- (C) It emphasizes that may the ruler be like Videha, just and devoted to the people’s welfare; May the subjects be loyal, industrious, religious, and graceful
- (D) It emphasizes that sections 1 to 24 deal with the grammar of the ghazal, and the twenty-fifth part deals with historical account

१४१. Which statement would fit the discussion in “Rules and examples of kafiya”?

- (A) It explains that now look at the matla of this ghazal: the writer am broken, so the writer speak ghazal / the writer am hungry, so the writer speak ghazal
- (B) It explains that the writer call this group asymmetrical as in it, in every line, at least three sounds/rukns have to be used compulsorily in the same form
- (C) It treats the matter as follows: in this ghazal, other shers must then have kafiyas of the same kind, such as हन, मन, जीवन, and so on
- (D) It presents the point that since Maithili is the only language in the world that imitates Hindi, if Hindi authors called day night, Maithili authors too would call day night, as Maithili authors are, in a purely mental sense, slaves of Hindi

१४२. In “Rules and examples of kafiya”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: this topic treats उठा रहल घोघ तिमिर - a ghazal collection without bahr as part of Maithili ghazal grammar and history.
- (B) It presents the point that a recent Maithili daily published from Darbhanga, Mithila Aawaz, is wrong according to this principle; the correct name would be Mithila Awaz
- (C) It explains that so, in the authors view, the written form ought to be standard and the concession ought to be based on pronunciation, except for some forms that have two accepted spellings, such as keo/kiyo, imhar/emhar, umhar/omhar
- (D) It presents the point that here the point to understand is this: if the matla had छन and धुन, the kafiya would become wrong, as the vowel-mark after the root letter न must also match compulsorily

१४३. Which option correctly reflects the point made under “Rules and examples of kafiya”?

- (A) It treats the matter as follows: first let us look at the historical account of metered ghazals in Maithili
- (B) It frames the idea this way: even so, if one has to choose a generally accepted definition of ghazal, then in the authors view the first Arabic sense, to card or to beat out as cotton is carded, and the second sense, love-talk, are both correct
- (C) It explains that before preparing the work, and while preparing it, the writer studied the following books, journals, and periodicals, which served as reference works for me
- (D) It explains that here also remember that if in a matla तीमन and धूमन are kafiyas, it would be wrong, as before the letter group मन, one word has the vowel-mark of ई and the other has the vowel-mark of उ

१४४. What does the topic “Rules and examples of kafiya” most clearly emphasize?

- (A) It treats the matter as follows: sher: Two lines adorned with the same radif and different kafiyas, in which a complete thought begins and ends within those two lines and which is also fitted to a bahr, are called a sher
- (B) It explains that here the writer ought to also say that some metres, such as Bahre Wafir, are current in Arabic but not in Persian
- (C) It treats the matter as follows: another point is this: if something made with the public's money by the government may be named after a politician, then these meters and chhands are the authors own
- (D) It frames the idea this way: also remember that after छन and दन, you cannot take धुन, आन, निन, and similar words as kafiyas in other shers

१४५. According to the treatment of “Rules and examples of kafiya”, which statement is accurate?

- (A) It treats the matter as follows: see its structure: 12112 + 12112 + 12112 + 12112 12112 + 12112 + 12112 + 12112 Here the writer have given only the example of four sounds in each line, but the poet may use the sound from once to as many times as needed
- (B) The topic part 14 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It emphasizes that for example, if छन and दन are the kafiyas in the above example, then the letter न must compulsorily be present at the end of the kafiyas in the other shers
- (D) It emphasizes that in his introduction, page 6, to the edition of Vidyapati’s songs edited by Pandit Govind Jha and published by Maithili Akademi, Patna, 2008, Panditji writes while considering the meter of Vidyapati’s songs

१४६. Which statement would fit the discussion in “Rules and examples of kafiya”?

- (A) It frames the idea this way: in this example, in one kafiya the root letter न is preceded by a consonant carrying the inherent अ, while in the other, the root letter न is preceded by the vowel उ; so this is wrong
- (B) It frames the idea this way: for example, suppose you use the word nahi and write a ghazal in simple varṇik bahr, then send it to the editor; if the editor, according to his spelling practice, changes it to nai, the simple varṇik bahr also breaks
- (C) It emphasizes that look at the couplet in the above ghazal that comes after the matla: हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना Even air is needed for fragrance; Without air, how would the fragrance of a flower spread?
- (D) It explains that understand that smoke without breath did not rise for anyone; One ought to not easily abandon wisdom and knowledge

१४७. In “Rules and examples of kafiya”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: so, words such as धूमन, केहन, and पावन would be suitable as kafiya for the other shers
- (B) It emphasizes that there was a desire to give detailed introductions of some ghazal authors, but despite repeated requests, even while being available online, they could not send their introductions
- (C) It treats the matter as follows: for example, if the first line of a ghazal’s matla is: Your veil is now the authors life, its count is 22-22-211-22-22
- (D) It treats the matter as follows: in the ghazal given in this moshayara, sense has no primacy; only bahr, kafiya and radif ought to be present

१४८. Which option correctly reflects the point made under “Rules and examples of kafiya”?

- (A) It frames the idea this way: in his opinion, the name of the ghazal ought to be changed in Maithili as it is an Urdu word and it would corrupt Maithili
- (B) It explains that sharma Maharshi; Jawahar Publishers and Distributors, Delhi; first edition, 2009
- (C) It emphasizes that if in a matla the kafiya words are लीमन and नीमन, then one must be a little careful
- (D) It explains that in addition to the details above, the writer present here this ghazal written by the emperor of Maithili satire, Professor Harimohan Jha ji, taken with acknowledgement from page 87 of his collected works, poetry volume

१४९. What does the topic “Kafiya with conjunct letters” most clearly emphasize?

- (A) It presents the point that so the concessions the writer am writing here are taken not only from Vedic, classical, Prakrit and Apabhramsha traditions, but also from Arabic-Persian-Urdu
- (B) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili’s free ghazal
- (C) It emphasizes that 3 hours ago · Unlike · 3 Dharendra Premarshi: From Maghe Sankranti 2059, Nepal’s first internet magazine in the Maithili language, Pallav, www.pallavmithila.mainpage.net, has been started
- (D) It treats the matter as follows: according to the principle above, if मस्त is the kafiya in the first line of the matla, then afterwards चुस्त, सुस्त, and similar kafiya cannot come in other shers

१५०. According to the treatment of “Kafiya with conjunct letters”, which statement is accurate?

- (A) It treats the matter as follows: when Acharya Hemachandra prepared the grammar of Apabhramsha, he made a principle, based on the pronunciation of that time, that e, ai, o and au could also be counted short
- (B) It presents the point that many of her Maithili poems, Maithili ghazals, and essays on social subjects, written on the inner substance of social phenomena, were published in several issues from 2010 to 2012 of the Maithili e-journal
- (C) It frames the idea this way: in Urdu, the word containing a conjunct letter cannot be changed in this manner: for example, in Urdu the kafiya of मस्त would be पस्त, not तप्त
- (D) It presents the point that in the same sequence stands the authors work The grammar and historical account of Maithili Ghazal, which was made public through the internet in 2013

१५१. Which statement would fit the discussion in “Kafiya with conjunct letters”?

- (A) It emphasizes that and in many people’s minds the thought arose that surely Anchinhar’s food and livelihood depended on ghazal; if they did not write ghazals, Anchinhar would die of hunger
- (B) It emphasizes that with the help of this article, one may write correct ghazal not only in Maithili but also in any other language; only the principles of rhyme would change according to the language
- (C) It explains that before the radif, the kafiya is हरस्त, which has स्त from the end, and along with it also has the vowel correspondence of अ, which is correct according to the principle
- (D) It explains that since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, the writer look at the tradition of Maithili ghazal through those vanished languages, in whose

१५२. In “Kafiya with conjunct letters”, which statement best matches the book’s discussion?

- (A) It emphasizes that even so, the significant points from the beginning to the end are being given below, and only such points are being given as are grammar-based
- (B) It presents the point that so the authors effort would be to build Maithili structures with the help of Sanskrit and Arabic structures
- (C) It frames the idea this way: however, when readers take पस्त as the kafiya of मस्त in the matla, it becomes obligatory that the kafiya of every sher be स्त
- (D) It treats the matter as follows: just as poets write the name of the bahr, they ought to also write the concessions taken in the ghazal

१५३. What does the topic “The issue of “ए” and “य”” most clearly emphasize?

- (A) It frames the idea this way: in place of these words, one ought to not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words ए is pronounced as य
- (B) It treats the matter as follows: but according to tradition, ghazal does not fall under muktaka, as every couplet of a ghazal is separate from the other; so a sher may be placed in muktaka poetry, but the ghazal cannot
- (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It emphasizes that such talk probably arises as no recognised critic or reviewer of Maithili has, until now, considered even looking toward Maithili ghazal, treating it as untouchable and contrary to his own dignity

१५४. According to the treatment of “The issue of “ए” and “य””, which statement is accurate?

- (A) It emphasizes that their principles are as follows: 1) If a form of dvikal contains a single long syllable, that is 2 , and after it comes that form of panchkal in which the first syllable is short and the next two are long , then
- (B) It explains that but for the singer, varnic metre is the lightest, matra-based is more difficult, simple varnic is still more difficult, and free ghazal is the most difficult
- (C) It presents the point that if the historical account of Maithili ghazal is examined, Shruti Prakashan is the first such publisher that has published the largest number of ghazal collections in Maithili
- (D) It presents the point that this is as there is no question of ease or difficulty in writing either of the two

१५५. According to the treatment of “Sound elision”, which statement is accurate?

- (A) It emphasizes that in other words, the first two lines are in bahr according to the Arabic system
- (B) Maithili Ghazal: grammar and historical account By Ashish Anchinhar
- (C) It emphasizes that for example, the Urdu word raasta became rasta in Maithili, but this principle did not work in the word dosti; so, in an alternative situation one may count dosti as 212
- (D) It frames the idea this way: if a shair makes a kafiya with a word carrying an elision mark or vikari, he ought to ensure that in every kafiya the letter before the elision mark or vikari remains the same

१५६. Which statement would fit the discussion in “Sound elision”?

- (A) It frames the idea this way: for example, after the kafiya ल' or लऽ, the shair ought to choose such a word whose ending carries an elision mark or vikari , and before it the letter ought to be ल, as in चल' or चलऽ
- (B) It frames the idea this way: in Arabic, Persian, and Urdu, however, the shair composes poetry with sentences just like those spoken at home by the people; so sher-o-shairi climbs onto everyone's tongue
- (C) It emphasizes that sections 1 to 24 deal with the grammar of the ghazal, and the twenty-fifth part deals with historical account
- (D) It explains that in Maithili, the word toddy ought to be used along with the word wine; if only toddy is used, that is even better

१५७. In “Sound elision”, which statement best matches the book's discussion?

- (A) It presents the point that if there is a word at the end of which ए or य has been elided, and before that elision there is some vowel-mark, then the principle for vowel-mark kafiya would apply; that explanation is given ahead
- (B) Kafiya: Kafiya signifies a rhyme having vowel-similarity, whether that similarity is of the vowel of a letter or of a quantity
- (C) It presents the point that here the authors opinion is that if a foreign word cannot be Maithilized, the pluta principle may also be taken optionally in it
- (D) It frames the idea this way: while taking these concessions in the metrical sequence of a ghazal, the poet ought to remember the following seven points carefully

१५८. Which option correctly reflects the point made under “Sound elision”?

- (A) It frames the idea this way: this topic treats in any case, in Arabic-Persian-Urdu, the saqi has great respect as part of Maithili ghazal grammar and history.
- (B) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiya. In the authors view this must have been a printing error
- (C) It frames the idea this way: now you may understand the following: लए = short-long लऽ = short, though metrically it may be treated as long in an optional situation ल' = short, though metrically it may be treated as long in an optional
- (D) It treats the matter as follows: according to the prefaces, the anthology is a collection of progressive ghazals, and it is obvious that the participating ghazal authors too must have been progressive

१५९. What does the topic “Sound elision” most clearly emphasize?

- (A) It treats the matter as follows: for example, in Mithila Gitanjali, published in 1923 under the editorship of Yadunath Jha Yaduvar, Yaduvarji begins one ghazal as follows: O God, may this Mithila of ours
- (B) It presents the point that see the example of Bahr-e-Rajaz written by Amit Mishra: Child Ghazal The black buffalo's milk is so white; drink it to your heart's content - how lean one becomes!
- (C) The complete ghazal may be read at Rekhta: the linked reference Goswami Binduji Maharaj, born 1893, used the radif tumhen yaad ho ki na yaad ho from Mominji's ghazal in his bhajan
- (D) It explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long

१६०. Which statement would fit the discussion in “Why “य” in place of “ए”?”?

- (A) It explains that on page 46 of Maithili Parishilan, Pandit Govind Jha treats the use of य in place of ए as a phonemic cluster, but this argument does not seem logical to me, as in prose as well as in pronunciation, कएल
- (B) It emphasizes that relaxation of principles signifies that a principle of a meter certainly exists, but for some reason one or two matras move up or down
- (C) It frames the idea this way: second, for a ghazal the basic elements are a correct rhyme, a uniform metre, and a forceful manner of expression
- (D) It emphasizes that this suggestion suited me, and with renewed enthusiasm the idea took shape that the writer ought to study while earning myself

१६१. In “Why “य” in place of “ए”?”, which statement best matches the book’s discussion?

- (A) The topic Part 3: Anchinhar Akhar and the Expansion of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It treats the matter as follows: note: older grammarians, under the influence of Hindi-Urdu, do not regard the letter before a conjunct belonging to a separate word as long
- (C) It frames the idea this way: but the authors point is that even if this is an imitation of Urdu and Braj Bhasha, there ought to still be debate over why this imitation occurred
- (D) The ghazals of these three authors are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals

१६२. Which option correctly reflects the point made under “Why “य” in place of “ए”?”?

- (A) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained
- (B) It explains that look at this couplet by Hari Chand Akhtar, an early modern Urdu ghazal poet: Now readers too have some work to do with friends, the authors friends; that is, the time has come for our friends to prove unfaithful
- (C) It explains that kasajoo’s work here: the linked reference mainpage.net: The Leading Main Page Site on the Net www.mainpage.net 2 hours ago · Like Ashish Anchinhar
- (D) It presents the point that for an example of Mustaf'ilun + Fa'ulun, see this ghazal by Rajiv Ranjan Mishra: May it be filled with the fragrance of flowers; May life be adorned and made beautiful

१६३. What does the topic “Why “य” in place of “ए”?” most clearly emphasize?

- (A) The historical account of metered ghazal in Maithili Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal
- (B) It explains that for the grammar of early Maithili ghazal, keep the following point in mind: many ghazals from 1905 to 1970 have reached us in forms edited by different editors
- (C) It emphasizes that so, in the authors view, the prevalence of य in place of ए is connected with end-rhyme, rhyme, or kafiya
- (D) It explains that in Maithili, the word toddy ought to be used along with the word wine; if only toddy is used, that is even better

१६४. According to the treatment of “Why “य” in place of “ए”?”, which statement is accurate?

- (A) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (B) Ghazal and sher-o-shairi depend on mood; so first see the mood, then try to recite
- (C) It treats the matter as follows: they also discussed that य came into Maithili from Urdu and Braj Bhasha
- (D) It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal

१६५. What does the topic “Chapter 8 - Khand 6: Panchamakshar and Anusvara” most clearly emphasize?

- (A) It treats the matter as follows: if you are an interested reader, you may ask: if someone takes a conjunct word from a language other than Sanskrit, must he follow that language’s principle?
- (B) It explains that for the grammar of early Maithili ghazal, keep the following point in mind: many ghazals from 1905 to 1970 have reached us in forms edited by different editors
- (C) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed
- (D) The topic Chapter 8 - Khand 6: Panchamakshar and Anusvara appears in the outline of the work and is part of the complete coverage of Maithili ghazal

१६६. What does the topic “Panchamakshar and Anusvara” most clearly emphasize?

- (A) It explains that here the writer am taking up even some of those songs which are in fact ghazals composed in Arabic metres
- (B) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one’s life
- (C) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal
- (D) It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya

१६७. According to the treatment of “Panchamakshar and Anusvara”, which statement is accurate?

- (A) It presents the point that ashish Anchinhar had sixty-nine posts containing two critical essays, twenty-one entries in the ghazal-writer introduction series, two award-related announcements, one Apne Ena Apne Moonh, seven rubai, twelve
- (B) The topic Qualities and Defects of Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It treats the matter as follows: so, in the authors view, in Maithili the muzaif meter ought to be allowed at every position
- (D) It explains that for example, if the matla contains बसंत and अनंत, then दिगन्त may also be taken as the kafiya in a later sher

१६८. Which statement would fit the discussion in “Panchamakshar and Anusvara”?

- (A) It frames the idea this way: now the writer shall discuss some Arabic-Persian-Urdu symbols and vocabulary that have spread in Maithili in a confusing way, especially with regard to sense; after that, the writer shall turn to the ghazal itself
- (B) It frames the idea this way: before completing the authors fifth year, the writer make the three worlds literate. Maithili ghazal took its piercing force from proverbs and folk sayings
- (C) It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the क-class, च-class, and ट-class, the anusvara ought to be written, while before consonants of the त-class and प-class, the fifth letter itself ought to be written
- (D) It explains that for example, if the original page link is the linked reference and it does not open, write it as the linked reference and the page would open

१६९. In “Panchamakshar and Anusvara”, which statement best matches the book’s discussion?

- (A) It presents the point that as of lack of time, the writer am not giving all the expanded forms
- (B) It treats the matter as follows: one more point: if both lines of a matla have kafiya with anusvara, then for the kafiya of the later sher one may also take a word containing the fifth letter
- (C) It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors
- (D) Ghazal and sher-o-shairi depend on mood; so first see the mood, then try to recite

१७०. Which statement would fit the discussion in “Anunasika”?

- (A) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiya. In the authors view this must have been a printing error
- (B) The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing
- (C) It treats the matter as follows: in Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish signifies blessing
- (D) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji

१७१. In “Difference between Nasal and Nasalized Usage”, which statement best matches the book’s discussion?

- (A) The grammar and historical account of Maithili Ghazal Ashish Anchinhar Khand 7
- (B) It treats the matter as follows: the authors wish is that not one but a thousand books ought to appear on the grammar of Maithili ghazal
- (C) It explains that in April 2011, Vikas Jha Ranjan and Roshan entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (D) It emphasizes that if readers look at the ghazal after 2008, then certainly Videha - at first a fortnightly magazine - gave it open support, and from time to time brought out special issues related to ghazal and carried the ghazal forward

१७२. Which statement would fit the discussion in “Khand 7”?

- (A) It presents the point that in addition to the representative ghazal authors given above, there are many other poets who wrote occasional free ghazals and achieved mastery in other genres
- (B) It explains that so it is extremely significant to understand when it would take the form of a qafiya and when it would take the form of a radif
- (C) It may be seen at the linked reference 13) To build a relationship between Maithili ghazal and ghazals in other Indian languages, the series World Ghazal-writer Introduction was started
- (D) It frames the idea this way: for example, if the writer write Anchinhar in quotation marks, it becomes a proper noun and its sense becomes Ashish Anchinhar

१७३. Which statement would fit the discussion in “Vibhakti - In Maithili, there are generally five vibhakti markers.”?

- (A) It explains that now look at the matla of this ghazal: the writer am broken, so the writer speak ghazal / the writer am hungry, so the writer speak ghazal
- (B) It frames the idea this way: but if, in the first line of a sher, the qafiya is कलमसँ, and in the second line it is पतनसँ, then that ghazal would be considered a ghazal without radif, as after removing the vibhakti, कलम and पतन do not
- (C) It explains that almost all significant Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others
- (D) The topic Khand 17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

१७४. In “Vibhakti - In Maithili, there are generally five vibhakti markers.”, which statement best matches the book’s discussion?

- (A) It explains that in twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement
- (B) It emphasizes that so let us see this ghazal by Faiz Ahmad Faiz: शेख साहब से रस्मो-राह न की 2122-1212-112 शुक्र है ज़िन्दगी तबाह न की 2122-1212-112 तुझको देखा तो सैर-चश्म हुए 2122-1212-112 तुझको चाहा तो और चाह न की 2122-1212-112
- (C) It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher
- (D) It frames the idea this way: here the treatment is about ghazal, so understand it in this way: in a matla, कलमसँ and पतनसँ may become qafiyas, but कलम सँ and पतनसँ cannot become qafiyas in the matla

१७५. Which option correctly reflects the point made under “Vibhakti - In Maithili, there are generally five vibhakti markers.”?

- (A) Maithili is a language full of possibilities and has an abundance of qafiyas; so, shers that create such ambiguity ought to be rare
- (B) It is also needed to know that Maithils search for Radha and Krishna in Vidyapati’s expressions such as kuch-payodhar and so on
- (C) It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position
- (D) The topic Appendix 1 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

१७६. What does the topic “Vibhakti - In Maithili, there are generally five vibhakti markers.” most clearly emphasize?

- (A) It treats the matter as follows: 122 212 2221 2122 3 One ought to never speak merely for prestige; One ought to never walk by breaking people's hearts
- (B) It cannot be that he accepts stress in one ghazal merely to complete the measure and rejects it in another
- (C) It treats the matter as follows: so, in this sher, संगमे and हाथमे are qafiyas, and आम छै is the radif
- (D) It explains that yet the scholars of Maithili are simply scholars; who would question them?

१७७. According to the treatment of “Vibhakti - In Maithili, there are generally five vibhakti markers.”, which statement is accurate?

- (A) It emphasizes that these so-called ghazal authors did have talent, as without talent no one even comes toward literature; later, of course, study becomes needed
- (B) The topic Qualities and Defects of Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position
- (D) It treats the matter as follows: now, if a poet takes a base word that is a-karant and has a vibhakti attached to it, and makes it the qafiya, he must keep in mind that in every later qafiya the same vibhakti must occur with another base word

१७८. Which statement would fit the discussion in “Vibhakti - In Maithili, there are generally five vibhakti markers.”?

- (A) The topic Khand 25: The Tradition and historical account of Maithili Ghazal - Part 8 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It frames the idea this way: this topic treats but in Maithili, see according to the principle stated above as part of Maithili ghazal grammar and history.
- (C) It emphasizes that but here always keep this point in mind: if, under the influence of Hindi in writing, a poet does not attach the vibhakti to the base word, he is doing wrong, as attaching the vibhakti to the base word is
- (D) It is needed to make clear here that writing only in Arabic meters is not the aim

१७९. In “Vibhakti - In Maithili, there are generally five vibhakti markers.”, which statement best matches the book’s discussion?

- (A) It explains that see the example of Bahr-e-Kamil written by Amit Mishra: Something has happened in such a way; in every house, a Ravana has appeared
- (B) It explains that published work: Monak Dehari Par, first work, a ghazal collection, 2020
- (C) It explains that so, whether you write a ghazal, a poem, a story, criticism, or anything else in Maithili, the vibhakti ought to remain attached to the base word
- (D) The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla

१८०. Which option correctly reflects the point made under “Vibhakti - In Maithili, there are generally five vibhakti markers.”?

- (A) It frames the idea this way: still, the information you have given is significant, and Pallav may be considered the second internet magazine after Bhālsarik Gāchh
- (B) It presents the point that in June, through Rishi Vashishth and Anchinhar Akhar, Deep Narayan Vidyarthi ji entered Maithili ghazal
- (C) It explains that its pattern is: 2212 + 212 See this ghazal by Amit Mishra, which is in Bahre Basit: the writer am weary of the authors foolish son with his stick; the writer am weary of grandfather's broken-mouthed lota
- (D) It treats the matter as follows: recall the example of Vijay Nath Jha’s ghazal, the example of tahleeli radif that was given at the beginning in the treatment of radif

१८१. What does the topic “Vibhakti - In Maithili, there are generally five vibhakti markers.” most clearly emphasize?

- (A) It emphasizes that now those who write ghazal, or those who read Gajendra Thakur’s work or Anchinhar Akhar, would automatically understand what the Gayatri metre is and what the Anushtup metre is
- (B) It emphasizes that if, after removing the vibhakti, a qafiya is being formed, then consider it a sher or ghazal with radif
- (C) It treats the matter as follows: for āsana, find a clean place, spread a cotton mat, bring the restless mind to one point, and practise padmāsana, vīrāsana, dhanurāsana, cakrāsana, uttānapādāsana, garbhāsana-especially useful for a learned
- (D) It explains that look at the example couplet given in the part on the matla: in that couplet, kona appears identically in both lines; so it is the radeef

१८२. According to the treatment of “Vibhakti - In Maithili, there are generally five vibhakti markers.”, which statement is accurate?

- (A) It presents the point that and if, after removing the vibhakti, a qafiya is not being formed, then consider it a sher or ghazal without radif
- (B) It emphasizes that similarly, in the case of nh, mh and so on, the writer follow a Sanskrit-like principle in all the authors ghazals
- (C) It presents the point that according to these anarchic Maithili ghazal-writers, Nirala, Dushyant Kumar, and Faiz Ahmad Faiz broke the grammar of ghazal
- (D) The famous Urdu poet Khumar Barabankvi was repeatedly told that his name was negative in comparison with his poetry, as his couplets contained surur, but he had kept his name Khumar

१८३. Which statement would fit the discussion in “Vibhakti - In Maithili, there are generally five vibhakti markers.”?

- (A) It ought to not be that you attach the vibhakti only in ghazal in order to take a relaxation in qafiya, while in other genres you separate it
- (B) It presents the point that • Primacy of Maithili in the ghazal: Before the Anchinhar Age, ghazals were filled with Urdu-Hindi words, and the belief had taken hold that a ghazal could not be composed without Urdu-Hindi words
- (C) It is especially significant to remember that exactly the same thing was repeated in the so-called ghazal collection Bahurupiya Pradesh Me, written by Arvind Thakur and published in 2011
- (D) It presents the point that terminological choices: ghazal = ghazal; bahr = meter; qafiya = rhyme; radif = refrain; sher = couplet; sha’ir = poet

१८४. In “Vibhakti - In Maithili, there are generally five vibhakti markers.”, which statement best matches the book’s discussion?

- (A) The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji
- (B) It treats the matter as follows: the writer began writing Maithili ghazal in 2005, but officially it was first published in Nepal’s first newspaper, the government newspaper Gorkhapatra, on 18 September 2012
- (C) It explains that for other qafiyas, remember that the incoming qafiya must also end in the vibhakti क; but immediately before that vibhakti क, there must be an a-karant letter and there must be vowel harmony
- (D) It frames the idea this way: when defining kathya, subject matter, Maithil ghazal authors fall into confusion, and as of that confusion they take kathya and kahan, subject and manner of saying, to be the same thing

१८५. Which option correctly reflects the point made under “Vibhakti - In Maithili, there are generally five vibhakti markers.”?

- (A) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony
- (B) It presents the point that for that reason the writer tried to show that there ought to be a separate work for Maithili ghazal, and so the title became The grammar and historical account of Maithili Ghazal
- (C) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction
- (D) It treats the matter as follows: a second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs

१८६. What does the topic “Vibhakti - In Maithili, there are generally five vibhakti markers.” most clearly emphasize?

- (A) The very same ghazal, in Taranand Viyogi’s article Maithili Ghazal: The Direction of Evaluation, included in the collection Lokved and Lal Kila edited by Siyaram Jha Saras, appears as follows
- (B) It explains that for example: This person is so old, so what he says must be right; That person is the authors relative, so how may the writer reject his words?
- (C) It explains that but as of the coherence of sense, this may be accepted as a concession and the whole ghazal may be completed on the pattern 212212212212
- (D) It frames the idea this way: this topic treats so, this would be considered a sher with radif as part of Maithili ghazal grammar and history.

१८७. According to the treatment of “Vibhakti - In Maithili, there are generally five vibhakti markers.”, which statement is accurate?

- (A) It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre
- (B) It frames the idea this way: the writer do not wish to reduce the importance of this present research by comparing it with university research on Maithili language and literature
- (C) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (D) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment

१८८. Which statement would fit the discussion in “Vibhakti - In Maithili, there are generally five vibhakti markers.”?

- (A) It treats the matter as follows: vibhakti ought to be written separated from numerals and from English words, as a numeral is not a word, and an English word, being foreign, may produce a wrong sense if the vibhakti is attached to it
- (B) It explains that he is the first aruzi, or prosodist of Arabic-Persian metre, in Maithili
- (C) It presents the point that that is, with the help of this principle you may Maithilize words from Sanskrit or other languages
- (D) It emphasizes that the writer am giving the full ghazal: हो गई है पीर पर्वत सी पिघलनी चाहिए, इस हिमालय से कोई गंगा निकलनी चाहिए। आज यह दीवार, परदों की तरह हिलने लगी, शर्त लेकिन थी कि ये बुनियाद हिलनी चाहिए। हर सड़क पर, हर गली

१८९. Which option correctly reflects the point made under “Khand-8”?

- (A) It frames the idea this way: if, in the matala, the letter immediately before the radif carries a certain matra, then the same matra must occur in the kafiya of every sher of the ghazal, even if the consonant attached to that matra is different
- (B) It emphasizes that जो बिछुड़े हैं पियारे से, भटकते दरबदर फिरते, हमारा यार है हम में हमन को इंतजारी क्या?
- (C) It treats the matter as follows: so the writer have regarded this very issue as Videha’s ghazal special issue
- (D) It emphasizes that regarding which bahar ought to be used in Maithili ghazal, see the view of Shri Gajendra Thakur

१९०. What does the topic “Khand-8” most clearly emphasize?

- (A) It treats the matter as follows: in Maithili, under the influence of Awadhi, Brajbhasha and other traditions, there was much treatment of rasa, rīti, alaṅkāra and so on
- (B) It presents the point that now notice this: if the matala had contained sari along with thari, then ri or di would have been common in the other kafiya, and before it there would have been vowel correspondence with aa
- (C) It treats the matter as follows: this too has three forms: Fa'ilatun + Fa'ilatun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Fa'ilatun H) In every line, Mutafa'ilun is used twice and Fa'ilatun once
- (D) It frames the idea this way: as in Hindi words ending with the i vowel are often feminine, they consider saqi feminine too; but this is a misconception

१९१. According to the treatment of “Khand-8”, which statement is accurate?

- (A) It explains that since, in India, the grammar of the ghazal is governed by Arabic, Persian, and Urdu conventions, the writer have removed many principles that did not agree with the grammar and nature of the Maithili language
- (B) It treats the matter as follows: so, except for one kafiya in this ghazal - khuni - all the others, such as chumi, puchhi, bujhi, luti, and suti, are wrong
- (C) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya
- (D) It explains that in Maithili, the search for a varnik bahr was also carried out by Gajendra Thakur, and almost every new ghazal poet is now following it

१९२. Which statement would fit the discussion in “Khand-8”?

- (A) It frames the idea this way: twelve bahrs made from bahr-e-hazaj akhrab: A) 221-1212-1222-21 B) 221-1221-1222-21 C) 221-1221-1221-12 D) 221-1222-222-21 E) 221-1212-1222-2 F) 221-1221-1222-2 G) 221-1222-222-121 H) 221-1222-221-12 the
- (B) It emphasizes that however, among these ten, the writer shall discuss i, u, and reph later, as in Maithili the pronunciation of these three functions somewhat differently
- (C) Pandit Jivan Jha: a ghazal from Samavati-Punarjanma On page 80, the following ghazal is found; Kavivar clearly calls it a ghazal
- (D) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 9 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

१९३. In “Khand-8”, which statement best matches the book’s discussion?

- (A) It presents the point that this signifies that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different
- (B) It presents the point that thousands of Arabic-Persian words are current in Maithili in their original form, without softening, as those words have pauses or must have had them
- (C) It emphasizes that literary historians agree that medieval Maithili literature was in a dormant state, and it is quite possible that during that period these kavitt-class metres entered Maithili
- (D) The topic f) Bahre Mazari' appears in the outline of the work and is part of the complete coverage of Maithili ghazal

१९४. Which option correctly reflects the point made under “Khand-8”?

- (A) It treats the matter as follows: wherever the pure form of a letter may become a kafiya, its description is being given along with the example of that matra
- (B) It is especially significant to remember that exactly the same thing was repeated in the so-called ghazal collection Bahurupiya Pradesh Me, written by Arvind Thakur and published in 2011
- (C) It presents the point that 3 Original : बाउजी जागू ठारर भरै छी कियै व्यर्थ सूतल कि बैसल सड़ै छी कियै वेद पोथी पढ़ू आ अखाढ़ा चढ़ू बाट दू में ऐकोने धरै छी कियै जँ थिकहुँ विप्रवंशीय सत्पुत्र तँ पाठशालाकनामे डरै छी कियै बाट में काँट के काटि
- (D) It explains that as the ghazals of ancient ghazal authors are in edited books, and as they have already been discussed above, here the writer am giving the details of the later books

१९५. Which option correctly reflects the point made under “1) Example of the aa matra”?

- (A) The other kafiya in this ghazal are kana, bhasiya, ja, kha, and so on
- (B) It presents the point that in early Hindi-Urdu literature, the word was inspired by this Arabic sense, as confirmed by Kabir’s famous line, Ram sits at the window and receives everyone’s mujra
- (C) It presents the point that so the authors effort would be to build Maithili structures with the help of Sanskrit and Arabic structures
- (D) The topic part 25: The Tradition and historical account of Maithili Ghazal - Part 5 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

१९६. What does the topic “2) Example of the uu matra” most clearly emphasize?

- (A) It frames the idea this way: no words arise from me before you; as of the authors own offences the writer sit silently, suppressing the authors life within
- (B) It explains that this topic treats कन्ह पर लहास हमर - a ghazal collection without bahr as part of Maithili ghazal grammar and history.
- (C) The other kafiya taken in this ghazal are ganu, aanu, tanu, and so on
- (D) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi

१९७. What does the topic “3) Example of the e matra” most clearly emphasize?

- (A) It explains that in Maithili, the word toddy ought to be used along with the word wine; if only toddy is used, that is even better
- (B) It presents the point that in August, Praveen Chaudhary Pratik ji entered Maithili ghazal through Anchinhar Akhar
- (C) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili’s free ghazal
- (D) The letter e may indeed form kafiya in its pure independent form, but it would not be very effective, as in Maithili the pronunciation of final e is incomplete

१९८. Which statement would fit the discussion in “4) Example of the ai matra”?

- (A) Anchinhar Akhar is making efforts to observe Ghazal Day, and the details of how Jivan Jha ji’s name was proposed for that purpose may be seen at these three links
- (B) The other kafiya of this ghazal are etai, jetai, bantai, chaltai, and so on
- (C) It explains that all kinds of criticism are welcome, but a critic’s criticism would be strong only when he knows Urdu grammar along with Maithili grammar
- (D) It presents the point that look at this ghazal by Shrimati Shanti Lakshmi Chaudhary, published on Anchinhar Akhar on 9 December 2011 and later in the May-June 2012 issue of Mithila Darshan

१९९. In “Another example of the ai matra”, which statement best matches the book’s discussion?

- (A) The other kafiya used in this ghazal are charhbai, marhbai, garhbai, and so on
- (B) The two lines of the first couplet and the second line of the second couplet ought to have the same qafiya
- (C) It presents the point that this too has three forms: Mafa'ilun + Mafa'ilun + Fa'ilatun Fa'ilatun + Mafa'ilun + Mafa'ilun Mafa'ilun + Fa'ilatun + Mafa'ilun C) In every line, Fa'ilatun is used twice and Mustaf'ilun once
- (D) It explains that in Arabic, Persian, and Urdu, more emphasis is placed on kahan than on katha

२००. In “5) Example of the o matra”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: the writer am giving the full ghazal: भूख के एहसास को शेरोसुखन तक ले चलो या अदब को मुफलिसों की अंजुमन तक ले चलो जो ग़ज़ल माशूक के जल्वों से वाकिफ़ हो गयी उसको अब बेवा के माथे की शिकन तक ले चलो मुझको
- (B) The other kafiya taken in this ghazal are o, khaso, paro, and so on
- (C) It presents the point that what is significant is that from the Vedas to the present, a parallel stream has always flowed alongside Sanskrit, whatever its name may have been
- (D) It treats the matter as follows: see its structure: 12112 + 12112 + 12112 + 12112 12112 + 12112 + 12112 + 12112
Here the writer have given only the example of four sounds in each line, but the poet may use the sound from once to as many times as needed

२०१. What does the topic “6) Example of the au matra” most clearly emphasize?

- (A) It explains that here the writer ought to also say that some metres, such as Bahre Wafir, are current in Arabic but not in Persian
- (B) The other kafiya taken in this ghazal are rahiau, chaliau, bujhabiau, and so on
- (C) It treats the matter as follows: for example, if the first line of a ghazal’s matla is: Your veil is now the authors life, its count is 22-22-211-22-22
- (D) It explains that before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji

२०२. According to the treatment of “6) Example of the au matra”, which statement is accurate?

- (A) It treats the matter as follows: thus you may understand that the principle Panditji regards as mandatory is only a tool for Maithilizing words of other languages
- (B) It may be seen as: 12 + 22 = 1222 4) If that form of chatushkal which begins with two short syllables and ends with one long syllable, that is , is joined with the form of trikal in which the first syllable is
- (C) It emphasizes that for example, after chuniyan and ghuniyan in the matala, buiya cannot come as the kafiya in another sher
- (D) It emphasizes that ठोस धरती की सतह पर लौट भी आओ मुलम्मे के सिवा क्या है फ़लक़ के चाँदतारों में रहे मुफ़लिस गुज़रते बेयक़ीनी के तज़रबे से बदल देंगे ये इन महलों की रंगीनी मज़ारों में कहीं पर भुखमरी की धूप तीखी हो गई शायद जो है

२०३. What does the topic “Section 9” most clearly emphasize?

- (A) It explains that on exactly the same bahr are other nazms such as Baharon phool barsao mera mehboob aaya hai, Mujhe teri muhabbat ka sahara mil gaya hota, Bhari duniya mein aakhir dil ko samjhane kahaan jaayen, Agar dilbar ki
- (B) It presents the point that but here one must remember that ghazal always depends upon pronunciation; and when you and the writer are hearing in daily practice that the first pronunciation-style of इ is widely used, then the sophistry of
- (C) It explains that this topic treats the meters above are current in Arabic, Persian and Urdu as part of Maithili ghazal grammar and history.
- (D) The second example is a ghazal by Momin Khan Momin and a bhajan by Goswami Binduji Maharaj

२०४. According to the treatment of “Section 9”, which statement is accurate?

- (A) It explains that this topic treats the meters above are current in Arabic, Persian and Urdu as part of Maithili ghazal grammar and history.
- (B) It explains that as the ghazals of ancient ghazal authors are in edited books, and as they have already been discussed above, here the writer am giving the details of the later books
- (C) Pandit Govind Jha has discussed these two kinds of pronunciation in detail in his books; see pages 16-17 of उच्चतर मैथिली व्याकरण, published by Maithili Akademi, Patna, second edition
- (D) It emphasizes that remember: the metrical sequence in the first line of the matla must remain the same in all lines of the ghazal

२०५. Which statement would fit the discussion in “Section 9”?

- (A) It emphasizes that in the authors view, this is precisely where Maithili ghazal becomes completely different from Urdu ghazal
- (B) It presents the point that this too has three forms: Fa'ilatun + Fa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Fa'ilatun F) In every line, Mufa'ilatun is used twice and Fa'ilatun once
- (C) It explains that understand that smoke without breath did not rise for anyone; One ought to not easily abandon wisdom and knowledge
- (D) It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced

२०६. In “Section 9”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: in January, as of the insistence of Anchinhar Akhar, Tripurari Kumar Sharma ji entered Maithili ghazal
- (B) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole
- (C) It emphasizes that for example, the Urdu word raasta became rasta in Maithili, but this principle did not work in the word dosti; so, in an alternative situation one may count dosti as 212
- (D) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for

२०७. Which option correctly reflects the point made under “Section 9”?

- (A) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one’s life
- (B) It frames the idea this way: if you are making a rhyme with a word whose final letter carries the इ vowel-sign, then for the other rhymes you must use the same letter with the इ vowel-sign that appears in the first rhyme
- (C) It explains that for example: This person is so old, so what he says must be right; That person is the authors relative, so how may the writer reject his words?
- (D) It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mufasir ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter

२०८. What does the topic “Section 9” most clearly emphasize?

- (A) It emphasizes that if something that ought to have been said first is said later, that is, in the second line of the couplet, it is a defect of the couplet
- (B) It treats the matter as follows: on Anchinhar Akhar the writer had the opportunity to read the principles of Ghazal-shastra, which proved very useful for me
- (C) It frames the idea this way: for example, if you have taken the word राति as the rhyme in the first line, then for the second line and for the rhymes in the other couplets, the letter त must be joined with the इ vowel-sign, as in नाति, जाति
- (D) It is also needed to clarify that in Hindu dharma, karma is given primacy even after death; so even after a authors death his actions ought to be reviewed, and reviewed seriously

२०९. What does the topic “Khand 10” most clearly emphasize?

- (A) It emphasizes that similarly, remember this: if the reph occurs in a word somewhere other than the end, that is, at the beginning or somewhere in the middle, then in Sanskrit words the reph would remain as reph
- (B) It emphasizes that whenever anyone wants to grasp Maithili ghazal from its root, they ought to observe the vocabulary, sentences, and tone used in a village market or a city vegetable market
- (C) It explains that on exactly the same bahr are other nazms such as Baharon phool barsao mera mehboob aaya hai, Mujhe teri muhabbat ka sahara mil gaya hota, Bhari duniya mein aakhir dil ko samjhane kahaan jaayen, Agar dilbar ki
- (D) It frames the idea this way: in today’s context, a person does his own work and writes shairi in free time; so today’s shair has a different personality

२१०. According to the treatment of “Khand 10”, which statement is accurate?

- (A) It explains that if, after that, you use मरद as a qafiya in a later couplet, then in the authors view it would be wrong, as the pronunciation of गर्द and पर्द is clearly different from the pronunciation of मरद
- (B) It emphasizes that some singers sing poems and then declare those poems or songs to be ghazals
- (C) It treats the matter as follows: in Maithili, under the influence of Awadhi, Brajbhasha and other traditions, there was much treatment of rasa, rīti, alaṅkāra and so on
- (D) The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active

२११. Which statement would fit the discussion in “Khand 10”?

- (A) It explains that so, regarding qafiya, the authors view is this: if a word contains the reph but has no vowel-mark at the end, then the same vowel and pronunciation ought to be used
- (B) It explains that similarly, in the Ashoka grove, Hanuman’s worry about whether he ought to speak to Sita in devabhasha, divine language, or manushi bhasha, human language, also proves that even at that time there was a language
- (C) It explains that in April 2011, Vikas Jha Ranjan and Roshan entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (D) It presents the point that there was no fear of dying here, nor any apprehension of pain in the mind; Seeing the new wind blowing here, the ghazal of love kept dying

२१२. Which option correctly reflects the point made under “Some important points about qafiya”?

- (A) It emphasizes that similarly, if after knowing the grammar one writes an a-bahr free ghazal, there is no guarantee that it would be excellent, but its possibility of being excellent increases
- (B) It explains that almost all significant Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others
- (C) It presents the point that tell them: Sir, it is as of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha
- (D) It explains that musanna or musna, one: a ghazal in which each line of every sher has one rukn, that is, one sher has two rukns, is called a musanna sher

२१३. What does the topic “Some important points about qafiya” most clearly emphasize?

- (A) It frames the idea this way: in January 2012, Ruby Jha, Swati Lal, Nitesh Jha Raushan, and Amit Mishra entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (B) It treats the matter as follows: in the grammar part of the work, the ghazals given to demonstrate bahr are fully meter-based ghazals
- (C) It frames the idea this way: the writer do not wish to reduce the importance of this present research by comparing it with university research on Maithili language and literature
- (D) It emphasizes that an significant matter about qafiya is that, according to the Sanskrit tradition, स, श, and ष have separate pronunciations

२१४. According to the treatment of “Some important points about qafiya”, which statement is accurate?

- (A) It emphasizes that if readers look at this by the principle of qafiya, then गणेश cannot be the qafiya of गनेस
- (B) It frames the idea this way: along with this, there is one essay by Dharendra Premarshi ji, Maithilime Ghazal ā Ekar Sanrachanā - Ghazal in Maithili and Its Structure. With that essay, there is also one ghazal by Premarshi ji
- (C) It presents the point that which structures would fit Maithili according to pronunciation and music would be decided over the coming 100 to 150 years
- (D) It treats the matter as follows: what is called chhand in Sanskritic terminology is called bahr in Arabic

२१५. What does the topic “A personal view on sound and standard form” most clearly emphasize?

- (A) It treats the matter as follows: in addition to these so-called ghazal collections, Vilat Paswan Vihangam ji too has some ghazals, which the poet called geetal
- (B) It explains that abhilash Thakur has been active in Maithili ghazal from 2020 onward, and has remained so continuously
- (C) It treats the matter as follows: when Acharya Hemachandra prepared the grammar of Apabhramsha, he made a principle, based on the pronunciation of that time, that e, ai, o and au could also be counted short
- (D) It presents the point that up to a certain limit as if too much looseness is allowed, the sounds of another language would climb over it, and slowly the first language would disappear, that is, it would go out of use

२१६. According to the treatment of “A personal view on sound and standard form”, which statement is accurate?

- (A) It treats the matter as follows: as of rigid sound-rules, Prakrit came out of Sanskrit, and modern Indian languages came out of Prakrit
- (B) The matra-sequence of the first line of the second couplet is 1222-1222, but the second line of the second couplet is 1222-11222, which is not in accordance with the matla
- (C) It emphasizes that ramdev Jha and published by Maithili Akademi, Patna , one ghazal of Jivan Jha is presented by the editors as follows: not a single word of mine do you listen to
- (D) It explains that this topic treats in Arabic, Persian, and Urdu shairi this is called marsiya as part of Maithili ghazal grammar and history.

२१७. Which option correctly reflects the point made under “The ita defect in qafiya”?

- (A) It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose
- (B) It presents the point that in Maithili, many suffixes such as गेना, गर, and others have come from Arabic and Persian; so, the ita defect would remain relevant in Maithili
- (C) It explains that this essay was published on 9 February 2014 in the daily Mithila Awaz from Darbhanga under the title The Contribution of Heavyweight Ghazal authors to Maithili Ghazal
- (D) The matra-sequence of the first line of the second couplet is 1222-1222, but the second line of the second couplet is 1222-11222, which is not in accordance with the matla

२१८. What does the topic “The ita defect in qafiya” most clearly emphasize?

- (A) The second example is a ghazal by Momin Khan Momin and a bhajan by Goswami Binduji Maharaj
- (B) It explains that but as of the coherence of sense, this may be accepted as a concession and the whole ghazal may be completed on the pattern 212212212212
- (C) It presents the point that for the year 2014, he was honoured with the Videha Language Award for the work Anchinhar Akhar
- (D) It emphasizes that this topic treats so, बिमारी and हरामी cannot become qafiya in the matla as part of Maithili ghazal grammar and history.

२१९. According to the treatment of “The ita defect in qafiya”, which statement is accurate?

- (A) It explains that take another example: दोस्ती and दुश्मनी cannot be qafiya in the matla
- (B) It frames the idea this way: muhammad Rafi sang ghazals too, but he was not known for ghazal singing; Begum Akhtar sang some film songs too, but her fame is as of ghazal singing, and she is called the Queen of Ghazal
- (C) It presents the point that suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that couplet stand alone
- (D) It frames the idea this way: on the literary path too, he found friends and guides such as Gajendra Thakur, Ashish Anchinhar, Chandan Jha, Rajiv Ranjan Mishra, Amit Mishra, Manu bhai, Om Prakash Jha, Mihir Jha, Gunjan Shri

२२०. Which statement would fit the discussion in “The ita defect in qafiya”?

- (A) It emphasizes that the writer fully believe that from this you too have understood how bahr is maintained. -Jagdish Chandra Thakur Anil Thus you have seen how Anil ji himself revised a ghazal that was outside bahr and brought it into bahr
- (B) It emphasizes that so it may be accepted, without difficulty, that metres are older than even the R̥gveda
- (C) It frames the idea this way: this topic treats so, दोस्ती and दुश्मनी cannot become qafiya in the matla as part of Maithili ghazal grammar and history.
- (D) It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya

२२१. In “The ita defect in qafiya”, which statement best matches the book’s discussion?

- (A) It explains that nowadays, along with a composition, readers write the characteristics of the bahr, that is, the metrical pattern, and some people mock this by calling it a toll-free number
- (B) It presents the point that if you make धनगर and मनगर qafiya with each other, there would be no ita defect, as if the suffix गर is removed from these two new words, धन and मन remain respectively, and they also rhyme with each other
- (C) It explains that readers, critics, universities, Maithili institutions, and others ought to keep the following points in mind while filling the form: 1) At one time, only one person or institution would receive it
- (D) It explains that if a poet accepts stress, he must follow stress in all his ghazals

२२२. Which option correctly reflects the point made under “The ita defect in qafiya”?

- (A) It is also needed to clarify that in Hindu dharma, karma is given primacy even after death; so even after a authors death his actions ought to be reviewed, and reviewed seriously
- (B) It explains that similarly, there would be no ita defect in words that differ grammatically - for example, if the first qafiya is a noun and the second qafiya is an adjective, and so on
- (C) It presents the point that what is significant is that from the Vedas to the present, a parallel stream has always flowed alongside Sanskrit, whatever its name may have been
- (D) It emphasizes that ठोस धरती की सतह पर लौट भी आओ मुलम्मे के सिवा क्या है फ़लक़ के चाँदतारों में रहे मुफ़लिस गुज़रते बेयक़ीनी के तज़रबे से बदल देंगे ये इन महलों की रंगीनी मज़ारों में कहीं पर भुखमरी की धूप तीखी हो गई शायद जो है

२२३. What does the topic “The ita defect in qafiya” most clearly emphasize?

- (A) It frames the idea this way: if both qafiya in the matla are words formed with a vowel-mark, or with a suffix, or by sandhi or prefix, then remove the vowel-mark, remove the suffix, or break the sandhi
- (B) It frames the idea this way: although harjai too is actually Persian-Urdu, it has been used in Maithili since ancient times
- (C) It cannot be that he accepts stress in one ghazal merely to complete the measure and rejects it in another
- (D) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili’s free ghazal

२२४. According to the treatment of “The ita defect in qafiya”, which statement is accurate?

- (A) It explains that look at the example couplet given in the part on the matla: in that couplet, kona appears identically in both lines; so it is the radeef
- (B) It frames the idea this way: so, in Maithili the qaafiya has to be determined carefully, and its detailed explanation would be found in the part on qaafiya
- (C) It frames the idea this way: if both words left after removing the vowel-mark or suffix, or after the break, are meaningful, and if those remaining meaningful words rhyme with each other, then the words containing the vowel-mark, suffix,
- (D) It is interesting that after the singing became popular, many qawwalis were composed in the same bhās and tune, and as of this some people began to consider it a writing style

२२५. Which statement would fit the discussion in “The ita defect in qafiya”?

- (A) It emphasizes that according to the principle above, wherever a given metrical sequence is needed in a ghazal, create the suitable word form
- (B) It emphasizes that but if both words left after removing the vowel-mark or suffix, or after the break, are meaningful, and if those remaining meaningful words do not rhyme with each other, then the words containing the
- (C) It presents the point that in addition to the representative ghazal authors given above, there are many other poets who wrote occasional free ghazals and achieved mastery in other genres
- (D) It treats the matter as follows: see its structure: 12112 + 12112 + 12112 + 12112 12112 + 12112 + 12112 + 12112
Here the writer have given only the example of four sounds in each line, but the poet may use the sound from once to as many times as needed

२२६. Which statement would fit the discussion in “Some Urdu suffixes”?

- (A) It emphasizes that in Urdu, both khumar and surur are used for intoxication, but khumar usually signifies an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas surur signifies a rising intoxication
- (B) It frames the idea this way: आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर,
- (C) It presents the point that now let us come to the question: what ought to one call the person who writes ghazals?
- (D) Anchinhar Akhar is making efforts to observe Ghazal Day, and the details of how Jivan Jha ji’s name was proposed for that purpose may be seen at these three links

२२७. In “Some Urdu suffixes”, which statement best matches the book’s discussion?

- (A) It explains that seeing all these activities of Anchinhar Akhar, the first aruzi of Maithili ghazal, Gajendra Thakur, gave the name Anchinhar Age to the period from after 2008 up to the present
- (B) It presents the point that by 20 March 2012, Chandan Jha had also entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (C) It explains that आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर,
- (D) It explains that when Jiaur Rahman Jafri writes ghazals in Hindi-Urdu, his ghazals have full bahr and qafiya; but in his Maithili ghazals, there is no bahr

२२८. Which statement would fit the discussion in “Some English suffixes”?

- (A) It presents the point that in Maithili, surprisingly, poetic talent is obtained by many, but most people reject study; so after coming forward they disappear
- (B) It presents the point that इज्म - बुद्ध, सोशल - बुद्धिज्म, सोशलज्म इस्ट - बुद्ध, सोशल - बुद्धिस्ट, सोशलिस्ट
- (C) It explains that in Maithili, a single literary historical account has generally been written for every literary genre; that is, the historical account of every genre in a single work
- (D) It presents the point that a time came when it seemed that the writer would have to leave the authors studies in the middle, as the authors guardians were unable to meet the cost of the authors education

२२९. What does the topic “Khand 11” most clearly emphasize?

- (A) It frames the idea this way: those who entered Maithili ghazal through Anchinhar Akhar in November were Vineet Utpal, Mrs
- (B) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on
- (C) It treats the matter as follows: so, in a ghazal, kanhai would be long + long + short, and kumhar would also be long + long + short
- (D) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

२३०. According to the treatment of “Khand 11”, which statement is accurate?

- (A) It explains that if a poet accepts stress, he must follow stress in all his ghazals
- (B) It explains that for example, for मधु, वधु would be a correct qafiya, but महु would not be
- (C) It treats the matter as follows: in reality, kavitt was first only a metre; later it expanded and many divisions and subdivisions such as bhairav, called payār in Bengali, rūp-ghanākṣarī, ghanākṣarī, manharaṇ and others were formed
- (D) It frames the idea this way: if a composition lacks bahr, qafiya, and other qualities of ghazal, it is not a ghazal, and singer-composers ought to not call it a ghazal

२३१. Which statement would fit the discussion in “Khand 11”?

- (A) It frames the idea this way: this topic treats in Maithili, see according to the principle stated above as part of Maithili ghazal grammar and history.
- (B) It treats the matter as follows: in such a situation, keep in mind that exactly the same letter with उ and the chandrabinu must occur in the qafiya
- (C) It explains that so, fulfilling the duty of a responsible writer, the writer make it clear that Anchinhar Akhar is not the first meter-based ghazal collection in Maithili
- (D) The topic Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal

२३२. In “Khand 12”, which statement best matches the book’s discussion?

- (A) It emphasizes that if you speak, speak always with the chest struck in truth; One ought to never shout useless lies
- (B) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language
- (C) It treats the matter as follows: this topic treats लेखनी एक रंग अनेक - a ghazal collection without bahr as part of Maithili ghazal grammar and history.
- (D) It frames the idea this way: classical Sanskrit poetic examples अथ अर्गलास्तोत्रम् ॥ॐ नमश्चण्डिकायै॥ मार्कण्डेय उवाच ॐ जय त्वं देवि चामुण्डे जय भूतार्तिहारिणि। जय सर्वगते देवि कालरात्रि नमोऽस्तु ते॥ १॥ जयन्ती मङ्गला काली भद्रकाली

२३३. Which option correctly reflects the point made under “Khand 12”?

- (A) It presents the point that this zihaf has a fixed place in sadr, hashw, ibtida and hashw; but in Maithili it ought to be treated according to the principle stated above
- (B) It emphasizes that this topic treats the principle would not apply even to simple syllabic meters as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: why Qafiya Is needed in Maithili Ghazal When beginning the treatment on qafiya, the writer had said that Sanskrit did not have qafiya or end-rhyme, whereas in Arabic qafiya has been compulsory from the beginning
- (D) It explains that औ यत्र-तत्र देखू अछि पत्र सैकड़ो टा अछि पत्र मैथिलीमे एको न तैं डरै छी English translation: readers pay no attention at all to Mithila’s former glory; On hearing the beautiful Maithili language, readers burn without fire

२३४. What does the topic “Khand 12” most clearly emphasize?

- (A) It presents the point that in August, Praveen Chaudhary Pratik ji entered Maithili ghazal through Anchinhar Akhar
- (B) It explains that readers shall meet again there, the writer used to think; so the writer stayed awake and kept tying hope, O moon
- (C) It explains that in Arabic, Persian, and Urdu, more emphasis is placed on kahan than on katha
- (D) It explains that so, if a poet takes a two-letter word as qafiya in a line of the matla, he ought to try to keep all the other qafiya in the ghazal as two-letter words too

२३५. According to the treatment of “Khand 12”, which statement is accurate?

- (A) It presents the point that in addition to the representative ghazal authors given above, there are many other poets who wrote occasional free ghazals and achieved mastery in other genres
- (B) It is not a matter of great surprise that there are fewer Muslim ghazal authors in Maithili ghazal, as in the whole of Maithili literature too Muslim authors remain on the margin
- (C) It explains that in July 2012, at the U.G.C.-sponsored national seminar on Maoist Naxal Menace: Its Solution, held at Rajendra Mishra College, Saharsa, Shantilakshmi presented a lecture titled Maoist Naxalism
- (D) The foregoing concerned qafiya; beyond that, this stress would also be effective in every line of a ghazal, as observing stress would bring clarity of pronunciation and make the ghazal more effective

२३६. Which statement would fit the discussion in “Khand 12”?

- (A) It presents the point that now, dear brother, he could not understand that Maithili and Urdu are different languages, and asked me: this is a work by such-and-such great Urdu poet, and in it the letter त has थ as qafiya
- (B) It explains that this topic treats कान्ह पर लहास हमर - a ghazal collection without bahr as part of Maithili ghazal grammar and history.
- (C) It presents the point that in August, Praveen Chaudhary Pratik ji entered Maithili ghazal through Anchinhar Akhar
- (D) It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically

२३७. In “Khand 12”, which statement best matches the book’s discussion?

- (A) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that
- (B) It treats the matter as follows: in addition to these so-called ghazal collections, Vilat Paswan Vihangam ji too has some ghazals, which the poet called geetal
- (C) It frames the idea this way: traditional intoxicants such as bhang would not bring life into a ghazal, as bhang is ground and drunk by oneself, whereas toddy comes through another hand, just as in Arabic wine comes through the hand of the saqi
- (D) It emphasizes that मेष मीन तिअ दण्डा दीस ता उपरि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तेंतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदशि भउ पोड़े पड़िब एकादशि छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxxxxxxxxxx पक्ष

२३८. Which option correctly reflects the point made under “Khand 12”?

- (A) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post
- (B) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one’s life
- (C) It frames the idea this way: so, if someone takes the inflected words फूलक and हाथक as qafiya in the matla, that would be correct, and the remaining couplets would use the अक qafiya
- (D) It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22

२३९. What does the topic “Khand 12” most clearly emphasize?

- (A) It frames the idea this way: seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled Ek Rati, one Hindi play, and the ghazal collection mentioned above have been published by him
- (B) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment
- (C) It presents the point that a specimen of what Harimohan Jha ji thought about ghazal is given in the first part of his poem Kahū Kī Au Bābū: Original in Devanagari बसाते तेहन छै जे गोष्ठी मे कवियो गजल दादरा आ कव्वाली गबैये किछु दिन मे
- (D) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly

२४०. According to the treatment of “Khand 12”, which statement is accurate?

- (A) It explains that in Urdu ghazal, Arabic-Persian words are used heavily, and in their original forms
- (B) It emphasizes that in April, Vikas Jha Ranjan and Roshan ji entered Maithili ghazal through Anchinhar Akhar
- (C) It explains that scansion: चरागों को / उछाला जा / रहा है 1222 / 1222 / 122 हवा पर रौ / ब डाला जा / रहा है 1222 / 1222 / 122 न हार अपनी / न अपनी जी / त होगी 1222 / 1222 / 122 मगर सिक्का / उछाला जा / रहा है 1222 / 1222 / 122
- (D) It frames the idea this way: shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals

२४१. Which statement would fit the discussion in “Khand 12”?

- (A) It explains that now look at the matla of this ghazal: the writer am broken, so the writer speak ghazal / the writer am hungry, so the writer speak ghazal
- (B) It emphasizes that in this anthology all the ancient ghazal authors have been given a place, and through this the complete image of the Maithili ghazal comes before the reader
- (C) It treats the matter as follows: so, from its very beginning, Anchinhar Akhar, besides its other work, also focused on ghazal criticism, identified critics of Maithili ghazal, and got more criticism written
- (D) It treats the matter as follows: here it ought to also be remembered that Vedic meters are often one-line forms by the basis of the present treatment, and so rhyme was not very needed there

२४२. In “Khand 12”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: in talavritta meter, only the rhythm of every line needs to match; so in talavritta, whether you call it tuka, tukanta, antyanuprasa, or qafiya, it is compulsory
- (B) It is so quite possible that these editors changed the spellings according to their own preferences, and the original spellings of the old ghazals have disappeared
- (C) It emphasizes that ruby Jha, Swati Lal, Manish Jha Baua Bhai, Nitesh Jha Raushan, and Amit Mishra - five ghazal authors - entered Maithili ghazal through Anchinhar Akhar
- (D) It frames the idea this way: the writer begin this age with Jivan Jha, who is regarded as the father of modern Maithili ghazal, though he was able to write only a small number of ghazals

२४३. Which option correctly reflects the point made under “Khand 12”?

- (A) The permanent basis of the mahiya metre is śṛṅgāra rasa, the erotic or love sentiment, but in modern times it is written on every subject
- (B) It emphasizes that भेद कुल खुल जाए वह सूरत हमारे दिल में है देश को मिल जाए जो पूँजी तुम्हारी मिल में है The matra-sequence of the matla, that is, the first couplet, is
- (C) It explains that in grammar, figures such as antyanuprasa were born, and Jayadeva’s Gita-Govindam became world-famous in Sanskrit precisely as of its sweet, graceful style and end-rhyme
- (D) It presents the point that nowhere in that issue of Videha is it clearly stated that it is a ghazal special issue, but in the earlier issues of Videha the writer do not find such an extensive presence of ghazal

२४४. What does the topic “Khand 12” most clearly emphasize?

- (A) It frames the idea this way: so, if most of the ghazals of Pandit Jivan Jha, Yaduvarji, Anand Jha Nyayacharya, and others do not contain a strict syllabic metre, it is not surprising
- (B) It frames the idea this way: thus from this example readers may see that in the four lines there is neither matrika meter, nor varnika meter, nor Vedic meter
- (C) The example given above for the Mutafailun bahr is not actually Mutafailun
- (D) The line that is given is called tarh-e-misra. The tarh-e-misra ought to not be used in the matla; that is, the matla of the new poet’s ghazal ought to be original

२४५. According to the treatment of “Khand 12”, which statement is accurate?

- (A) It presents the point that this too has three forms: Mafa'ilun + Mafa'ilun + Fa'ilatun Fa'ilatun + Mafa'ilun + Mafa'ilun Mafa'ilun + Fa'ilatun + Mafa'ilun C) In every line, Fa'ilatun is used twice and Mustaf'ilun once
- (B) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili's free ghazal
- (C) It ought to be remembered, however, that earlier ghazal was not meant for singing; it circulated like other literary forms
- (D) It frames the idea this way: by the time readers have come this far, they would themselves have understood why, even though ancient Sanskrit poetry did not necessarily have end-rhyme, qafiya has been considered compulsory in the ghazal of

२४६. Which statement would fit the discussion in “Khand 12”?

- (A) It treats the matter as follows: in the ghazal given in this moshayara, sense has no primacy; only bahr, kafiya and radif ought to be present
- (B) It emphasizes that if something that ought to have been said first is said later, that is, in the second line of the couplet, it is a defect of the couplet
- (C) The topic Chapter 1: Notice and Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It explains that this topic treats so qafiya is compulsory for Maithili ghazal too as part of Maithili ghazal grammar and history.

२४७. In “Khand 12”, which statement best matches the book's discussion?

- (A) It treats the matter as follows: a concise description of the work of Anchinhar Akhar was written by Shri Gajendra Thakur in his Ghazal Shastra 14. Later, this essay, from part 1 to part 14, also appeared in his ghazal collection Dhangī Bāt
- (B) The topic part 13 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It emphasizes that ramavatar Yadav does not accept quantitative stress in Maithili, and says that stress increases the prolongation of the vowel and so a short vowel does not turn into a long one
- (D) It presents the point that its pattern is: 2212 + 2221 Let us look at a Bahre Munsariḥ ghazal written by Amit Mishra: When the writer wrote the letters of beauty, The simile was adorned; it was written of flowers

२४८. Which option correctly reflects the point made under “Khand 12”?

- (A) It treats the matter as follows: when the writer discuss children's ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the
- (B) Anchinhar Akhar is the first and, so far, the only ghazal-centred magazine in Maithili
- (C) It ought to not be that in one ghazal he accepts stress in order to complete the meter, and in another he does not
- (D) It treats the matter as follows: the writer shall view the tradition and historical account of modern Maithili ghazal in two parts: first, the historical account of metered ghazals, and after that the historical account of free ghazals without bahr

२४९. What does the topic “Khand 12” most clearly emphasize?

- (A) It treats the matter as follows: ashish Anchinhar had six posts: two ghazals, three award-related announcements, and one post related to Apne Ena Apne Moonh. In this month Pradeep Pushp ji was identified as a metered ghazal writer
- (B) It treats the matter as follows: grierson called this the principle of Short Antepenultimate. According to this principle in Maithili, one word may contain at most two guru sounds, and those only in the first or second position from the end
- (C) The grammar-radif, qafiya and bahr-is the same for ghazal and hazal
- (D) It treats the matter as follows: this topic treats so stress would remain significant for the Maithili ghazal as part of Maithili ghazal grammar and history.

२५०. According to the treatment of “Khand 12”, which statement is accurate?

- (A) It frames the idea this way: ashish Anchinhar had a total of six posts: three ghazals; one post presented a ghazal by Yoganand Heera ji; one post presented one critical essay by Chandan Jha ji
- (B) The topic Sections 19-21 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It presents the point that on hearing them, विरह and अतः sound almost the same; but as the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya
- (D) The topic Khand 25: The Tradition and historical account of Maithili Ghazal - Part 8 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

२५१. Which statement would fit the discussion in “Khand 12”?

- (A) Videha magazine (the linked reference has an significant place in Maithili ghazal
- (B) The second is mu‘arrā: only the metre must be equal; qafiya may be absent
- (C) It explains that for the first time in the field of Maithili ghazal, about sixteen or seventeen critical essays were written at one time
- (D) The Difference Between the Maithili and Urdu Alphabets When principles began to be applied in Maithili ghazal, many people started feeling troubled

२५२. In “Khand 12”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: moreover, if any of the above-mentioned defects is present in a couplet, that becomes a defect of the ghazal, as ultimately a ghazal is a collection of some couplets
- (B) It frames the idea this way: before completing the authors fifth year, the writer make the three worlds literate. Maithili ghazal took its piercing force from proverbs and folk sayings
- (C) It emphasizes that how would a principle that did not operate in Urdu operate in Maithili?
- (D) It emphasizes that ashish Anchinhar had forty-six posts: fifteen ghazal-writer introduction-series posts, two award-related announcements, one mushaira, seven Ghazalk Iskool posts, and one Apne Ena Apne Moonh

२५३. Which option correctly reflects the point made under “Khand 12”?

- (A) It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mijas ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter
- (B) It presents the point that a sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal
- (C) It emphasizes that suppose you also buy a Devanagari transliteration of an Urdu ghazal work and, after reading it, see that भ has been used as a qafiya for ब; then you too may be confused
- (D) It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim

२५४. What does the topic “Khand 12” most clearly emphasize?

- (A) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It treats the matter as follows: however, many translators had already translated Arabic-Persian ghazals into English before that
- (C) It treats the matter as follows: so in Urdu, साथ may become qafiya of बात, as the ह in the थ of साथ is removed in pronunciation
- (D) It presents the point that in this connection see Shri Gajendra Thakur’s view: In the authors opinion emotion is needed for every literary form, but grammar ought to not be abandoned under the excuse of emotion

२५५. According to the treatment of “Khand 12”, which statement is accurate?

- (A) It emphasizes that but in course of time, considering practical difficulty, eighty-four thousand āsanās were considered significant; later eighty-four hundred
- (B) It presents the point that अथ प्रथमोऽष्टकः, प्रथमोऽध्यायः, वर्गाः 137, ऋषि मधुच्छन्दा वैश्वामित्रः छन्द गायत्री, देवता अग्निः 1) ॐ अग्निमीले पुरोहितं यज्ञस्य देवमृत्विजम्। होतारं रत्नधातमम् 2) अग्निः पूर्वो भिः ऋषिभिरीड्यो नूतनैरुत। स देवाँ
- (C) It frames the idea this way: no words arise from me before you; as of the authors own offences the writer sit silently, suppressing the authors life within
- (D) It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose

२५६. Which statement would fit the discussion in “Khand 12”?

- (A) The second line of the second couplet may match the matla, provided कहू is taken as कहूँ. In the authors view this is a printing error
- (B) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya
- (C) It emphasizes that नमो हिरण्य बाहवे सेनान्यै दिशां च पतये नमो नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः सस्यिज्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशाय विव्याधिने ७ नानां पतये नमो नमो
- (D) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems

२५७. In “Khand 12”, which statement best matches the book’s discussion?

- (A) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212
- (B) It treats the matter as follows: नमः सहमानाय निव्याधिने आव्याधिनीनां पतये नमो नमः ककुभाय निषङ्गिणे स्तेनानां पतये नमो नमो निषङ्गिणं इषुधिमते तस्कराणां पतये नमो नमो वज्रते परिवज्रते स्तायूनां पतये नमो नमो
- (C) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form
- (D) It frames the idea this way: yet remember here that even if the couplets of a ghazal describe love, that love ought to be described in such a way that it seems to be between soul and Supreme Soul

२५८. Which option correctly reflects the point made under “Khand 12”?

- (A) It treats the matter as follows: in this couplet the writer have used the authors pen name, Anchinhar, and this couplet is the final couplet of the ghazal; so this couplet is a maqta
- (B) It emphasizes that in September 2011, Mihir Jha and Omprakash ji entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (C) It may be seen at the linked reference 13) To build a relationship between Maithili ghazal and ghazals in other Indian languages, the series World Ghazal-writer Introduction was started
- (D) It frames the idea this way: just as the talagana of each line in talavritta must be equal, in Vedic meter each line ought to have equal letters, and in varnika meter each line must have the same quantity sequence

२५९. What does the topic “Khand 12” most clearly emphasize?

- (A) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212
- (B) It explains that so from the end of classical Sanskrit and from the birth of Prakrit, rhyme had great importance in poetry, and as time moved forward, the imagination of poetry without rhyme became impossible
- (C) The topic part 14 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla

२६०. According to the treatment of “Khand 12”, which statement is accurate?

- (A) It frames the idea this way: now see a second example of Bahr-e-Hazaj, by Pradeep Pushp: the writer am a learned pandit, yet beaten by bread; the writer speak truth, and so the writer am defeated by empty talk
- (B) It explains that but if such a process must be named, then understand that the late Parmanand Lal of the authors village - who was headmaster of Ektara High School and also the authors formal academic teacher - Santosh Kumar
- (C) It frames the idea this way: whatever the case may be, this is not worthy of mention in the historical account of the ghazal
- (D) It may be seen in talavritta in this way: भागि गेला अंग्रेज अकेला, छोरि कऽ पाछू ढेरो जाति कर रंगदारी वसुल रहल अछि, मारि मारि कऽ सभकैँ लाति Take one more example

२६१. Which statement would fit the discussion in “Khand 12”?

- (A) It explains that to achieve this kahan, one must recognize the historical account of ghazal
- (B) It explains that since, in India, the grammar of the ghazal is governed by Arabic, Persian, and Urdu conventions, the writer have removed many principles that did not agree with the grammar and nature of the Maithili language
- (C) It explains that for example, in घर and मजूर, stress falls in the second position in both, but the quantities are different; so the two cannot be qafiya of each other
- (D) It explains that for the first time in the field of Maithili ghazal, about sixteen or seventeen critical essays were written at one time

२६२. In “Khand 12”, which statement best matches the book’s discussion?

- (A) It presents the point that one couplet of his ghazal is: If in love there must be boundless passion, let it be like this; if there is a river, let it be like this; if a desert, let it be like this
- (B) It presents the point that this too has three forms: Mafa'ilun + Mafa'ilun + Fa'ilatun Fa'ilatun + Mafa'ilun + Mafa'ilun Mafa'ilun + Fa'ilatun + Mafa'ilun C) In every line, Fa'ilatun is used twice and Mustaf'ilun once
- (C) It explains that one significant point here is that as of stress, the short-long arrangement in Maithili is also affected, especially in words where all letters are short
- (D) It is especially needed to make one thing clear here: ghazal is an Arabic word and, in Maithili, it has been in circulation since the medieval period

२६३. Which option correctly reflects the point made under “Khand 12”?

- (A) The second kind are those who do not write ghazals, but cannot bear the development of the ghazal genre; so they too began opposing the principles
- (B) It treats the matter as follows: on Anchinhar Akhar the writer had the opportunity to read the principles of Ghazal-shastra, which proved very useful for me
- (C) It treats the matter as follows: for example, if the first line of a ghazal’s matla is: Your veil is now the authors life, its count is 22-22-211-22-22
- (D) It treats the matter as follows: in the authors opinion this is a sophistry, as every kind of writing or art influences society; so there must be harmony between the life, writing, and art of the writer or artist

२६४. What does the topic “Khand 12” most clearly emphasize?

- (A) The very same ghazal, in Taranand Viyogi’s article Maithili Ghazal: The Direction of Evaluation, included in the collection Lokved and Lal Kila edited by Siyaram Jha Saras, appears as follows
- (B) It emphasizes that also remember that Urdu was born in India, but it was reared by Arabic-Persian people
- (C) It emphasizes that in Maithili many people do not know the principles of ghazal; on top of that they argue that film songs sound beautiful without any principles
- (D) It presents the point that suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that couplet stand alone

२६५. According to the treatment of “Khand 12”, which statement is accurate?

- (A) It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu
- (B) It frames the idea this way: now the writer shall discuss some Arabic-Persian-Urdu symbols and vocabulary that have spread in Maithili in a confusing way, especially with regard to sense; after that, the writer shall turn to the ghazal itself
- (C) It explains that on exactly the same bahr are other nazms such as Baharon phool barsao mera mehboob aaya hai, Mujhe teri muhabbat ka sahara mil gaya hota, Bhari duniya mein aakhir dil ko samjhane kahaan jaayen, Agar dilbar ki
- (D) It treats the matter as follows: its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktaajib: Though it remained beside the stream, the authors life stayed thirsty

२६६. Which statement would fit the discussion in “Khand 12”?

- (A) The first is the Jeevan era, sense from 1905 to 2007, named after Pandit Jeevan Jha Ji, the first modern Maithili ghazal writer
- (B) It explains that almost all significant Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others
- (C) It explains that so, fulfilling the duty of a responsible writer, the writer make it clear that Anchinhar Akhar is not the first meter-based ghazal collection in Maithili
- (D) It emphasizes that so the writer am giving here the difference between Devanagari, along with Mithilakshar, and the Urdu script, so that you would not be confused like that person

२६७. In “Khand 12”, which statement best matches the book’s discussion?

- (A) It explains that regarding the maqta, one ought to keep in mind that in all his ghazals the poet ought to use either his own name or his pen name - one of the two
- (B) It explains that its pattern is: 2212 + 212 See this ghazal by Amit Mishra, which is in Bahre Basit: the writer am weary of the authors foolish son with his stick; the writer am weary of grandfather's broken-mouthed lota
- (C) It treats the matter as follows: in nineteen posts by Omprakash there were nineteen ghazals; in three posts by Shantilakshmi Chaudhary, three ghazals; in eight posts by Mihir Jha, eight ghazals
- (D) It frames the idea this way: in Urdu these letters are written as follows: क joined with ह gives ख ग joined with ह gives घ च joined with ह gives छ ज joined with ह gives झ ट joined with ह gives ठ ड joined with ह gives ढ त joined with ह

२६८. Which option correctly reflects the point made under “Khand 12”?

- (A) It may be seen at the linked reference 13) To build a relationship between Maithili ghazal and ghazals in other Indian languages, the series World Ghazal-writer Introduction was started
- (B) It frames the idea this way: जगदीश चन्द्र ठाकुर अनिल - Jagdish Chandra Thakur Anil Special note: For the Ghazal Kamla-Kosi-Bagmati-Mahananda Honour, instituted by Anchinhar Akhar for Maithili ghazal, he was appointed the chief selector
- (C) It explains that when Jiaur Rahman Jafri writes ghazals in Hindi-Urdu, his ghazals have full bahr and qafiya; but in his Maithili ghazals, there is no bahr
- (D) It emphasizes that learn the original Urdu script and its pronunciation; only then may you catch the proper meter of Urdu ghazal

२६९. Which statement would fit the discussion in “Section 13”?

- (A) It treats the matter as follows: now, for a reader like me, the major question is whether chandrabinu ought to be counted short or long, as the same Pandit Govind Jha has given different views in different books and seems to present
- (B) The topic part 13 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It presents the point that if you make धनगर and मनगर qafiya with each other, there would be no ita defect, as if the suffix गर is removed from these two new words, धन and मन remain respectively, and they also rhyme with each other
- (D) It frames the idea this way: just as the talagana of each line in talavritta must be equal, in Vedic meter each line ought to have equal letters, and in varnika meter each line must have the same quantity sequence

२७०. In “Maqta”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: in this couplet the writer have used the authors pen name, Anchinhar, and this couplet is the final couplet of the ghazal; so this couplet is a maqta
- (B) It presents the point that suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that couplet stand alone
- (C) It ought to not be that in one ghazal he accepts stress in order to complete the meter, and in another he does not
- (D) It presents the point that that is: 122 + 1222 + 1222 122 + 1222 + 1222 This metrical sequence would be a muzaif meter in Maithili

२७१. Which option correctly reflects the point made under “Maqta”?

- (A) The ghazals of these three authors are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals
- (B) It frames the idea this way: traditional intoxicants such as bhang would not bring life into a ghazal, as bhang is ground and drunk by oneself, whereas toddy comes through another hand, just as in Arabic wine comes through the hand of the saqi
- (C) It frames the idea this way: so the authors clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, would still make the couplet a maqta
- (D) It presents the point that न पल बिछुड़े पिया हमसे न हम बिछड़े पियारे से, उन्हीं से नेह लागी है, हमन को बेकरारी क्या?

२७२. What does the topic “Maqta” most clearly emphasize?

- (A) It explains that now you may understand that from the combination of hrasva and dirgha a juz is formed; from juz comes ajza; from ajza comes rukn
- (B) It presents the point that in twenty-nine posts by Ashish Anchinhar there were sixteen ghazals, eight rubai, one qita, two parts of an essay named A Short Introduction to Maithili Ghazal, one essay named The Need for Metre
- (C) It frames the idea this way: as a result of this ancient principle, Maithili has a very significant principle: except for the first and second positions from the end, all remaining sounds become short
- (D) It explains that regarding the maqta, one ought to keep in mind that in all his ghazals the poet ought to use either his own name or his pen name - one of the two

२७३. According to the treatment of “Maqta”, which statement is accurate?

- (A) It presents the point that since, along with all other forms of Urdu shairi, nazm too is sung, some clever Maithils take it to be ghazal and begin arguing
- (B) It treats the matter as follows: for example, see a sher by Amit Mishra: हमर मुस्की/सँ हुनका आ/गि लागल यौ हुनक कनखी/सँ तसरका आ/गि लागल यौ Translation: the authors smile / set fire in them, dear
- (C) It frames the idea this way: for example, if the writer write Anchinhar in quotation marks, it becomes a proper noun and its sense becomes Ashish Anchinhar
- (D) It emphasizes that t) More significant than all the names given above are the authors parents, family members, villagers, fields and paths, friends and well-wishers, and all the authors teachers from first class until now

२७४. Which statement would fit the discussion in “Section 14”?

- (A) The topic part 14 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It treats the matter as follows: sher: Two lines adorned with the same radif and different kafiya, in which a complete thought begins and ends within those two lines and which is also fitted to a bahr, are called a sher
- (C) It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu
- (D) It emphasizes that certainly the kavitt class of metres must have come from Brajbhasha

२७५. Which option correctly reflects the point made under “Bahr: Metre in Ghazal”?

- (A) It emphasizes that here the writer am describing Arabic bahr, and these metres have been used abundantly in the hundred-year historical account of Maithili ghazal
- (B) It emphasizes that education: primary education in the village of Haripur Dihtol; all further education through CBSE in Delhi; graduation in business from Deshbandhu College, University of Delhi, in 1994
- (C) It frames the idea this way: earlier, Baba Baidyanath ji’s Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal authors, and there too he was told that bahr and qafiya are needed
- (D) It explains that its sense is: so-and-so did not keep a steady loving feeling toward me. For this, the Maithili words harjaipan, harjaipan, and kapatpan would be good, though other words ought to also be brought into use for it

२७६. What does the topic “Bahr: Metre in Ghazal” most clearly emphasize?

- (A) It explains that from around the 1980s, Yoganand Heera and Vijaynath Jha were writing Maithili ghazals in Arabic metres, but editors who did not understand bahr pushed them aside
- (B) It frames the idea this way: ashish Anchinhar had a total of six posts: three ghazals; one post presented a ghazal by Yoganand Heera ji; one post presented one critical essay by Chandan Jha ji
- (C) It emphasizes that ruby Jha, Swati Lal, Manish Jha Baua Bhai, Nitesh Jha Raushan, and Amit Mishra - five ghazal authors - entered Maithili ghazal through Anchinhar Akhar
- (D) It frames the idea this way: in his opinion, the name of the ghazal ought to be changed in Maithili as it is an Urdu word and it would corrupt Maithili

२७७. According to the treatment of “Bahr: Metre in Ghazal”, which statement is accurate?

- (A) It explains that in July 2012, at the U.G.C.-sponsored national seminar on Maoist Naxal Menace: Its Solution, held at Rajendra Mishra College, Saharsa, Shantilakshmi presented a lecture titled Maoist Naxalism
- (B) It is needed to make clear that the metre used for ghazal is varnik in nature, that is, every line of the ghazal must remain in the same sequence of light and heavy syllabic values
- (C) It treats the matter as follows: as of rigid sound-rules, Prakrit came out of Sanskrit, and modern Indian languages came out of Prakrit
- (D) It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre

२७८. Which statement would fit the discussion in “Bahr: Metre in Ghazal”?

- (A) It explains that in Maithili, the search for a varnik bahr was also carried out by Gajendra Thakur, and almost every new ghazal poet is now following it
- (B) It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout
- (C) It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22
- (D) Ghazal: A collection of several shers furnished with a matla is called a ghazal

२७९. In “Bahr: Metre in Ghazal”, which statement best matches the book’s discussion?

- (A) It is seen that when critics write in criticism about a defect or a wrong tendency, they write in the language of the other person, that is, they twist and turn the matter so much that it cannot be known whose
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It presents the point that along with this, the writer have named the salim bahr equal bahr. The first part of murakkab bahr, in which there are seven metres, the writer have named semi-equal bahr
- (D) The language of ghazal ought to be indirect and suggestive, while the language of criticism ought to be plain

२८०. Which option correctly reflects the point made under “Bahr: Metre in Ghazal”?

- (A) The radif is kona. In the same way, in the second line of the couplet too, the qafia is the matra of the letter t with the vowel a
- (B) It emphasizes that also remember that Urdu was born in India, but it was reared by Arabic-Persian people
- (C) It treats the matter as follows: writing: Prabandh-Nibandh-Samalochana, Part 1; Sahasrabadhani, a novel; Sahasrabdik Chaupar Par, a poetry collection; Galp-Guchchha, a collection of short and very short stories
- (D) It treats the matter as follows: what is called chhand in Sanskrit terminology is called bahr in Arabic

२८१. Which option correctly reflects the point made under “Section 15”?

- (A) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form
- (B) It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim
- (C) It explains that published work: Monak Dehari Par, first work, a ghazal collection, 2020
- (D) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained

२८२. What does the topic “Section 15” most clearly emphasize?

- (A) It emphasizes that waw-e-atf is an significant principle of Arabic, also accepted in Persian and Urdu
- (B) It presents the point that if there is a word at the end of which ए or य has been elided, and before that elision there is some vowel-mark, then the principle for vowel-mark kafiya would apply; that explanation is given ahead
- (C) It treats the matter as follows: now look at the second sher of this ghazal: इ दुनिया मेहनतिक गुलाम छै सदिखन बहै घाम तखन सुतल भाग निखरै छै A literal rendering would be: This world is always a servant of labour
- (D) It is seen that some critics bring in facts infected by Hindi and on that basis say that the principles of the ghazal ought to not be like this but like that

२८३. According to the treatment of “Section 15”, which statement is accurate?

- (A) The topic Khand 23 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It presents the point that in Maithili, if a word is of Arabic-Persian-Urdu origin and ends in v, it may be changed into o: chunav = chunao; lagav = lagao; dav = dao
- (C) It emphasizes that for example, after chuniyan and ghuniyan in the matala, buiya cannot come as the kafiya in another sher
- (D) It is seen that when critics write in criticism about a defect or a wrong tendency, they write in the language of the other person, that is, they twist and turn the matter so much that it cannot be known whose

२८४. Which statement would fit the discussion in “Section 15”?

- (A) It treats the matter as follows: so, except for one kafiya in this ghazal - khuni - all the others, such as chumi, puchhi, bujhi, luti, and suti, are wrong
- (B) The topic Work not Done in Maithili’s Free Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It explains that in addition, Maithili nouns and pronouns also take o and u, and their sense is equivalent to Urdu bhi, also. For example: Ramo gelathi, Ram also went; hamhu gelahun, the writer too went; oho gelathi, he also went
- (D) It frames the idea this way: but there is no hesitation in saying here that the ghazals composed in Persian are better, richer, more liberal, and more full of emotion than Arabic ghazals

२८५. In “Section 15”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: although he had been writing even before joining Facebook, Videha, and Anchinhar Akhar, if he has received place and respect as a ghazal writer, he unhesitatingly gives credit to Videha and Anchinhar Akhar
- (B) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth
- (C) The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar
- (D) It explains that in another ghazal, instead of Bahr-e-Ramal, Bahr-e-Hazaj or Bahr-e-Rajaz may also occur, and the naming must be done in the same way

२८६. Which option correctly reflects the point made under “Section 15”?

- (A) It frames the idea this way: nevertheless, as of her father’s government employment, he mostly lived with the family in Kayastha Tola, Saharsa, and Shantilakshmi completed her school and university education there
- (B) It presents the point that as of bahr and prose-like style, ghazal singing, like ghazal writing, demands labour
- (C) It emphasizes that for example, the Urdu word raasta became rasta in Maithili, but this principle did not work in the word dosti; so, in an alternative situation one may count dosti as 212
- (D) It emphasizes that this topic treats a known metre signifies one that earlier ācāryas have discussed as part of Maithili ghazal grammar and history.

२८७. What does the topic “Section 15” most clearly emphasize?

- (A) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (B) It emphasizes that t) More significant than all the names given above are the authors parents, family members, villagers, fields and paths, friends and well-wishers, and all the authors teachers from first class until now
- (C) It emphasizes that similarly, in the case of nh, mh and so on, the writer follow a Sanskrit-like principle in all the authors ghazals
- (D) It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal

२८८. According to the treatment of “Section 15”, which statement is accurate?

- (A) It presents the point that yes, the writer certainly never had a proper encounter with Maithili grammar then
- (B) It explains that in Arabic, Persian, and Urdu, more emphasis is placed on kahan than on kathyā
- (C) It emphasizes that if he feels that the opinion of the old grammarians is correct, whether for conjuncts or for nh and mh, then he may follow that old principle, but he must follow it consistently
- (D) It emphasizes that in September 2011, Mihir Jha and Omprakash ji entered through Anchinhar Akhar as new signatures of Maithili ghazal

२८९. Which statement would fit the discussion in “Section 15”?

- (A) It explains that one significant point here is that as of stress, the short-long arrangement in Maithili is also affected, especially in words where all letters are short
- (B) It is not acceptable to count a conjunct within the same word as long in some ghazals and then count a conjunct in two separate words as long merely to complete the bahr in another ghazal
- (C) It presents the point that if you make धनगर and मनगर qafiya with each other, there would be no ita defect, as if the suffix गर is removed from these two new words, धन and मन remain respectively, and they also rhyme with each other
- (D) It treats the matter as follows: recall the example of Vijay Nath Jha’s ghazal, the example of tahleeli radif that was given at the beginning in the treatment of radif

२९०. In “Section 15”, which statement best matches the book’s discussion?

- (A) It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the
- (B) It frames the idea this way: on this point the authors view is that, just as Urdu preserves both muhabbat and mohabbat to retain the flexibility of its language, though muhabbat is the pure form, Maithili too may rightly keep both keo and kiyo
- (C) It frames the idea this way: in Arabic, Persian, and Urdu, however, the shair composes poetry with sentences just like those spoken at home by the people; so sher-o-shairi climbs onto everyone’s tongue
- (D) It frames the idea this way: if a shair makes a kafiya with a word carrying an elision mark or vikari, he ought to ensure that in every kafiya the letter before the elision mark or vikari remains the same

२९१. Which option correctly reflects the point made under “Section 15”?

- (A) It explains that musanna or musna, one: a ghazal in which each line of every sher has one rukn, that is, one sher has two rukns, is called a musanna sher
- (B) Ghazal Ki Babat, by Venus Kesari; Anjuman Prakashan, Allahabad; October 2015 edition
- (C) It emphasizes that those who entered Maithili ghazal through Anchinhar Akhar in December were Prabhat Rai Bhatt, Anil ji, Mrs
- (D) It explains that in April 2011, Vikas Jha Ranjan and Roshan entered through Anchinhar Akhar as new signatures of Maithili ghazal

२९२. What does the topic “Section 15” most clearly emphasize?

- (A) It treats the matter as follows: at the beginning of the essay his feeling is that a person who does not write ghazals is unqualified to review or write historical account of the ghazal
- (B) It treats the matter as follows: note: older grammarians, under the influence of Hindi-Urdu, do not regard the letter before a conjunct belonging to a separate word as long
- (C) It presents the point that in this connection see Shri Gajendra Thakur’s view: In the authors opinion emotion is needed for every literary form, but grammar ought to not be abandoned under the excuse of emotion
- (D) It emphasizes that in June 2011, with the help of Rishi Vashishth ji, Deep Narayan Vidyarthi entered through Anchinhar Akhar as a new signature of Maithili ghazal

२९३. According to the treatment of “Section 15”, which statement is accurate?

- (A) It presents the point that so count it as long; for example, ghar = long, whereas in Sanskrit it would be short-short
- (B) The reason is said to be that earlier the subject of the ghazal was love marked by separation; so preference was given to taq, the odd number, instead of juft, the even number
- (C) It explains that in grammar, figures such as antyanuprasa were born, and Jayadeva’s Gita-Govindam became world-famous in Sanskrit precisely as of its sweet, graceful style and end-rhyme
- (D) It treats the matter as follows: but according to tradition, ghazal does not fall under muktaka, as every couplet of a ghazal is separate from the other; so a sher may be placed in muktaka poetry, but the ghazal cannot

२९४. Which statement would fit the discussion in “Section 15”?

- (A) It explains that if a poet accepts stress, he must follow stress in all his ghazals
- (B) It treats the matter as follows: when a ghazal has been fully said or written, it ought to be recited at least ten times by the writer himself
- (C) The matra-sequence of the first line of the second couplet is 1222-1222, but the second line of the second couplet is 1222-11222, which is not in accordance with the matla
- (D) It emphasizes that t) More significant than all the names given above are the authors parents, family members, villagers, fields and paths, friends and well-wishers, and all the authors teachers from first class until now

२९५. In “Section 15”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: in Maithili too it has been seen that when a writer has no proper argument for his position, he gives it the name new experiment. Some people in literature consider breaking metre to be a new experiment
- (B) It emphasizes that this suggestion suited me, and with renewed enthusiasm the idea took shape that the writer ought to study while earning myself
- (C) It cannot be that he accepts stress in one ghazal merely to complete the measure and rejects it in another
- (D) It explains that before preparing the work, and while preparing it, the writer studied the following books, journals, and periodicals, which served as reference works for me

२९६. Which option correctly reflects the point made under “Section 15”?

- (A) It explains that kasajoo’s work here: the linked reference mainpage.net: The Leading Main Page Site on the Net
www.mainpage.net 2 hours ago · Like Ashish Anchinhar
- (B) Kafiya: Kafiya signifies a rhyme having vowel-similarity, whether that similarity is of the vowel of a letter or of a quantity
- (C) It treats the matter as follows: so, words such as धूमन, केहन, and पावन would be suitable as kafiya for the other shers
- (D) It treats the matter as follows: in Urdu, it is still observed; for example, Urdu speakers count raasta as long-short-long

२९७. What does the topic “Section 15” most clearly emphasize?

- (A) It presents the point that nowhere in that issue of Videha is it clearly stated that it is a ghazal special issue, but in the earlier issues of Videha the writer do not find such an extensive presence of ghazal
- (B) It presents the point that here the authors opinion is that if a foreign word cannot be Maithilized, the pluta principle may also be taken optionally in it
- (C) The famous Urdu poet Khumar Barabankvi was repeatedly told that his name was negative in comparison with his poetry, as his couplets contained surur, but he had kept his name Khumar
- (D) It presents the point that a time came when it seemed that the writer would have to leave the authors studies in the middle, as the authors guardians were unable to meet the cost of the authors education

२९८. According to the treatment of “Section 15”, which statement is accurate?

- (A) It treats the matter as follows: one more point: if both lines of a matla have kafiya with anusvara, then for the kafiya of the later sher one may also take a word containing the fifth letter
- (B) It frames the idea this way: so, if someone may logically explain that in a certain word the initial or medial long would be short for a given reason, the writer have no objection to accepting it, as the matter would be
- (C) It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose
- (D) It frames the idea this way: so the authors clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, would still make the couplet a maqta

२९९. Which statement would fit the discussion in “Section 15”?

- (A) It presents the point that • Primacy of Maithili in the ghazal: Before the Anchinhar Age, ghazals were filled with Urdu-Hindi words, and the belief had taken hold that a ghazal could not be composed without Urdu-Hindi words
- (B) It treats the matter as follows: this topic treats even in simple varnik form, the ghazal would remain rule-bound as part of Maithili ghazal grammar and history.
- (C) The other kafiya used in this ghazal are charh bai, marh bai, garh bai, and so on
- (D) It presents the point that under the name Samaylai Salam, two posts by Dharendra Premarshi ji contained a video interview of Rajendra Vimal and a video of one ghazal, Ek Misiya

३००. In “Section 15”, which statement best matches the book’s discussion?

- (A) The topic part 13 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It presents the point that many of her Maithili poems, Maithili ghazals, and essays on social subjects, written on the inner substance of social phenomena, were published in several issues from 2010 to 2012 of the Maithili e-journal
- (C) It frames the idea this way: in Urdu, the word containing a conjunct letter cannot be changed in this manner: for example, in Urdu the kafiya of मस्त would be पस्त, not तप्त
- (D) It emphasizes that according to the principle above, wherever a given metrical sequence is needed in a ghazal, create the suitable word form

३०१. Which option correctly reflects the point made under “Section 15”?

- (A) The matra-sequence of the first line of the second couplet is 1222-1222, but the second line of the second couplet is 1222-11222, which is not in accordance with the matla
- (B) It frames the idea this way: of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great
- (C) It explains that just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn
- (D) It explains that in a ghazal without radif, both lines of the matla must contain kafiya

३०२. What does the topic “Section 15” most clearly emphasize?

- (A) It presents the point that in March, Sunil Kumar Jha came into Maithili ghazal through Anchinhar Akhar
- (B) It frames the idea this way: in Arabic, Persian and Urdu, sauti moshayaras are organized for the training of poets in bahr
- (C) It explains that the writer cannot say that the writer never had contact with Maithili, as from matriculation to graduation the writer studied it every day as an elective subject
- (D) It presents the point that this topic treats see an example of a musna sher: the writer am elder sister as part of Maithili ghazal grammar and history.

३०३. According to the treatment of “Section 15”, which statement is accurate?

- (A) It presents the point that by 20 March 2012, Chandan Jha had also entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (B) It frames the idea this way: for example, in the phrase hamar prem chhi ahan, the conjunct pre occurs in prem; the final r of the preceding word hamar becomes long
- (C) It treats the matter as follows: ashish Anchinhar had three posts: two ghazals and one bhakti ghazal
- (D) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji

३०४. In “Refutation of the views of earlier grammarians”, which statement best matches the book’s discussion?

- (A) It emphasizes that in this sentence, according to principle , the order is 2-16-17; according to principle , 2-5++++14; according to principle , 6+7+8, 9+10, 11+12+13, 15+16
- (B) It treats the matter as follows: grierson called this the principle of Short Antepenultimate. According to this principle in Maithili, one word may contain at most two guru sounds, and those only in the first or second position from the end
- (C) It presents the point that in Urdu ghazal, breaking tradition signifies breaking and expanding subject, kahan, and symbol
- (D) Anchinhar Akhar produced an introduction series covering all major Maithili ghazal authors, both those writing with metre and those writing without metre

३०५. Which option correctly reflects the point made under “Refutation of the views of earlier grammarians”?

- (A) It presents the point that tell them: Sir, it is as of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha
- (B) It emphasizes that for this reason, Maithili ghazal is now free from those critics who are basically critics of other literary genres and who, once in a while, do a favour to ghazal by writing about it
- (C) It presents the point that thousands of Arabic-Persian words are current in Maithili in their original form, without softening, as those words have pauses or must have had them
- (D) It frames the idea this way: yet remember here that even if the couplets of a ghazal describe love, that love ought to be described in such a way that it seems to be between soul and Supreme Soul

३०६. What does the topic “Refutation of the views of earlier grammarians” most clearly emphasize?

- (A) It treats the matter as follows: one large myth attached to Maithili’s Muslim poets is this: Hindu ghazal authors assume that, as these are Muslim poets, they must necessarily have knowledge of bahr
- (B) It explains that on Videha the writer came into contact with respected Gajendra bhai and younger brother Ashish bhai; the writer always feel that he is the authors lost younger brother, who suddenly appeared
- (C) It frames the idea this way: shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals
- (D) It frames the idea this way: in fact, not only in ghazal but in every meter and every poem, as poetry depends on pronunciation, kumhar would be long + long + short

३०७. According to the treatment of “Refutation of the views of earlier grammarians”, which statement is accurate?

- (A) It emphasizes that however, among these ten, the writer shall discuss i, u, and reph later, as in Maithili the pronunciation of these three functions somewhat differently
- (B) It explains that similarly, in the Ashoka grove, Hanuman’s worry about whether he ought to speak to Sita in devabhasha, divine language, or manushi bhasha, human language, also proves that even at that time there was a language
- (C) It treats the matter as follows: a second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs
- (D) The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla

३०८. Which statement would fit the discussion in “Refutation of the views of earlier grammarians”?

- (A) It presents the point that terminological choices: ghazal = ghazal; bahr = meter; qafiya = rhyme; radif = refrain; sher = couplet; sha’ir = poet
- (B) It emphasizes that if readers look at this by the principle of qafiya, then गणेश cannot be the qafiya of गनेस
- (C) It emphasizes that as far as the authors information goes, Kundan Kumar Karn is the first poet from Nepal who is composing ghazals in Arabic bahr
- (D) It explains that in any case, when Sanskrit words are used in Maithili or in any other modern Indian language’s poetry, the principle is automatically observed

३०९. In “Refutation of the views of earlier grammarians”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: many singers, to fill their stomachs, sing on a previously sung ghazal tune, whereas ghazal singing is a separate art and ought to be sung in different tunes
- (B) It frames the idea this way: so it is likely that Maithili scholars too would place ghazal in muktaka
- (C) It treats the matter as follows: he even came to India, Hindustan in Persian historical account, to meet him
- (D) It frames the idea this way: after Vedic literature, from classical Sanskrit through the Prakrit-Apabhramsha form of Maithili literature, Vedic meter did not remain

३१०. Which option correctly reflects the point made under “Refutation of the views of earlier grammarians”?

- (A) The first Maithili scholar of aruz writes in his Ghazal Shastra: Simple varṇik metre, counting letters, is the most difficult to sing; less difficult than that is mātrik metre; and the easiest to sing is varṇik metre
- (B) It treats the matter as follows: ashish Anchinhār, 16 September 2014: In Pandit Govind Jha’s work Maithili Parichayika, page 36, it is mentioned that every word must contain one guru
- (C) It emphasizes that literary historians agree that medieval Maithili literature was in a dormant state, and it is quite possible that during that period these kavitt-class metres entered Maithili
- (D) It frames the idea this way: just as the talagana of each line in talavritta must be equal, in Vedic meter each line ought to have equal letters, and in varnika meter each line must have the same quantity sequence

३११. What does the topic “Refutation of the views of earlier grammarians” most clearly emphasize?

- (A) It frames the idea this way: ira Mallik, Manohar Kumar Jha, and Praveen Narayan Chaudhary ji entered through Anchinhār Akhar as new signatures of Maithili ghazal
- (B) It frames the idea this way: that signifies that wherever stress is falling, you put a vikarī mark there and declare it guru. But you yourself have written on page 54 of Maithili Parishilan
- (C) It emphasizes that but in course of time, considering practical difficulty, eighty-four thousand āsanās were considered significant; later eighty-four hundred
- (D) Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1

३१२. According to the treatment of “Refutation of the views of earlier grammarians”, which statement is accurate?

- (A) It frames the idea this way: muhammad Rafi sang ghazals too, but he was not known for ghazal singing; Begum Akhtar sang some film songs too, but her fame is as of ghazal singing, and she is called the Queen of Ghazal
- (B) It frames the idea this way: yet remember here that even if the couplets of a ghazal describe love, that love ought to be described in such a way that it seems to be between soul and Supreme Soul
- (C) It is seen that some critics bring in facts infected by Hindi and on that basis say that the principles of the ghazal ought to not be like this but like that
- (D) It presents the point that that is, with the help of this principle you may Maithilize words from Sanskrit or other languages

३१३. Which statement would fit the discussion in “Refutation of the views of earlier grammarians”?

- (A) It emphasizes that even so, the significant points from the beginning to the end are being given below, and only such points are being given as are grammar-based
- (B) It frames the idea this way: now the writer am including this whole debate in the authors work on the grammar of ghazal, so that in the future people may understand through what kinds of conditions Maithili grammar has passed
- (C) It treats the matter as follows: the authors father is a farmer; so the authors early education took place in the village school, and the writer matriculated from Baidyanathpur High School in 2008
- (D) It explains that seeing all these activities of Anchinhār Akhar, the first aruzi of Maithili ghazal, Gajendra Thakur, gave the name Anchinhār Age to the period from after 2008 up to the present

३१४. In “Refutation of the views of earlier grammarians”, which statement best matches the book’s discussion?

- (A) It explains that in June 2015 there were a total of eight posts: five ghazals by Bal Mukund Pathak ji, one video and one ghazal by Kundan Kumar Karn ji, and one ghazal by Ashish Anchinhār
- (B) It presents the point that from Anchinhār Akhar and Ashish Anchinhār ji he received a great deal of learning and understanding regarding ghazal
- (C) It treats the matter as follows: now, for a reader like me, the major question is whether chandrabindu ought to be counted short or long, as the same Pandit Govind Jha has given different views in different books and seems to present
- (D) It explains that seeing all these activities of Anchinhār Akhar, the first aruzi of Maithili ghazal, Gajendra Thakur, gave the name Anchinhār Age to the period from after 2008 up to the present

३१५. Which option correctly reflects the point made under “Refutation of the views of earlier grammarians”?

- (A) It presents the point that here it ought to be kept in mind that if a word does not exist in one’s own language, it may certainly be taken from elsewhere
- (B) It emphasizes that in Maithili and other modern North Indian languages too, this principle is not generally accepted as of the influence of Prakrit-Apabhramsha
- (C) It emphasizes that certainly the kavitt class of metres must have come from Brajbhasha
- (D) It treats the matter as follows: so the writer have regarded this very issue as Videha’s ghazal special issue

३१६. What does the topic “Refutation of the views of earlier grammarians” most clearly emphasize?

- (A) It treats the matter as follows: ashish Anchinhar had six posts: two ghazals, three award-related announcements, and one post related to Apne Ena Apne Moonh. In this month Pradeep Pushp ji was identified as a metered ghazal writer
- (B) It presents the point that for example, from the Sanskrit word chandra the Prakrit form chanda was formed, but from indra, inda was not formed; rather, indar was formed
- (C) The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar
- (D) It emphasizes that since ghazal is also regarded as conversation between lover and beloved, or between soul and Supreme Soul, and conversation is always in prose, the language of ghazal ought to be prose-like

३१७. According to the treatment of “Refutation of the views of earlier grammarians”, which statement is accurate?

- (A) It frames the idea this way: those who entered Maithili ghazal through Anchinhar Akhar in November were Vineet Utpal, Mrs
- (B) It explains that since, in India, the grammar of the ghazal is governed by Arabic, Persian, and Urdu conventions, the writer have removed many principles that did not agree with the grammar and nature of the Maithili language
- (C) It presents the point that what is significant is that from the Vedas to the present, a parallel stream has always flowed alongside Sanskrit, whatever its name may have been
- (D) It presents the point that if you make धनगर and मनगर qafiya with each other, there would be no ita defect, as if the suffix गर is removed from these two new words, धन and मन remain respectively, and they also rhyme with each other

३१८. Which statement would fit the discussion in “Refutation of the views of earlier grammarians”?

- (A) It frames the idea this way: in Arabic, Persian, and Urdu, however, the shair composes poetry with sentences just like those spoken at home by the people; so sher-o-shairi climbs onto everyone’s tongue
- (B) It explains that also, when sending a ghazal or any other form of sher-o-shairi to a magazine, request the editor that if the ghazal does not suit the magazine’s spelling system, it ought to not be printed
- (C) It emphasizes that this topic treats so, the letter ग with the आ sound is the kafiya of this sher as part of Maithili ghazal grammar and history.
- (D) It treats the matter as follows: if the conjunct occurred somewhere other than the beginning of the word, sometimes it was lost and sometimes it took a new conjunct form

३१९. In “Refutation of the views of earlier grammarians”, which statement best matches the book’s discussion?

- (A) It presents the point that in early Hindi-Urdu literature, the word was inspired by this Arabic sense, as confirmed by Kabir’s famous line, Ram sits at the window and receives everyone’s mujra
- (B) It frames the idea this way: this topic treats so this Sanskrit principle did not enter Maithili as part of Maithili ghazal grammar and history.
- (C) It explains that so it is extremely significant to understand when it would take the form of a qafiya and when it would take the form of a radif
- (D) It presents the point that in this connection see Shri Gajendra Thakur’s view: In the authors opinion emotion is needed for every literary form, but grammar ought to not be abandoned under the excuse of emotion

३२०. Which option correctly reflects the point made under “Refutation of the views of earlier grammarians”?

- (A) It presents the point that dushyant Kumārak Ghazalak Mizāj San Ghazal Maithilime Kahiyā Līkhal Jetai - When would a Ghazal with the Temper of Dushyant Kumar’s Ghazal Be Written in Maithili?
- (B) It explains that on Videha the writer came into contact with respected Gajendra bhai and younger brother Ashish bhai; the writer always feel that he is the authors lost younger brother, who suddenly appeared
- (C) It emphasizes that in all, four or five of his ghazals are available, and they are in pure Arabic metre
- (D) It frames the idea this way: sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you would automatically feel that even though the words are separate, the letter before the conjunct

३२१. What does the topic “Refutation of the views of earlier grammarians” most clearly emphasize?

- (A) It treats the matter as follows: if you are an interested reader, you may ask: if someone takes a conjunct word from a language other than Sanskrit, must he follow that language’s principle?
- (B) It presents the point that under the name Samaylai Salam, two posts by Dhirendra Premarshi ji contained a video interview of Rajendra Vimal and a video of one ghazal, Ek Misiya
- (C) It explains that so a ghazal is said, not written. In a ghazal where no relaxation of principles or permission is taken, you may say, the writer have written a ghazal
- (D) It explains that original example, retained as the following explanation depends on its qafia and radif: अहाँ कैँ हमर इ करेज बिसरत कोना छवि बसल मोन मे आब झहरत कोना हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना

३२२. According to the treatment of “Refutation of the views of earlier grammarians”, which statement is accurate?

- (A) It presents the point that by 20 March 2012, Chandan Jha had also entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (B) It emphasizes that so the writer believe that, as in Sanskrit poetry, even when the words are separate, the letter before a conjunct ought to be counted long
- (C) It explains that almost all significant Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others
- (D) It treats the matter as follows: in the authors opinion this is a sophistry, as every kind of writing or art influences society; so there must be harmony between the life, writing, and art of the writer or artist

३२३. Which statement would fit the discussion in “Refutation of the views of earlier grammarians”?

- (A) It explains that take another example: दोस्ती and दुश्मनी cannot be qafiya in the matla
- (B) It frames the idea this way: this topic treats in any case, in Arabic-Persian-Urdu, the saqi has great respect as part of Maithili ghazal grammar and history.
- (C) It presents the point that this topic treats so all ghazal authors ought to compete with one another as part of Maithili ghazal grammar and history.
- (D) It treats the matter as follows: but when that same Prakrit became refined, it too was opposed like Sanskrit and Apabhramsha arose; when Apabhramsha too became refined, languages such as Maithili, Bengali, Assamese, Odia and Awadhi were born

३२४. In “Refutation of the views of earlier grammarians”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: if you take the kafiya, radif and bahr of some shair and say a new ghazal, then it is called a ghazal said on the zamin of that particular ghazal
- (B) It frames the idea this way: as a result of this ancient principle, Maithili has a very significant principle: except for the first and second positions from the end, all remaining sounds become short
- (C) The defect of bahr is only one: if all couplets of a ghazal are not in the same bahr, that is a defect of bahr
- (D) It frames the idea this way: just as the talagana of each line in talavritta must be equal, in Vedic meter each line ought to have equal letters, and in varnika meter each line must have the same quantity sequence

३२५. Which option correctly reflects the point made under “Refutation of the views of earlier grammarians”?

- (A) It emphasizes that even so, the significant points from the beginning to the end are being given below, and only such points are being given as are grammar-based
- (B) It treats the matter as follows: so the principle ought to properly be stated thus: in Maithili, a guru sound may occur only within the last four matras of a word, not before that
- (C) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony
- (D) It presents the point that ashish Anchinhari had sixty-nine posts containing two critical essays, twenty-one entries in the ghazal-writer introduction series, two award-related announcements, one Apne Ena Apne Moonh, seven rubai, twelve

३२६. What does the topic “Refutation of the views of earlier grammarians” most clearly emphasize?

- (A) It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on
- (B) It treats the matter as follows: in August 2011, Praveen Narayan Chaudhary Pratik entered through Anchinhari Akhar as a new signature of Maithili ghazal
- (C) It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher
- (D) It treats the matter as follows: so the writer have regarded this very issue as Videha’s ghazal special issue

३२७. According to the treatment of “Refutation of the views of earlier grammarians”, which statement is accurate?

- (A) It treats the matter as follows: this topic treats published work: कान्ह पर लहास हमर , a ghazal collection as part of Maithili ghazal grammar and history.
- (B) It presents the point that a recent Maithili daily published from Darbhanga, Mithila Aawaz, is wrong according to this principle; the correct name would be Mithila Awaz
- (C) It presents the point that but let me say that the work is not only a grammar; it is also a historical account, and historical account contains both good and bad facts
- (D) It treats the matter as follows: in August 2011, Praveen Narayan Chaudhary Pratik entered through Anchinhari Akhar as a new signature of Maithili ghazal

३२८. Which statement would fit the discussion in “Refutation of the views of earlier grammarians”?

- (A) It treats the matter as follows: thus you may understand that the principle Panditji regards as mandatory is only a tool for Maithilizing words of other languages
- (B) It emphasizes that writing the grammar or historical account of the ghazal is a matter far beyond that
- (C) It frames the idea this way: this topic treats so, this would be considered a sher with radif as part of Maithili ghazal grammar and history.
- (D) It treats the matter as follows: नमः सहमानाय निव्याधिनां आव्याधिनीनां पतये नमो नमः ककुभाय निषङ्गिणे स्तेनानां पतये नमो नमो निषङ्गिणं इषुधिमते तस्कराणां पतये नमो नमो वज्रंते परिवज्रंते स्तायूनां पतये नमो नमो

३२९. In “Refutation of the views of earlier grammarians”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: one large myth attached to Maithili’s Muslim poets is this: Hindu ghazal authors assume that, as these are Muslim poets, they must necessarily have knowledge of bahr
- (B) It treats the matter as follows: babu Bhuvneshwar Singh Bhuvan, Ramanand Renu, Phool Chandra Jha Praveen, Vaikunth Videh, Sheetal Jha, Premchandra Pankaj, Pandit Nityanand Mishra, Shardanand Das Parimal, Taranand Jha Tarun, Ramakant Rai Rama,
- (C) It frames the idea this way: the writer also wish to say that this is not academic research; so the writer had difficulty finding the books of many ghazal authors
- (D) It frames the idea this way: the writer request authors to use this principle to Maithilize words from other languages and preserve the distinctiveness of Maithili

३३०. Which option correctly reflects the point made under “Refutation of the views of earlier grammarians”?

- (A) It presents the point that in twenty-nine posts by Ashish Anchinhar there were sixteen ghazals, eight rubai, one qita, two parts of an essay named A Short Introduction to Maithili Ghazal, one essay named The Need for Metre
- (B) It explains that then how would the example of nagana, short-short-short, that you have given in the work Maithili Chhand Shastra be possible?
- (C) It frames the idea this way: see the example: करेज घसैसँ साजक राग निखरै छै बिना धुनने तुरक नै ताग निखरै छै A literal rendering would be: The melody of the instrument becomes refined by the rubbing of the heart
- (D) It treats the matter as follows: when a particular radif has been used in a ghazal, its use again by another shair indicates the popularity of the first and original ghazal

३३१. What does the topic “Refutation of the views of earlier grammarians” most clearly emphasize?

- (A) It emphasizes that this topic treats so the writer regard their so-called ghazals as verse as part of Maithili ghazal grammar and history.
- (B) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly
- (C) It explains that in grammar, figures such as antyanuprasa were born, and Jayadeva’s Gita-Govindam became world-famous in Sanskrit precisely as of its sweet, graceful style and end-rhyme
- (D) It explains that if in the later work he had written that what he wrote in Maithili Chhand Shastra about chandrabindu was wrong and that he was now correcting it, then in the authors view confusion would not have spread and

३३२. According to the treatment of “Refutation of the views of earlier grammarians”, which statement is accurate?

- (A) It presents the point that terminological choices: ghazal = ghazal; bahr = meter; qafiya = rhyme; radif = refrain; sher = couplet; sha’ir = poet
- (B) It emphasizes that in Urdu, both khumar and surur are used for intoxication, but khumar usually signifies an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas surur signifies a rising intoxication
- (C) It treats the matter as follows: so, in a ghazal, kanhai would be long + long + short, and kumhar would also be long + long + short
- (D) It ought to not be that you attach the vibhakti only in ghazal in order to take a relaxation in qafiya, while in other genres you separate it

३३३. Which statement would fit the discussion in “Refutation of the views of earlier grammarians”?

- (A) It explains that on exactly the same bahr are other nazms such as Baharon phool barsao mera mehbub aaya hai, Mujhe teri muhabbat ka sahara mil gaya hota, Bhari duniya mein aakhir dil ko samjhane kahaan jaayen, Agar dilbar ki
- (B) It treats the matter as follows: in October 2011, Shri Gajendra Thakur ji connected him with the Videha group, and from there his literary life began
- (C) It treats the matter as follows: vibhakti ought to be written separated from numerals and from English words, as a numeral is not a word, and an English word, being foreign, may produce a wrong sense if the vibhakti is attached to it
- (D) It emphasizes that for example, the word tumhara in Urdu is pronounced tu + mhara, so in Urdu tumhara is used as short + long + long

३३४. In “Refutation of the views of earlier grammarians”, which statement best matches the book’s discussion?

- (A) It presents the point that here it must be remembered that when people call and understand the sacred somarasa described in the Veda as wine, then what mistake is there if those people understand the wine used in ghazal as wine?
- (B) It emphasizes that b) The language of ghazal ought to be suggestive, whereas the language of nazm is open; that is, nazm is plain statement
- (C) It explains that this topic treats but before discussing the ghazal, two things must be understood as part of Maithili ghazal grammar and history.
- (D) It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system

३३५. According to the treatment of “Relaxation of rules in the ghazal”, which statement is accurate?

- (A) It explains that almost all significant Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others
- (B) It frames the idea this way: so the writer especially request ghazal authors to write to print-magazine editors that the ghazal must be published in the exact form in which it has been sent, otherwise it ought to not be published
- (C) It presents the point that many Urdu poets also count 121 as 22 in this bahr, and in the authors view this gives even greater convenience in a ghazal, as Maithili has many words based on short-long-short, such as utan, lagan, bathan
- (D) It frames the idea this way: in January, as of the insistence of Anchinhar Akhar, Tripurari Kumar Sharma ji entered Maithili ghazal

३३६. Which statement would fit the discussion in “Relaxation of rules in the ghazal”?

- (A) It treats the matter as follows: in this ghazal, other shers must then have kafiya of the same kind, such as हन, मन, जीवन, and so on
- (B) It explains that along with this, at least more than five of that person’s ghazal collections, or books on ghazal criticism or historical account, ought to have been published
- (C) It presents the point that so the concessions the writer am writing here are taken not only from Vedic, classical, Prakrit and Apabhramsha traditions, but also from Arabic-Persian-Urdu
- (D) Ghazal Ki Babat, by Venus Kesari; Anjuman Prakashan, Allahabad; October 2015 edition

३३७. In “Relaxation of rules in the ghazal”, which statement best matches the book’s discussion?

- (A) It explains that yet the authors grandfather, the late Bhola Ishar--up to the authors grandfather’s generation the family wrote Ishar, but from the authors father onward it became Mishra, which other paternal uncles of the
- (B) It presents the point that in June, through Rishi Vashishth and Anchinhar Akhar, Deep Narayan Vidyarthi ji entered Maithili ghazal
- (C) It emphasizes that in his introduction, page 6, to the edition of Vidyapati’s songs edited by Pandit Govind Jha and published by Maithili Akademi, Patna, 2008, Panditji writes while considering the meter of Vidyapati’s songs
- (D) It explains that seeing all these activities of Anchinhar Akhar, the first aruzi of Maithili ghazal, Gajendra Thakur, gave the name Anchinhar Age to the period from after 2008 up to the present

३३८. Which option correctly reflects the point made under “Relaxation of rules in the ghazal”?

- (A) It emphasizes that in April, Vikas Jha Ranjan and Roshan ji entered Maithili ghazal through Anchinhar Akhar
- (B) It treats the matter as follows: ashish Anchinhar had three posts: two ghazals and one bhakti ghazal
- (C) The topic Khand 22 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It presents the point that so modern Maithili grammarians, in their grammars, have accepted or advocated the treatment of e, ai, o and au in the same way as in Apabhramsha

३३९. What does the topic “Relaxation of rules in the ghazal” most clearly emphasize?

- (A) It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (B) It explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long
- (C) It treats the matter as follows: published ghazal collection: बहुरूपिया प्रदेश मे , Navarambh Prakashan, November 2011
- (D) It treats the matter as follows: but all modern grammarians must understand that the use of Apabhramsha ended around 1200 to 1500 years ago and Maithili has now acquired stability

३४०. According to the treatment of “Relaxation of rules in the ghazal”, which statement is accurate?

- (A) It frames the idea this way: many singers, to fill their stomachs, sing on a previously sung ghazal tune, whereas ghazal singing is a separate art and ought to be sung in different tunes
- (B) It is said that this bahr was created by combining Arabic bahr and a Sanskrit current meter
- (C) It frames the idea this way: so, if someone takes the inflected words फूलक and हाथक as qafiya in the matla, that would be correct, and the remaining couplets would use the अक qafiya
- (D) The title of this treatment was Maithili Ghazal: Utpatti ā Vikās - Maithili Ghazal: Origin and Development . Those who took part in it were Siyaram Jha Saras, Gangesh Gunjan, Premchand Pankaj, Shefalika

३४१. Which statement would fit the discussion in “Relaxation of rules in the ghazal”?

- (A) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212
- (B) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole
- (C) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children’s ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by
- (D) The subsequent argument and comments with Dharendra Premarshi ji on the Facebook version of Videha at the linked reference are given here; they are useful for historical accuracy

३४२. In “Relaxation of rules in the ghazal”, which statement best matches the book’s discussion?

- (A) It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically
- (B) It frames the idea this way: in January, as of the insistence of Anchinhar Akhar, Tripurari Kumar Sharma ji entered Maithili ghazal
- (C) It presents the point that from Anchinhar Akhar and Ashish Anchinhar ji he received a great deal of learning and understanding regarding ghazal
- (D) It treats the matter as follows: just as poets write the name of the bahr, they ought to also write the concessions taken in the ghazal

३४३. Which option correctly reflects the point made under “Relaxation of rules in the ghazal”?

- (A) It explains that so, in Maithili ghazal, this too may be treated as a concession in emergency
- (B) It presents the point that in addition to the representative ghazal authors given above, there are many other poets who wrote occasional free ghazals and achieved mastery in other genres
- (C) It presents the point that from Anchinhar Akhar and Ashish Anchinhar ji he received a great deal of learning and understanding regarding ghazal
- (D) It emphasizes that in April, Vikas Jha Ranjan and Roshan ji entered Maithili ghazal through Anchinhar Akhar

३४४. What does the topic “Relaxation of rules in the ghazal” most clearly emphasize?

- (A) It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (B) It treats the matter as follows: for example, if the first line of a ghazal’s matla is: Your veil is now the authors life, its count is 22-22-211-22-22
- (C) It explains that first the writer ought to make it clear that this is only a set of directions, similar to the directions Gajendra Thakurji has given for other genres, and it is in the form of Gajendra Thakurji’s review-science
- (D) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 12 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

३४५. According to the treatment of “Relaxation of rules in the ghazal”, which statement is accurate?

- (A) It presents the point that but as far as ghazal is concerned, ghazal is like conversation, that is, prose; so care ought to be taken that, for the most part, correct sentence arrangement appears in ghazal
- (B) It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the
- (C) It emphasizes that relaxation of principles signifies that a principle of a meter certainly exists, but for some reason one or two matras move up or down
- (D) It explains that here also remember that if in a matla तीमन and धूमन are kafiya, it would be wrong, as before the letter group मन, one word has the vowel-mark of ई and the other has the vowel-mark of उ

३४६. Which statement would fit the discussion in “Relaxation of rules in the ghazal”?

- (A) Maithili Ghazalak Sansārme Anchinhar Akhar - Anchinhar Akhar in the World of Maithili Ghazal
- (B) It frames the idea this way: आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर,
- (C) It treats the matter as follows: published ghazal collection: बहुरूपिया प्रदेश मे , Navarambh Prakashan, November 2011
- (D) It treats the matter as follows: when Acharya Hemachandra prepared the grammar of Apabhramsha, he made a principle, based on the pronunciation of that time, that e, ai, o and au could also be counted short

३४७. In “Relaxation of rules in the ghazal”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: while taking these concessions in the metrical sequence of a ghazal, the poet ought to remember the following seven points carefully
- (B) It explains that after Ramdev Jha ji’s essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors
- (C) Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1
- (D) The defect of bahr is only one: if all couplets of a ghazal are not in the same bahr, that is a defect of bahr

३४८. Which option correctly reflects the point made under “Relaxation of rules in the ghazal”?

- (A) It explains that in grammar, figures such as antyanuprasa were born, and Jayadeva’s Gita-Govindam became world-famous in Sanskrit precisely as of its sweet, graceful style and end-rhyme
- (B) It explains that but as of the coherence of sense, this may be accepted as a concession and the whole ghazal may be completed on the pattern 212212212212
- (C) It presents the point that today’s editors, in their own effort to fit metre, often go on spoiling even correct metre, especially akṣaravṛtta. In other words, the editorial ignorance the writer am experiencing in relation to ghazal was
- (D) It treats the matter as follows: in this matla, the kafiya is so the एत group of letters preceded by the vowel-mark of आ

३४९. What does the topic “Relaxation of rules in the ghazal” most clearly emphasize?

- (A) It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya
- (B) It frames the idea this way: seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled Ek Rati, one Hindi play, and the ghazal collection mentioned above have been published by him
- (C) It emphasizes that similarly, remember this: if the reph occurs in a word somewhere other than the end, that is, at the beginning or somewhere in the middle, then in Sanskrit words the reph would remain as reph
- (D) It treats the matter as follows: in Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish signifies blessing

३५०. According to the treatment of “Relaxation of rules in the ghazal”, which statement is accurate?

- (A) It explains that if a free-form writer says that he wants such-and-such relaxation in such-and-such meter or bahr, what could be more laughable?
- (B) It emphasizes that this topic treats so, बिमारी and हरामी cannot become qafiya in the matla as part of Maithili ghazal grammar and history.
- (C) It treats the matter as follows: a ghazal contains separate shers, but the radif, the sound pattern of the kafiya, and the bahr remain the same
- (D) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 12 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

३५१. Which statement would fit the discussion in “Relaxation of rules in the ghazal”?

- (A) It presents the point that along with this, modern Maithili has also become Sanskrit-oriented, so it is not proper to drive modern Maithili by the principles of Apabhramsha
- (B) It explains that on Videha the writer came into contact with respected Gajendra bhai and younger brother Ashish bhai; the writer always feel that he is the authors lost younger brother, who suddenly appeared
- (C) It frames the idea this way: moreover, if any of the above-mentioned defects is present in a couplet, that becomes a defect of the ghazal, as ultimately a ghazal is a collection of some couplets
- (D) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre

३५२. In “Relaxation of rules in the ghazal”, which statement best matches the book’s discussion?

- (A) It explains that take another example: देस्ती and दुश्मनी cannot be qafiya in the matla
- (B) It explains that along with this, at least more than five of that person’s ghazal collections, or books on ghazal criticism or historical account, ought to have been published
- (C) It explains that so, in the authors view, the written form ought to be standard and the concession ought to be based on pronunciation, except for some forms that have two accepted spellings, such as keo/kiyo, imhar/emhar, umhar/omhar
- (D) It explains that before the radif, the kafiya is हरस्त, which has स्त from the end, and along with it also has the vowel correspondence of अ, which is correct according to the principle

३५३. Which option correctly reflects the point made under “Relaxation of rules in the ghazal”?

- (A) It treats the matter as follows: so, in the authors opinion, ghazal ought to be composed in such a way that it is useful for the future as well as the present
- (B) It presents the point that for example, rati has the written form २१, but the pronounced form rait is २२; sadhu has the written form २१, but the pronounced form saudh is २२; achhi may be pronounced aichh, १२ or २१
- (C) It explains that almost all significant Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others
- (D) It explains that in twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement

३५४. In “Ghazal”, which statement best matches the book’s discussion?

- (A) It explains that now look at the matla of this ghazal: the writer am broken, so the writer speak ghazal / the writer am hungry, so the writer speak ghazal
- (B) It emphasizes that now that the reader has reached this point, many facts about the historical account of Maithili ghazal must have come before them
- (C) Ghazal Ki Babat, by Venus Kesari; Anjuman Prakashan, Allahabad; October 2015 edition
- (D) It emphasizes that but in course of time, considering practical difficulty, eighty-four thousand āsanās were considered significant; later eighty-four hundred

३५५. Which option correctly reflects the point made under “Ghazal”?

- (A) It frames the idea this way: another famous bhajan of Binduji is Yadi nāth kā nām dayānidhi hai to dayā bhi karengē kabhi na kabhi. It is also interesting that kabhi na kabhi is a part of a ghazal by the famous shair Daghlvi, born
- (B) It treats the matter as follows: the authors wish is that not one but a thousand books ought to appear on the grammar of Maithili ghazal
- (C) It presents the point that now come to the second line: the writer am hungry, so the writer speak ghazal. Its count is: bhukhal = 22; chhi = 2
- (D) It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studious must have talent

३५६. What does the topic “Ghazal” most clearly emphasize?

- (A) It presents the point that अथ प्रथमोऽष्टकः, प्रथमोऽध्यायः, वर्गाः 137, ऋषि मधुच्छन्दा वैश्वामित्रः छन्द गायत्री, देवता अग्नि) 1) ॐ अग्निमीले पुरोहितं यज्ञस्य देवमृत्विजम्। होतारं रत्नधातमम् 2) अग्निः पूर्वेभिर्ऋषिभिरीड्यो नूतनैरुत। स देवाँ
- (B) It treats the matter as follows: babu Bhuvneshwar Singh Bhuvan, Ramanand Renu, Phool Chandra Jha Praveen, Vaikunth Videh, Sheetal Jha, Premchandra Pankaj, Pandit Nityanand Mishra, Shardanand Das Parimal, Taranand Jha Tarun, Ramakant Rai Rama,
- (C) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (D) It emphasizes that remember: the metrical sequence in the first line of the matla must remain the same in all lines of the ghazal

३५७. According to the treatment of “Ghazal”, which statement is accurate?

- (A) It frames the idea this way: by the time readers have come this far, they would themselves have understood why, even though ancient Sanskrit poetry did not necessarily have end-rhyme, qafiya has been considered compulsory in the ghazal of
- (B) The title of this treatment was Maithili Ghazal: Utpatti ā Vikās - Maithili Ghazal: Origin and Development . Those who took part in it were Siyaram Jha Saras, Gangesh Gunjan, Premchand Pankaj, Shefalika
- (C) It presents the point that in twenty-nine posts by Ashish Anchinhar there were sixteen ghazals, eight rubai, one qita, two parts of an essay named A Short Introduction to Maithili Ghazal, one essay named The Need for Metre
- (D) It emphasizes that in other words, the first two lines are in bahr according to the Arabic system

३५८. Which statement would fit the discussion in “Ghazal”?

- (A) It explains that this is what people call the breaking of bahr, or say that your ghazal is not in bahr
- (B) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for
- (C) It frames the idea this way: in place of these words, one ought to not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words ए is pronounced as य
- (D) It presents the point that ashish Anchinhar had sixty-nine posts containing two critical essays, twenty-one entries in the ghazal-writer introduction series, two award-related announcements, one Apne Ena Apne Moonh, seven rubai, twelve

३५९. In “Corrected Ghazal”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: this topic treats maithili Ghazalak Ready Reckoner as part of Maithili ghazal grammar and history.
- (B) It frames the idea this way: but if, in the first line of a sher, the qafiya is कलमसँ, and in the second line it is पतनसँ, then that ghazal would be considered a ghazal without radif, as after removing the vibhakti, कलम and पतन do not
- (C) It treats the matter as follows: in the ghazal given in this moshayara, sense has no primacy; only bahr, kafiya and radif ought to be present
- (D) It emphasizes that the writer fully believe that from this you too have understood how bahr is maintained. -Jagdish Chandra Thakur Anil Thus you have seen how Anil ji himself revised a ghazal that was outside bahr and brought it into bahr

३६०. Which option correctly reflects the point made under “Corrected Ghazal”?

- (A) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole
- (B) The topic Part 7: The Ghazal-Writer Introduction Series - Shantilakshmi Chaudhary to Chandan Kumar Jha appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced
- (D) It presents the point that now the writer fully believe that you would never be able to write a ghazal that is outside bahr

३६१. Which option correctly reflects the point made under “Section 16”?

- (A) The topic part 16 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011
- (C) It presents the point that by 20 March 2012, Chandan Jha had also entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (D) The short name of Anchinhar Akhar was kept as A-A. It could be viewed at the link the linked reference This blog was started by me, and from time to time other ghazal authors were also added to it

३६२. According to the treatment of “Arabic Bahrs with Examples”, which statement is accurate?

- (A) It treats the matter as follows: the writer hope this would make it still clearer how a ghazal is placed in a bahr
- (B) Anchinhar Akhar is making efforts to observe Ghazal Day, and the details of how Jivan Jha ji’s name was proposed for that purpose may be seen at these three links
- (C) It presents the point that in January 2012, Kumar Pankaj Jha entered Maithili ghazal through Anchinhar Akhar
- (D) The letters ण and ण are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing

३६३. Which statement would fit the discussion in “Equal Sound”?

- (A) The grammar and historical account of Maithili Ghazal Ashish Anchinhar Khand 7
- (B) The reason is said to be that earlier the subject of the ghazal was love marked by separation; so preference was given to taq, the odd number, instead of juft, the even number
- (C) The new form in which ghazal exists today owes an significant contribution to the internet
- (D) It frames the idea this way: this topic treats in this part a total of seven bahrs are placed as part of Maithili ghazal grammar and history.

३६४. Which statement would fit the discussion in “a) Bahr-e-Hazaj”?

- (A) The first Maithili scholar of aruz writes in his Ghazal Shastra: Simple varṇik metre, counting letters, is the most difficult to sing; less difficult than that is mātrik metre; and the easiest to sing is varṇik metre
- (B) It treats the matter as follows: remember, if you are writing a ghazal in Bahr-e-Hazaj, every sher must have this same sequence of matras
- (C) It treats the matter as follows: if you like a sher and want to hear it again, use a sentence such as Say it again. In Urdu this is called mukarrar, but in Maithili the sentence fer san kahu - say it again - would be used
- (D) It certainly sounded good, but as more and more work on ghazal was done, it became clear that meter-based ghazal collections already existed in Maithili, although some illogical Maithili ghazal authors and

३६५. In “a) Bahr-e-Hazaj”, which statement best matches the book’s discussion?

- (A) It explains that but keep in mind that as the ghazal has a musical foundation, for singing, three rukns in one line are considered good, four rukns are considered best, and five rukns are also considered good
- (B) It treats the matter as follows: wherever the pure form of a letter may become a kafiya, its description is being given along with the example of that matra
- (C) It emphasizes that for example, after chuniyan and ghuniyan in the matala, buiya cannot come as the kafiya in another sher
- (D) It treats the matter as follows: so the authors clear view is that until Maithili has its own independent quantitative patterns, this principle would apply only to the quantitative patterns current in Arabic bahr, such as 122+122+122 or

३६६. Which option correctly reflects the point made under “a) Bahr-e-Hazaj”?

- (A) It frames the idea this way: another famous bhajan of Binduji is Yadi nāth kā nām dayānidhi hai to dayā bhi karengē kabhi na kabhi. It is also interesting that kabhi na kabhi is a part of a ghazal by the famous shair Dagh Dehlvi, born
- (B) It explains that the writer cannot say that the writer never had contact with Maithili, as from matriculation to graduation the writer studied it every day as an elective subject
- (C) It treats the matter as follows: this topic treats otherwise the ghazal would be called be-bahr, outside the metre as part of Maithili ghazal grammar and history.
- (D) It presents the point that one couplet of his ghazal is: If in love there must be boundless passion, let it be like this; if there is a river, let it be like this; if a desert, let it be like this

३६७. What does the topic “a) Bahr-e-Hazaj” most clearly emphasize?

- (A) It emphasizes that for example, if छन and दन are the kafiya in the above example, then the letter न must compulsorily be present at the end of the kafiya in the other shers
- (B) It emphasizes that look at the couplet in the above ghazal that comes after the matla: हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना Even air is needed for fragrance; Without air, how would the fragrance of a flower spread?
- (C) It frames the idea this way: now see a second example of Bahr-e-Hazaj, by Pradeep Pushp: the writer am a learned pandit, yet beaten by bread; the writer speak truth, and so the writer am defeated by empty talk
- (D) It presents the point that many of her Maithili poems, Maithili ghazals, and essays on social subjects, written on the inner substance of social phenomena, were published in several issues from 2010 to 2012 of the Maithili e-journal

३६८. According to the treatment of “b) Bahr-e-Ramal”, which statement is accurate?

- (A) It emphasizes that its name would be the Pandit Jeevan Jha Lifetime Achievement Ghazal Award. In brief, it would be called the Pandit Jeevan Jha Ghazal Award
- (B) The other kafiya used in this ghazal are charh bai, marh bai, garh bai, and so on
- (C) It presents the point that if this sound is used in a sher, it would be as follows: 2122 + 2122 + 2122 + 2122 2122 + 2122 + 2122 + 2122 Here the writer have given only the example of four sounds in each line
- (D) Pandit Govind Jha has discussed these two kinds of pronunciation in detail in his books; see pages 16-17 of उच्चतर मैथिली व्याकरण, published by Maithili Akademi, Patna, second edition

३६९. Which statement would fit the discussion in “c) Bahr-e-Kamil”?

- (A) It frames the idea this way: for example, if the writer write Anchinhar in quotation marks, it becomes a proper noun and its sense becomes Ashish Anchinhar
- (B) The radif is kona. In the same way, in the second line of the couplet too, the qafia is the matra of the letter t with the vowel a
- (C) It explains that see the example of Bahr-e-Kamil written by Amit Mishra: Something has happened in such a way; in every house, a Ravana has appeared
- (D) The two lines of the first couplet and the second line of the second couplet ought to have the same qafiya

३७०. Which statement would fit the discussion in “d) Bahr-e-Mutaqarib”?

- (A) It frames the idea this way: see this example of Bahr-e-Mutaqarib written by Amit Mishra: When the dark night arrived, beloved, the writer remembered you; when the authors house became empty, beloved, the writer remembered you
- (B) Ghazal Ki Babat, by Venus Kesari; Anjuman Prakashan, Allahabad; October 2015 edition
- (C) It presents the point that some people began writing ghazals with the expectation that as long as they wrote ghazals, Anchinhar would keep accepting even their improper demands; if he did not, they would stop writing ghazals
- (D) It treats the matter as follows: here it ought to also be remembered that Vedic meters are often one-line forms by the basis of the present treatment, and so rhyme was not very needed there

३७१. In “d) Bahr-e-Mutaqarib”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: second, for a ghazal the basic elements are a correct rhyme, a uniform metre, and a forceful manner of expression
- (B) It emphasizes that those who entered Maithili ghazal through Anchinhar Akhar in December were Prabhat Rai Bhatt, Anil ji, Mrs
- (C) It emphasizes that its structure is as follows: 122 + 122 + 122 + 122 + 122 122 + 122 + 122 + 122 + 122 Here the writer have given only the example of four sounds in each line
- (D) It emphasizes that in Sanskrit, apart from many works on astrology, his Maithili works include Amb Charit, an epic; Sukti Sudha; Lok Lakshan

३७२. Which option correctly reflects the point made under “d) Bahr-e-Mutaqarib”?

- (A) It treats the matter as follows: in the ghazal given in this moshayara, sense has no primacy; only bahr, kafiya and radif ought to be present
- (B) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre
- (C) It explains that similarly, the Shivastakam is also in this same bahr: Lord of life, all-pervading, Lord of the universe, Lord of Jagannath, sharing eternal bliss
- (D) It frames the idea this way: so the authors clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, would still make the couplet a maqta

३७३. What does the topic “d) Bahr-e-Mutaqarib” most clearly emphasize?

- (A) It frames the idea this way: thus from this example readers may see that in the four lines there is neither matrika meter, nor varnika meter, nor Vedic meter
- (B) It certainly sounded good, but as more and more work on ghazal was done, it became clear that meter-based ghazal collections already existed in Maithili, although some illogical Maithili ghazal authors and
- (C) It frames the idea this way: whatever the case may be, this is not worthy of mention in the historical account of the ghazal
- (D) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya

३७४. According to the treatment of “e) Bahr-e-Mutadarik”, which statement is accurate?

- (A) It presents the point that see this example of Bahr-e-Mutadarik written by Amit Mishra: The dog lay overturned on its saliva; the monkey too sat on the cot
- (B) It emphasizes that however, among these ten, the writer shall discuss i, u, and reph later, as in Maithili the pronunciation of these three functions somewhat differently
- (C) It presents the point that but let me say that the work is not only a grammar; it is also a historical account, and historical account contains both good and bad facts
- (D) It emphasizes that for example, if छन and दन are the kafiya in the above example, then the letter न must compulsorily be present at the end of the kafiya in the other shers

३७५. In “f) Bahr-e-Rajaz”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language
- (B) It frames the idea this way: but there is no hesitation in saying here that the ghazals composed in Persian are better, richer, more liberal, and more full of emotion than Arabic ghazals
- (C) It presents the point that see the example of Bahr-e-Rajaz written by Amit Mishra: Child Ghazal The black buffalo’s milk is so white; drink it to your heart’s content - how lean one becomes!
- (D) It explains that also, when sending a ghazal or any other form of sher-o-shairi to a magazine, request the editor that if the ghazal does not suit the magazine’s spelling system, it ought to not be printed

३७६. Which option correctly reflects the point made under “f) Bahr-e-Rajaz”?

- (A) It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011
- (B) It presents the point that its structure would be as follows: 2212 + 2212 + 2212 + 2212 2212 + 2212 + 2212 + 2212 Here the writer have given only the example of four sounds in each line
- (C) It treats the matter as follows: in the authors opinion this is a sophistry, as every kind of writing or art influences society; so there must be harmony between the life, writing, and art of the writer or artist
- (D) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

३७७. What does the topic “g) Bahr-e-Wafir” most clearly emphasize?

- (A) It treats the matter as follows: see its structure: 12112 + 12112 + 12112 + 12112 12112 + 12112 + 12112 + 12112 Here the writer have given only the example of four sounds in each line, but the poet may use the sound from once to as many times as needed
- (B) It emphasizes that मेष मीन तिअ दण्डा दीस ता उप्परि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तेंतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदिशि भउ पोड़े पड़िब एकादशि छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxx पक्ष
- (C) It frames the idea this way: for example, if you have taken the word रति as the rhyme in the first line, then for the second line and for the rhymes in the other couplets, the letter र must be joined with the इ vowel-sign, as in नाति, जाति
- (D) It emphasizes that look at the couplet in the above ghazal that comes after the matla: हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना Even air is needed for fragrance; Without air, how would the fragrance of a flower spread?

३७८. According to the treatment of “Why only seven original bahrs?”, which statement is accurate?

- (A) It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha’iri
- (B) It treats the matter as follows: a) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal
- (C) It frames the idea this way: so Mafoolatu is used only in semi-equal, unequal, and muzaif bahrs; it is not used as an original bahr
- (D) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for

३७९. Which statement would fit the discussion in “Why only seven original bahrs?”?

- (A) The example given above for the Mutafulun bahr is not actually Mutafulun
- (B) It treats the matter as follows: ekṭā Maithili Ghazal Je Badali Delakai Maithili Gīt-Sangītak Itihās - A Maithili Ghazal that Changed the historical account of Maithili Song and Music
- (C) It explains that there is also an essay titled Bhakti Ghazal, written by Ashish Anchinhar, in which one bhakti-ghazal by Kavivar Sitaram Jha ji is also included
- (D) It treats the matter as follows: today readers are sitting down to discuss the ghazal, the popular poetic form of Arabic-Persian-Urdu poetry

३८०. According to the treatment of “Khand 17”, which statement is accurate?

- (A) The topic Khand 17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It explains that this topic treats कन्ह पर लहास हमर - a ghazal collection without bahr as part of Maithili ghazal grammar and history.
- (C) It explains that so it is extremely significant to understand when it would take the form of a qafiya and when it would take the form of a radif
- (D) It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal

३८१. Which statement would fit the discussion in “Khand-17”?

- (A) The topic Khand-17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It explains that but here it is very needed to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no sense
- (C) It explains that look at the example couplet given in the part on the matla: in that couplet, kona appears identically in both lines; so it is the radeef
- (D) It explains that this topic treats am the writer now afraid, but from the blow of her glance as part of Maithili ghazal grammar and history.

३८२. Which option correctly reflects the point made under “Semi-uniform metres”?

- (A) The topic Part 3: Anchinhar Akhar and the Expansion of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It explains that the writer call this group the semi-uniform metres as in each line at least two rhythmic units have to be used compulsorily in the same fixed form
- (C) It treats the matter as follows: according to the principle above, if मस्त is the kafiya in the first line of the matla, then afterwards चुस्त, सुस्त, and similar kafiyas cannot come in other shers
- (D) The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active

३८३. What does the topic “Semi-uniform metres” most clearly emphasize?

- (A) It treats the matter as follows: in ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that signifies metre was compulsory
- (B) It presents the point that however, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it would not be very good from the point of view of singing
- (C) It treats the matter as follows: so, in this sher, संगमे and हाथमे are qafiyas, and आम छै is the radif
- (D) The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar

३८४. In “Combinations in this group”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: but often certain defects enter ghazal authors, as of which people reject their compositions even when they are excellent
- (B) It explains that take another example: दोस्ती and दुश्मनी cannot be qafiya in the matla
- (C) It explains that here the writer ought to also say that some metres, such as Bahre Wafir, are current in Arabic but not in Persian
- (D) It explains that to 2009 A.D.: Mithila Panji Prabandh; Panji, original Mithilakshar palm-leaf manuscript; Dushan Panji; Modanand Jha branch Panji

३८५. Which option correctly reflects the point made under “Combinations in this group”?

- (A) It is possible that a metre which felt difficult on the Arabic tongue may feel natural in Maithili; so all these have been given
- (B) It explains that this topic treats in Arabic, Persian, and Urdu shairi this is called marsiya as part of Maithili ghazal grammar and history.
- (C) It emphasizes that but in course of time, considering practical difficulty, eighty-four thousand āsanās were considered significant; later eighty-four hundred
- (D) It treats the matter as follows: but that does not mean that if they do anything at all in the name of ghazal, they ought to be honoured for it

३८६. What does the topic “Combinations in this group” most clearly emphasize?

- (A) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (B) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre
- (C) It presents the point that one couplet of his ghazal is: If in love there must be boundless passion, let it be like this; if there is a river, let it be like this; if a desert, let it be like this
- (D) It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun +

३८७. Which option correctly reflects the point made under “a) Bahre Tawil”?

- (A) It emphasizes that let us look at a Bahre Tawil ghazal written by Amit Mishra: Let us join again the cord of affection, the authors king; not even a little tear of life ought to flow, the authors king
- (B) It treats the matter as follows: however, many translators had already translated Arabic-Persian ghazals into English before that
- (C) It explains that in the Maithili language, the number of lazy creators in the ghazal form is larger, and the field is filled with compositions without bahr and qafiya
- (D) It presents the point that by 20 March 2012, Chandan Jha had also entered through Anchinhar Akhar as a new signature of Maithili ghazal

३८८. What does the topic “a) Bahre Tawil” most clearly emphasize?

- (A) It treats the matter as follows: however, many translators had already translated Arabic-Persian ghazals into English before that
- (B) It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (C) It presents the point that for this metre, and for the remaining six metres in this part, remember one more point: the rhythmic units must remain in the same order in which they are given
- (D) It emphasizes that yes, the writer would say this much: in some issues of Karnamrit the writer had the opportunity to read his ghazals, for example in the October-December 2007 issue, but in those ghazals there is an absence of bahr

३८९. Which statement would fit the discussion in “b) Bahre Madeed”?

- (A) It frames the idea this way: if both qafiya in the matla are words formed with a vowel-mark, or with a suffix, or by sandhi or prefix, then remove the vowel-mark, remove the suffix, or break the sandhi
- (B) It presents the point that its pattern is: 2122 + 212 Let us look at a Bahre Madeed ghazal written by Amit Mishra: What spell did the yogi cast?
- (C) It treats the matter as follows: when a particular radif has been used in a ghazal, its use again by another shair indicates the popularity of the first and original ghazal
- (D) It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22

३९०. In “b) Bahre Madeed”, which statement best matches the book’s discussion?

- (A) It presents the point that much cannot be said about the subject or emotion of ghazal as it depends on the shair which subject he writes on and when
- (B) It emphasizes that similarly, if after knowing the grammar one writes an a-bahr free ghazal, there is no guarantee that it would be excellent, but its possibility of being excellent increases
- (C) It presents the point that there was no fear of dying here, nor any apprehension of pain in the mind; Seeing the new wind blowing here, the ghazal of love kept dying
- (D) It presents the point that terminological choices: ghazal = ghazal; bahr = meter; qafiya = rhyme; radif = refrain; sher = couplet; sha’ir = poet

३९१. In “c) Bahre Basit”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: although harjai too is actually Persian-Urdu, it has been used in Maithili since ancient times
- (B) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children’s ghazal
- (C) It explains that its pattern is: 2212 + 212 See this ghazal by Amit Mishra, which is in Bahre Basit: the writer am weary of the authors foolish son with his stick; the writer am weary of grandfather's broken-mouthed lota
- (D) It frames the idea this way: on the literary path too, he found friends and guides such as Gajendra Thakur, Ashish Anchinar, Chandan Jha, Rajiv Ranjan Mishra, Amit Mishra, Manu bhai, Om Prakash Jha, Mihir Jha, Gunjan Shri

३९२. Which option correctly reflects the point made under “c) Bahre Basit”?

- (A) It emphasizes that petrol is costly at times, gas and vegetables at times; the writer am weary of quota-keepers who indulge in black-marketing
- (B) It explains that so, if a poet takes a two-letter word as qafiya in a line of the matla, he ought to try to keep all the other qafiya in the ghazal as two-letter words too
- (C) It treats the matter as follows: योगानंद हीरा - Yoganand Hira After 1950, he was the first ghazal writer in Maithili who fully followed Arabic metre
- (D) It presents the point that now let us come to the question: what ought to one call the person who writes ghazals?

३९३. Which statement would fit the discussion in “d) Bahre Mujassam or Mujas”?

- (A) The next part continues with the 2014-2015 record and the further historical account of Anchinar Akhar
- (B) It emphasizes that since every consonant becomes a modified consonantal sound only when अ is attached to it, as in the groups क-च-ट-त-प and य-ह, the kafiya of this ghazal becomes the letter ल preceded by any letter from the
- (C) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children’s ghazal
- (D) It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mujas ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter

३९४. Which option correctly reflects the point made under “e) Bahre Munsarih”?

- (A) It treats the matter as follows: in the authors opinion this is a sophistry, as every kind of writing or art influences society; so there must be harmony between the life, writing, and art of the writer or artist
- (B) It explains that so a ghazal is said, not written. In a ghazal where no relaxation of principles or permission is taken, you may say, the writer have written a ghazal
- (C) It presents the point that since, along with all other forms of Urdu shairi, nazm too is sung, some clever Maithils take it to be ghazal and begin arguing
- (D) It presents the point that its pattern is: 2212 + 2221 Let us look at a Bahre Munsarih ghazal written by Amit Mishra: When the writer wrote the letters of beauty, The simile was adorned; it was written of flowers

३९५. Which option correctly reflects the point made under “f) Bahre Mazari”?

- (A) It explains that • Award scheme for ghazal: For the first time in the historical account of Maithili literature, Anchinhar Akhar announced a separate award for ghazal
- (B) The topic f) Bahre Mazari' appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony
- (D) Ghazal-writer introduction series Anchinhar Akhar published an introduction series of all major Maithili ghazal authors, both those writing with metre and those writing without metre

३९६. According to the treatment of “g) Bahre Muktajib”, which statement is accurate?

- (A) It explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long
- (B) It treats the matter as follows: its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, the authors life stayed thirsty
- (C) It emphasizes that the writer never had much difficulty in reading or writing Maithili, as the writer wrote just as the writer spoke and heard, and Maithili literature always interested me
- (D) The names, URLs, and first-post dates of all Maithili internet magazines from the first one up to the present may be seen at the linked reference If anyone has a link earlier than 5 July 2004, it ought to be presented

३९७. Which statement would fit the discussion in “g) Bahre Muktajib”?

- (A) It treats the matter as follows: in thirty-three posts by Ashish Anchinhar there were twenty-one ghazals, two rubai, seven parts of an essay named A Short Introduction to Ghazal, one post on Videha Bhasha Pak, and two award-related announcements
- (B) It presents the point that for an example of Mustaf'ilun + Fa'ulun, see this ghazal by Rajiv Ranjan Mishra: May it be filled with the fragrance of flowers; May life be adorned and made beautiful
- (C) It treats the matter as follows: in the grammar part of the work, the ghazals given to demonstrate bahr are fully meter-based ghazals
- (D) The topic part 25: The Tradition and historical account of Maithili Ghazal - Part 5 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

३९८. In “g) Bahre Muktajib”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: shantilakshmi Chaudhary ji entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (B) It emphasizes that there was a desire to give detailed introductions of some ghazal authors, but despite repeated requests, even while being available online, they could not send their introductions
- (C) It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studious must have talent
- (D) It treats the matter as follows: now see this ghazal by Pankaj Chaudhary Navalshri: How long shall the writer accept what others say?

३९९. What does the topic “Khand 18” most clearly emphasize?

- (A) The topic Khand 18 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It presents the point that if there is a word at the end of which ए or ए has been elided, and before that elision there is some vowel-mark, then the principle for vowel-mark kafiya would apply; that explanation is given ahead
- (C) It explains that so it is extremely significant to understand when it would take the form of a qafiya and when it would take the form of a radif
- (D) It emphasizes that ramavatar Yadav does not accept quantitative stress in Maithili, and says that stress increases the prolongation of the vowel and so a short vowel does not turn into a long one

४००. What does the topic “Khand 18 (2)” most clearly emphasize?

- (A) It is possible that a meter that felt difficult to the Arabic tongue may feel easy in Maithili; so this full list has been given
- (B) It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (C) It frames the idea this way: also remember that after छन and दन, you cannot take धुन, आन, निन, and similar words as kafiyas in other shers
- (D) It emphasizes that apart from Facebook, many ghazals, poems, songs, stories, and essays have also been published in journals and magazines such as Videha e-journal, Mithimedia, Shri-Mithila, Maithili Darpan, Mithilanchal Today, souvenirs

४०१. According to the treatment of “Khand 18 (2)”, which statement is accurate?

- (A) It treats the matter as follows: for example, see a sher by Amit Mishra: हमर मुस्की/सँ हुनका आ/गि लागल यौ हुनक कनखी/सँ तडरका आ/गि लागल यौ Translation: the authors smile / set fire in them, dear
- (B) It is not out of place to say here that some meters that are current in Arabic are not current in Persian, and some that are current in Persian are not current in Urdu
- (C) The new form in which ghazal exists today owes an significant contribution to the internet
- (D) It treats the matter as follows: so, in this sher, संगमे and हाथमे are qafiyas, and आम छै is the radif

४०२. Which statement would fit the discussion in “Khand 18 (2)”?

- (A) It presents the point that terminological choices: ghazal = ghazal; bahr = meter; qafiya = rhyme; radif = refrain; sher = couplet; sha'ir = poet
- (B) It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose
- (C) It emphasizes that but in every couplet that comes after the matla-couplet, the presence of the qafia and the radif in the second line is compulsory
- (D) It presents the point that 2222 121 1222 From these four ghazals by Rajiv Ji you must have understood that, even if one does not take a pattern accepted in Arabic, a ghazal is possible in other syllabic-metric patterns

४०३. In “Khand 18 (2)”, which statement best matches the book’s discussion?

- (A) It emphasizes that this topic treats so the writer regard their so-called ghazals as verse as part of Maithili ghazal grammar and history.
- (B) It frames the idea this way: if a shair makes a kafiya with a word carrying an elision mark or vikari, he ought to ensure that in every kafiya the letter before the elision mark or vikari remains the same
- (C) It explains that along with this, at least more than five of that person’s ghazal collections, or books on ghazal criticism or historical account, ought to have been published
- (D) It presents the point that for this class of meters, it is best to give only the three required rukns in a line, as if they are doubled, each line would have six rukns, and if they keep increasing in this way the result would be unsuitable

४०४. Which option correctly reflects the point made under “Khand 18 (2)”?

- (A) It treats the matter as follows: although he had been writing even before joining Facebook, Videha, and Anchinhar Akhar, if he has received place and respect as a ghazal writer, he unhesitatingly gives credit to Videha and Anchinhar Akhar
- (B) It explains that similarly, there would be no ita defect in words that differ grammatically - for example, if the first qafiya is a noun and the second qafiya is an adjective, and so on
- (C) It explains that in Urdu ghazal, Arabic-Persian words are used heavily, and in their original forms
- (D) It explains that fa'ulun + Mafa'ilun + Mustaf'ilun 3) Fa'ulun + Mufa'ilatun + Mutafa'ilun 4) Fa'ilun + Fa'ilatun + Mafa'ilun 5) Fa'ilun + Mustaf'ilun + Mufa'ilatun 6) Fa'ilun + Mutafa'ilun + Maf'ulatu 7) Fa'ilatun + Mafa'ilun

४०५. What does the topic “Khand 18 (2)” most clearly emphasize?

- (A) It frames the idea this way: also remember that after छन and दन, you cannot take धुन, आन, निन, and similar words as kafiya in other shers
- (B) It presents the point that in Maithili, the technical term devotional ghazal was presented by Amit Mishraji on 7 August 2012 on the Videha Facebook platform
- (C) It explains that this topic treats the meters above are current in Arabic, Persian and Urdu as part of Maithili ghazal grammar and history.
- (D) It treats the matter as follows: the writer began writing Maithili ghazal in 2005, but officially it was first published in Nepal’s first newspaper, the government newspaper Gorkhapatra, on 18 September 2012

४०६. According to the treatment of “Khand 18 (2)”, which statement is accurate?

- (A) Matla - The first couplet of a ghazal, the one in whose both lines the qafia and the radif occur, is called the matla. A ghazal by Omprakash ji is being given as an example
- (B) It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr
- (C) It treats the matter as follows: but here remember that the ghazal is completely based on the principles of pronunciation and music; so very long lines would not be singable
- (D) It frames the idea this way: interest: literature, especially verse; an initial effort in the ghazal form through the inspiration of Anchinhar Akhar

४०७. Which statement would fit the discussion in “Khand 18 (2)”?

- (A) It presents the point that on hearing them, बिरह and अतः sound almost the same; but as the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya
- (B) It explains that if there is any syllabic-metric pattern, and if proper radif and qafiya have been used, then it is a ghazal
- (C) It explains that for the first time in the field of Maithili ghazal, about sixteen or seventeen critical essays were written at one time
- (D) It treats the matter as follows: in this form the qafiya of the second and fourth lines ought to match

४०८. In “Khand 18 (2)”, which statement best matches the book’s discussion?

- (A) It emphasizes that but they ought to understand that in literature there is no such thing as winning and losing
- (B) The same ought to be understood for the other meters of this part as well
- (C) It emphasizes that one ghazal by him is available in Maithili, and it is entirely in Arabic metre
- (D) It emphasizes that if readers look at this by the principle of qafiya, then गणेश cannot be the qafiya of गनेस

४०९. Which option correctly reflects the point made under “Khand 18 (2)”?

- (A) The topic Khand 22, Khand 23, and Khand 24 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It emphasizes that but if the couplets of a ghazal are said in such a way that the reader or listener feels the ghazal authors sorrow to be his own sorrow, understand that the couplet becomes timeless
- (C) It emphasizes that its pattern is: 2122 + 2212 + 2122 See this example, a ghazal composed by Balmukund Ji
- (D) It emphasizes that मेष मीन तिअ दण्डा दीस ता उप्परि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तेंतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदिशि भउ पोड़े पड़िब एकादश छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxxxxxxxxxx पक्ष

४१०. What does the topic “Khand 18 (2)” most clearly emphasize?

- (A) It explains that the writer call this group asymmetrical as in it, in every line, at least three sounds/rukns have to be used compulsorily in the same form
- (B) It frames the idea this way: when defining kathyā, subject matter, Maithilī ghazal authors fall into confusion, and as of that confusion they take kathyā and kahan, subject and manner of saying, to be the same thing
- (C) It frames the idea this way: in January, as of the insistence of Anchinhar Akhar, Tripurari Kumar Sharma ji entered Maithili ghazal
- (D) It emphasizes that in Sanskrit, apart from many works on astrology, his Maithili works include Amb Charit, an epic; Sukti Sudha; Lok Lakshan

४११. According to the treatment of “Khand 18 (2)”, which statement is accurate?

- (A) It presents the point that occasionally he writes Maithili ghazals, but now they remain fully in accordance with grammar
- (B) It explains that • Award scheme for ghazal: For the first time in the historical account of Maithili literature, Anchinhar Akhar announced a separate award for ghazal
- (C) It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Mafa'ilun Mafa'ilun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Mafa'ilun + Mufa'ilatun Now, for every later class, three meters would continue to be made in
- (D) It treats the matter as follows: in this form the qafiya of the second and fourth lines ought to match

४१२. Which statement would fit the discussion in “Khand 18 (2)”?

- (A) It treats the matter as follows: this topic treats so, in this part there are 168 meters in all as part of Maithili ghazal grammar and history.
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It treats the matter as follows: the authors father is a farmer; so the authors early education took place in the village school, and the writer matriculated from Baidyanathpur High School in 2008
- (D) It emphasizes that apart from Facebook, many ghazals, poems, songs, stories, and essays have also been published in journals and magazines such as Videha e-journal, Mithimedia, Shri-Mithila, Maithili Darpan, Mithilanchal Today, souvenirs

४१३. In “Khand 18 (2)”, which statement best matches the book’s discussion?

- (A) It explains that but here it is very needed to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no sense
- (B) It is needed to make clear here that writing only in Arabic meters is not the aim
- (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It explains that there is also an essay titled Bhakti Ghazal, written by Ashish Anchinhar, in which one bhakti-ghazal by Kavivar Sitaram Jha ji is also included

४१४. Which option correctly reflects the point made under “Khand 18 (2)”?

- (A) Pandit Govind Jha has discussed these two kinds of pronunciation in detail in his books; see pages 16-17 of उच्चतर मैथिली व्याकरण, published by Maithili Akademi, Patna, second edition
- (B) It frames the idea this way: so, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process
- (C) It explains that at this point let us pause and look at children's ghazals and devotional ghazals in Maithili
- (D) It treats the matter as follows: dhol, nāl, and similar instruments are useless for ghazal as the pitch of the tabla is firm, whereas the pitch of dhol, nāl, and similar instruments is raw

४१५. What does the topic “Khand 18 (2)” most clearly emphasize?

- (A) It frames the idea this way: this has three forms: Fa'ilatun + Fa'ilatun + Mafa'ilun, that is: long-short-long-long + long-short-long-long + short-long-long-long Mafa'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mafa'ilun + Fa'ilatun B) In
(B) It frames the idea this way: twelve bahrs made from bahr-e-hazaj akhrab: A) 221-1212-1222-21 B) 221-1221-1222-21 C) 221-1221-1221-12 D) 221-1222-222-21 E) 221-1212-1222-2 F) 221-1221-1222-2 G) 221-1222-222-121 H) 221-1222-221-12 the
(C) It treats the matter as follows: if you like a sher and want to hear it again, use a sentence such as Say it again. In Urdu this is called mukarrar, but in Maithili the sentence fer san kahu - say it again - would be used
(D) It emphasizes that an significant matter about qafiya is that, according to the Sanskrit tradition, स, श, and ष have separate pronunciations

४१६. According to the treatment of “Khand 18 (2)”, which statement is accurate?

- (A) Pandit Govind Jha has discussed these two kinds of pronunciation in detail in his books; see pages 16-17 of उच्चतर मैथिली व्याकरण, published by Maithili Akademi, Patna, second edition
(B) It presents the point that as of lack of time, the writer am not giving all the expanded forms
(C) It presents the point that if the historical account of Maithili ghazal is examined, Shruti Prakashan is the first such publisher that has published the largest number of ghazal collections in Maithili
(D) It explains that in grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely as of its sweet, graceful style and end-rhyme

४१७. Which statement would fit the discussion in “Khand 18 (2)”?

- (A) Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla
(B) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that
(C) It explains that readers shall meet again there, the writer used to think; so the writer stayed awake and kept tying hope, O moon
(D) It treats the matter as follows: the authors writing in Maithili began only after the writer became associated with Videha

४१८. In “Khand 18 (2)”, which statement best matches the book's discussion?

- (A) It explains that but if such a process must be named, then understand that the late Parmanand Lal of the authors village - who was headmaster of Ektara High School and also the authors formal academic teacher - Santosh Kumar
(B) It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya
(C) It presents the point that which structures would fit Maithili according to pronunciation and music would be decided over the coming 100 to 150 years
(D) It presents the point that ashish Anchinhar had thirteen posts: one critical essay, three posts related to honours, two introductions to ghazal authors, one apne ena apne munh post, and six ghazals

४१९. Which option correctly reflects the point made under “Khand 18 (2)”?

- (A) The first is the Jeevan era, sense from 1905 to 2007, named after Pandit Jeevan Jha Ji, the first modern Maithili ghazal writer
(B) It frames the idea this way: still, the information you have given is significant, and Pallav may be considered the second internet magazine after Bhālsarik Gāchh
(C) It treats the matter as follows: 122 212 2221 2122 3 One ought to never speak merely for prestige; One ought to never walk by breaking people's hearts
(D) It explains that but when that same writer, who writes about Putin, writes that during the time of Veena Thakur or Ashok Avichal a bad work was selected, he may be expelled from the academy as the distance here is small

४२०. What does the topic “Khand 18 (2)” most clearly emphasize?

- (A) It explains that he is the first aruzi, or prosodist of Arabic-Persian metre, in Maithili
- (B) It treats the matter as follows: although he had been writing even before joining Facebook, Videha, and Anchinhar Akhar, if he has received place and respect as a ghazal writer, he unhesitatingly gives credit to Videha and Anchinhar Akhar
- (C) It presents the point that here the point to understand is this: if the matla had छन and धुन, the kafiya would become wrong, as the vowel-mark after the root letter न must also match compulsorily
- (D) It emphasizes that if you speak, speak always with the chest struck in truth; One ought to never shout useless lies

४२१. According to the treatment of “Khand 18 (2)”, which statement is accurate?

- (A) It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya
- (B) It presents the point that what appears light at first sight, That road ought to never be taken at once
- (C) It emphasizes that ashish Anchinhar had forty-six posts: fifteen ghazal-writer introduction-series posts, two award-related announcements, one mushaira, seven Ghazalk Iskool posts, and one Apne Ena Apne Moonh
- (D) It explains that the writer cannot say that the writer never had contact with Maithili, as from matriculation to graduation the writer studied it every day as an elective subject

४२२. Which statement would fit the discussion in “Khand 18 (2)”?

- (A) The first introduction is by Saras ji, and he begins it in this way: In the field of criticism and literary historical account, only that person ought to move the pen who feels the minutest pulse of that literary form... In
- (B) The other kafiyas taken in this ghazal are o, khaso, paro, and so on
- (C) It explains that understand that smoke without breath did not rise for anyone; One ought to not easily abandon wisdom and knowledge
- (D) It presents the point that terminological choices: ghazal = ghazal; bahr = meter; qafiya = rhyme; radif = refrain; sher = couplet; sha’ir = poet

४२३. In “Khand 18 (2)”, which statement best matches the book’s discussion?

- (A) It presents the point that rajiv, the heat and glitter of karma are separate; One ought to never weave crooked plots
- (B) It is also needed to clarify that in Hindu dharma, karma is given primacy even after death; so even after a authors death his actions ought to be reviewed, and reviewed seriously
- (C) It frames the idea this way: broadly speaking, understand that the writer brought these principles of the ghazal into Maithili mainly in order to improve the authors own ghazals
- (D) It emphasizes that yes, the writer would say this much: in some issues of Karnamrit the writer had the opportunity to read his ghazals, for example in the October-December 2007 issue, but in those ghazals there is an absence of bahr

४२४. Which option correctly reflects the point made under “Khand 18 (2)”?

- (A) It frames the idea this way: ashish Anchinhar had a total of six posts: three ghazals; one post presented a ghazal by Yoganand Heera ji; one post presented one critical essay by Chandan Jha ji
- (B) The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active
- (C) It emphasizes that do not think us weak as readers are children; readers shall make Mithila’s name shine with dignity
- (D) It treats the matter as follows: on Anchinhar Akhar the writer had the opportunity to read the principles of Ghazal-shastra, which proved very useful for me

४२५. What does the topic “Khand 18 (2)” most clearly emphasize?

- (A) It frames the idea this way: the writer also wish to say that this is not academic research; so the writer had difficulty finding the books of many ghazal authors
- (B) It treats the matter as follows: here it ought to also be remembered that Vedic meters are often one-line forms by the basis of the present treatment, and so rhyme was not very needed there
- (C) It frames the idea this way: asymmetrical meters - In this part there are a total of 213 meters, but only 13 are in common use
- (D) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children's ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by

४२६. According to the treatment of “Khand 18 (2)”, which statement is accurate?

- (A) It frames the idea this way: b) Maithili Chhand Shastra, by Pandit Govind Jha; Mithila Pustak Kendra, Darbhanga; second edition, 1987
- (B) It presents the point that first, let us see those meters in which three different rukns are used once in a line
- (C) It presents the point that in March, Sunil Kumar Jha came into Maithili ghazal through Anchinhar Akhar
- (D) It emphasizes that for example, after chuniyan and ghuniyan in the matala, buiya cannot come as the kafiya in another sher

४२७. Which statement would fit the discussion in “Khand 18 (2)”?

- (A) It emphasizes that sections 1 to 24 deal with the grammar of the ghazal, and the twenty-fifth part deals with historical account
- (B) It treats the matter as follows: how needed it is to give Maithili editors instructions about metre may be understood from what Pandit Govind Jha wrote in the preface, page 6, of the edition published by the Maithili Academy, Patna, 2008,
- (C) It presents the point that this too has three forms: Mafa'ilun + Mafa'ilun + Fa'ilatun Fa'ilatun + Mafa'ilun + Mafa'ilun Mafa'ilun + Fa'ilatun + Mafa'ilun C) In every line, Fa'ilatun is used twice and Mustaf'ilun once
- (D) It frames the idea this way: also remember that after छन and दन, you cannot take धुन, आन, निन, and similar words as kafiyas in other shers

४२८. In “Khand 18 (2)”, which statement best matches the book's discussion?

- (A) It treats the matter as follows: a concise description of the work of Anchinhar Akhar was written by Shri Gajendra Thakur in his Ghazal Shastra 14. Later, this essay, from part 1 to part 14, also appeared in his ghazal collection Dhangī Bāt
- (B) It presents the point that this too has three forms: Fa'ilatun + Fa'ilatun + Mustaf'ilun Mustaf'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mustaf'ilun + Fa'ilatun D) In every line, Mustaf'ilun is used twice and Fa'ilatun once
- (C) It explains that if the writer interpret this, the conclusion is that the criticism, review, or historical account of the ghazal may be written only by a person who is himself a ghazal writer
- (D) Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1

४२९. Which option correctly reflects the point made under “Khand 18 (2)”?

- (A) It presents the point that one couplet of his ghazal is: If in love there must be boundless passion, let it be like this; if there is a river, let it be like this; if a desert, let it be like this
- (B) It explains that along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or historical account, ought to have been published
- (C) It frames the idea this way: traditional intoxicants such as bhang would not bring life into a ghazal, as bhang is ground and drunk by oneself, whereas toddy comes through another hand, just as in Arabic wine comes through the hand of the saqi
- (D) It frames the idea this way: this too has three forms: Mustaf'ilun + Mustaf'ilun + Fa'ilatun Fa'ilatun + Mustaf'ilun + Mustaf'ilun Mustaf'ilun + Fa'ilatun + Mustaf'ilun E) In every line, Fa'ilatun is used twice and Mufa'ilatun once

४३०. What does the topic “Khand 18 (2)” most clearly emphasize?

- (A) It frames the idea this way: if viewed properly, marsiya or jharni is the first form of Arabic-Persian-Urdu shairi that entered Maithili literature
- (B) It emphasizes that in other words, the bahr breaks, and the ghazal becomes be-bahr, outside metre
- (C) It presents the point that this too has three forms: Fa'ilatun + Fa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Fa'ilatun F) In every line, Mufa'ilatun is used twice and Fa'ilatun once
- (D) It emphasizes that bayānak Sandarbhme Maithili Ghazal - Maithili Ghazal in the Context of Statements

४३१. According to the treatment of “Khand 18 (2)”, which statement is accurate?

- (A) The two lines of the first couplet and the second line of the second couplet ought to have the same qafiya
- (B) It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Mufa'ilatun G) In every line, Fa'ilatun is used twice and Mutafa'ilun once
- (C) It emphasizes that in the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it t... After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik
- (D) It explains that in grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely as of its sweet, graceful style and end-rhyme

४३२. Which statement would fit the discussion in “Khand 18 (2)”?

- (A) It treats the matter as follows: this too has three forms: Fa'ilatun + Fa'ilatun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Fa'ilatun H) In every line, Mutafa'ilun is used twice and Fa'ilatun once
- (B) It presents the point that in March, Sunil Kumar Jha came into Maithili ghazal through Anchinhar Akhar
- (C) It treats the matter as follows: in this part, at most two ghazals by each of the following authors ought to be taught: Pandit Jivan Jha; Yadunath Jha Yaduvar
- (D) It presents the point that in early Hindi-Urdu literature, the word was inspired by this Arabic sense, as confirmed by Kabir's famous line, Ram sits at the window and receives everyone's mujra

४३३. In “Khand 18 (2)”, which statement best matches the book's discussion?

- (A) It treats the matter as follows: for example, see a sher by Amit Mishra: हमर मुस्की/सँ हुनका आ/गि लागल यौ हुनक कनखी/सँ तस्का आ/गि लागल यौ Translation: the authors smile / set fire in them, dear
- (B) The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It treats the matter as follows: if you like a sher and want to hear it again, use a sentence such as Say it again. In Urdu this is called mukarrar, but in Maithili the sentence fer san kahu - say it again - would be used
- (D) It treats the matter as follows: this too has three forms: Mutafa'ilun + Mutafa'ilun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Mutafa'ilun the writer) In every line, Fa'ilatun is used twice and Maf'ulat once

४३४. Which option correctly reflects the point made under “Khand 18 (2)”?

- (A) It emphasizes that if, after removing the vibhakti, a qafiya is being formed, then consider it a sher or ghazal with radif
- (B) It explains that here remember this: if these two lines form the matla of a ghazal, then the kafiya in every sher of that ghazal must be the letter ऋ with the sound अ
- (C) It emphasizes that but they ought to understand that in literature there is no such thing as winning and losing
- (D) It treats the matter as follows: this too has three forms: Fa'ilatun + Fa'ilatun + Maf'ulat Maf'ulat + Fa'ilatun + Fa'ilatun Fa'ilatun + Maf'ulat + Fa'ilatun J) In every line, Maf'ulat is used twice and Fa'ilatun once

४३५. According to the treatment of “Muzaif meters”, which statement is accurate?

- (A) It treats the matter as follows: recall the example of Vijay Nath Jha’s ghazal, the example of tahleeli radif that was given at the beginning in the treatment of radif
- (B) It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position
- (C) It frames the idea this way: in Arabic, Persian, and Urdu, however, the shair composes poetry with sentences just like those spoken at home by the people; so sher-o-shairi climbs onto everyone’s tongue
- (D) It presents the point that in twenty-nine posts by Ashish Anchinhar there were sixteen ghazals, eight rubai, one qita, two parts of an essay named A Short Introduction to Maithili Ghazal, one essay named The Need for Metre

४३६. Which statement would fit the discussion in “Muzaif meters”?

- (A) The subsequent argument and comments with Dharendra Premarshi ji on the Facebook version of Videha at the linked reference are given here; they are useful for historical accuracy
- (B) It explains that many Maithili scholars say that sher signifies a charan, but in the Sanskrit tradition pada or charan signifies a line
- (C) The other kafiya taken in this ghazal are o, khaso, paro, and so on
- (D) It explains that so the authors clear view is that until Maithili has its own established metrical sequences, this principle applies only to Arabic meters with current sequences such as 122+122+122 or 2122+2122+2122 and so on

४३७. In “Muzaif meters”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: combining Arabic, Persian and Urdu, there are around 60 to 62 such principles on whose basis muzaif meters are made, but in ghazal mainly 14 or 15 principles are used
- (B) It frames the idea this way: in today’s context, a person does his own work and writes shairi in free time; so today’s shair has a different personality
- (C) It treats the matter as follows: the writer began writing Maithili ghazal in 2005, but officially it was first published in Nepal’s first newspaper, the government newspaper Gorkhapatra, on 18 September 2012
- (D) It emphasizes that education: primary education in the village of Haripur Dihtol; all further education through CBSE in Delhi; graduation in business from Deshbandhu College, University of Delhi, in 1994

४३८. Which option correctly reflects the point made under “Muzaif meters”?

- (A) It frames the idea this way: seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled Ek Rati, one Hindi play, and the ghazal collection mentioned above have been published by him
- (B) It treats the matter as follows: but in Maithili, in the authors view, making such a decision right now would be somewhat hasty, as Maithili ghazal is still in the process of forming its own meters or, let us say, its own metrical sequences
- (C) It emphasizes that ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay - A Brief Critical Introduction to Modern Maithili Ghazal
- (D) It emphasizes that bayānak Sandarbhme Maithili Ghazal - Maithili Ghazal in the Context of Statements

४३९. What does the topic “Muzaif meters” most clearly emphasize?

- (A) It emphasizes that even so, the significant points from the beginning to the end are being given below, and only such points are being given as are grammar-based
- (B) It is interesting that after the singing became popular, many qawwalis were composed in the same bhās and tune, and as of this some people began to consider it a writing style
- (C) It frames the idea this way: for example, if the writer write Anchinhar in quotation marks, it becomes a proper noun and its sense becomes Ashish Anchinhar
- (D) It emphasizes that suppose that now a poet takes: 122 + 1222 + 1222 122 + 1222 + 1222 Then according to Arabic-Persian-Urdu this would not be a muzaif meter

४४०. According to the treatment of “Muzaif meters”, which statement is accurate?

- (A) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one’s life
- (B) The other kafiya taken in this ghazal are o, khaso, paro, and so on
- (C) Videha magazine (the linked reference has an significant place in Maithili ghazal
- (D) It treats the matter as follows: in Maithili too it has been seen that when a writer has no proper argument for his position, he gives it the name new experiment. Some people in literature consider breaking metre to be a new experiment

४४१. Which statement would fit the discussion in “Muzaif meters”?

- (A) It treats the matter as follows: according to the principle above, if मस्त is the kafiya in the first line of the matla, then afterwards चुस्त, सुस्त, and similar kafiya cannot come in other shers
- (B) It presents the point that occasionally he writes Maithili ghazals, but now they remain fully in accordance with grammar
- (C) It treats the matter as follows: another point is this: if something made with the public's money by the government may be named after a politician, then these meters and chhands are the authors own
- (D) It explains that one significant point here is that as of stress, the short-long arrangement in Maithili is also affected, especially in words where all letters are short

४४२. In “Muzaif meters”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: so, in the authors view, in Maithili the muzaif meter ought to be allowed at every position
- (B) It frames the idea this way: in talavritta meter, only the rhythm of every line needs to match; so in talavritta, whether you call it tuka, tukanta, antyanuprasa, or qafiya, it is compulsory
- (C) It explains that in a ghazal without radif, both lines of the matla must contain kafiya
- (D) It frames the idea this way: so the authors clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, would still make the couplet a maqta

४४३. Which option correctly reflects the point made under “Muzaif meters”?

- (A) The other kafiya taken in this ghazal are rahiau, chaliau, bujhabiau, and so on
- (B) The grammar of ghazal: definition of ghazal, types of ghazal, qualities and faults of ghazal; sher, its definition, types, qualities, and faults
- (C) It presents the point that in twenty-nine posts by Ashish Anchinhar there were sixteen ghazals, eight rubai, one qita, two parts of an essay named A Short Introduction to Maithili Ghazal, one essay named The Need for Metre
- (D) It presents the point that this zihaf has a fixed place in sadr, hashw, ibtida and hashw; but in Maithili it ought to be treated according to the principle stated above

४४४. What does the topic “Muzaif meters” most clearly emphasize?

- (A) It presents the point that suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that couplet stand alone
- (B) It treats the matter as follows: in addition to these so-called ghazal collections, Vilat Paswan Vihangam ji too has some ghazals, which the poet called geetal
- (C) It treats the matter as follows: readers may take help from original Arabic-Persian-Urdu books on aruz
- (D) It emphasizes that all the proceedings connected with that episode may be seen at this link: [VIDEHA 198](#), the 198th issue of the Videha e-journal, the linked reference the authors request is that, at the very least, when they

४४५. According to the treatment of “Muzaif meters”, which statement is accurate?

- (A) It explains that rukn 2221, whose form is sometimes also found as 11221, is not used in a basic meter; but in Maithili, such a structure that begins with four or five, or even more, long syllables and ends in a short syllable
- (B) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language
- (C) The first Maithili scholar of aruz writes in his Ghazal Shastra: Simple varṇik metre, counting letters, is the most difficult to sing; less difficult than that is mātrik metre; and the easiest to sing is varṇik metre
- (D) Matla - The first couplet of a ghazal, the one in whose both lines the qafia and the radif occur, is called the matla. A ghazal by Omprakash ji is being given as an example

४४६. Which statement would fit the discussion in “Muzaif meters”?

- (A) The topic Qualities and Defects of Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It treats the matter as follows: babu Bhuvneshwar Singh Bhuvan, Ramanand Renu, Phool Chandra Jha Praveen, Vaikunth Videh, Sheetal Jha, Premchandra Pankaj, Pandit Nityanand Mishra, Shardanand Das Parimal, Taranand Jha Tarun, Ramakant Rai Rama,
- (C) It frames the idea this way: as an example, see this ghazal written by Rajiv Ranjan Jha: People covered in white cloth, People strung clear and tangled
- (D) It presents the point that in August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by Ashish Anchinhar

४४७. In “Muzaif meters”, which statement best matches the book’s discussion?

- (A) It emphasizes that so the writer shall keep ghazal away from petty debates such as serious versus popular. Another disease is that some Maithili shairs cite Urdu shairs and say, Look, this shair broke the tradition of ghazal
- (B) The prabandha-kāvya of Maithili is equivalent to the masnavi of Arabic, Persian, and Urdu
- (C) The future would decide how this meter would be for Maithili ghazal
- (D) It frames the idea this way: if both qafiya in the matla are words formed with a vowel-mark, or with a suffix, or by sandhi or prefix, then remove the vowel-mark, remove the suffix, or break the sandhi

४४८. Which option correctly reflects the point made under “Muzaif meters”?

- (A) It would not be wrong to say that the background of all the work of Anchinhar Akhar shown above was, and still is, Videha
- (B) It treats the matter as follows: if readers speak of modern grammar-based ghazal criticism, then first of all readers must discuss the essay written by Ramdev Jha ji and published in the June 1984 issue of Rachna, under the title Maithilime
- (C) It presents the point that now let us come to the question: what ought to one call the person who writes ghazals?
- (D) It presents the point that take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter

४४९. What does the topic “Muzaif meters” most clearly emphasize?

- (A) It explains that before preparing the work, and while preparing it, the writer studied the following books, journals, and periodicals, which served as reference works for me
- (B) It treats the matter as follows: in this form the qafiya of the second and fourth lines ought to match
- (C) It presents the point that its places are sadr, ibtida and hashw; but in Maithili it ought to be seen according to the principle stated above
- (D) It treats the matter as follows: for full details on this matter, go to this link of Anchinhar Akhar: the linked reference According to historians of the English language, the Indian-origin American poet Agha Shahid Ali wrote ghazals in English

४५०. According to the treatment of “Muzaif meters”, which statement is accurate?

- (A) The month of September was a double blast: Mihir Jha and Omprakash ji entered Maithili ghazal through Anchinhar Akhar
- (B) The new form in which ghazal exists today owes an significant contribution to the internet
- (C) It frames the idea this way: its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above
- (D) It emphasizes that but they ought to understand that in literature there is no such thing as winning and losing

४५१. Which statement would fit the discussion in “Muzaif meters”?

- (A) It emphasizes that in the authors view, this is precisely where Maithili ghazal becomes completely different from Urdu ghazal
- (B) It presents the point that but the authors writing this does not mean that anyone may spread confusion by calling a composition without bahr and qafiya a ghazal
- (C) It frames the idea this way: this topic treats but in Maithili, see according to the principle stated above as part of Maithili ghazal grammar and history.
- (D) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment

४५२. In “Muzaif meters”, which statement best matches the book’s discussion?

- (A) It emphasizes that in other words, the bahr breaks, and the ghazal becomes be-bahr, outside metre
- (B) It emphasizes that नमो हिरण्य बाहवे सेनान्यै दिशां च पतये नमो नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः सुस्मिञ्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशायं विव्याधिने नृानां पतये नमो नमो
- (C) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children’s ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by
- (D) It emphasizes that for such a metrical sequence the writer propose Bahar-e-Govind, named after Pandit Govind Jha, the grammarian of modern Maithili

४५३. Which option correctly reflects the point made under “Muzaif meters”?

- (A) It explains that so, the metrical sequences the writer name below would carry names connected with Maithili literature
- (B) It frames the idea this way: muhammad Rafi sang ghazals too, but he was not known for ghazal singing; Begum Akhtar sang some film songs too, but her fame is as of ghazal singing, and she is called the Queen of Ghazal
- (C) It presents the point that in Maithili, many suffixes such as गेना, गर, and others have come from Arabic and Persian; so, the ita defect would remain relevant in Maithili
- (D) It emphasizes that if in a matla the kafiya words are तीमन and नीमन, then one must be a little careful

४५४. What does the topic “Muzaif meters” most clearly emphasize?

- (A) It may be seen in talavritta in this way: भागि गेला अंग्रेज अकेला, छोरि कऽ पाछू ढेरो जाति कर रंगदारी वसुल रहल अछि, मारि मारि कऽ सभकेँ लाति Take one more example
- (B) It frames the idea this way: ibtida also signifies beginning, but the difference between sadr and ibtida is that sadr may be an idea, while the beginning that comes in support of the sadr is called ibtida
- (C) It presents the point that the writer mostly write ghazals in simple varna metre on the concepts explained by Ashish ji
- (D) The radif is kona. In the same way, in the second line of the couplet too, the qafia is the matra of the letter t with the vowel a

४५५. According to the treatment of “Muzaif meters”, which statement is accurate?

- (A) It treats the matter as follows: a) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal
- (B) It explains that on exactly the same bahr are other nazms such as Baharon phool barsao mera mehboob aaya hai, Mujhe teri muhabbat ka sahara mil gaya hota, Bhari duniya mein aakhir dil ko samjhane kahaan jaayen, Agar dilbar ki
- (C) It presents the point that for that reason the writer tried to show that there ought to be a separate work for Maithili ghazal, and so the title became The grammar and historical account of Maithili Ghazal
- (D) It emphasizes that this topic treats the principle would not apply even to simple syllabic meters as part of Maithili ghazal grammar and history.

४५६. Which statement would fit the discussion in “Muzaif meters”?

- (A) It presents the point that in Urdu ghazal, breaking tradition signifies breaking and expanding subject, kahan, and symbol
- (B) It presents the point that that is: 122 + 1222 + 1222 122 + 1222 + 1222 This metrical sequence would be a muzaif meter in Maithili
- (C) It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha'iri
- (D) It emphasizes that as far as the authors information goes, Kundan Kumar Karn is the first poet from Nepal who is composing ghazals in Arabic bahr

४५७. In “Muzaif meters”, which statement best matches the book’s discussion?

- (A) It presents the point that a specimen of what Harimohan Jha ji thought about ghazal is given in the first part of his poem Kahū Kī Au Bābū: Original in Devanagari बसाते तेहन छै जे गोष्ठी मे कवियो गजल दादरा आ कव्वाली गबैये किछु दिन मे
- (B) Matla - The first couplet of a ghazal, the one in whose both lines the qafia and the radif occur, is called the matla. A ghazal by Omprakash ji is being given as an example
- (C) It would not be wrong to say that the background of all the work of Anchinhar Akhar shown above was, and still is, Videha
- (D) It frames the idea this way: this topic treats in Maithili, see according to the principle stated above as part of Maithili ghazal grammar and history.

४५८. What does the topic “Sections 19-21” most clearly emphasize?

- (A) The topic Sections 19-21 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language
- (C) It treats the matter as follows: vibhakti ought to be written separated from numerals and from English words, as a numeral is not a word, and an English word, being foreign, may produce a wrong sense if the vibhakti is attached to it
- (D) It frames the idea this way: those who entered Maithili ghazal through Anchinhar Akhar in November were Vineet Utpal, Mrs

४५९. Which statement would fit the discussion in “Section 19”?

- (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children’s ghazal this seems difficult
- (B) It presents the point that a specimen of what Harimohan Jha ji thought about ghazal is given in the first part of his poem Kahū Kī Au Bābū: Original in Devanagari बसाते तेहन छै जे गोष्ठी मे कवियो गजल दादरा आ कव्वाली गबैये किछु दिन मे
- (C) It explains that accordingly, dvikal is written in two forms: 1) घर = 11 2) ओ = 2 Trikal is written in three forms: 1) भिजा = 12 2) अपन = 111 3) आब = 21 Chatushkal is written in five forms
- (D) It emphasizes that but here always keep this point in mind: if, under the influence of Hindi in writing, a poet does not attach the vibhakti to the base word, he is doing wrong, as attaching the vibhakti to the base word is

४६०. In “Section 19”, which statement best matches the book’s discussion?

- (A) It explains that to achieve this kahan, one must recognize the historical account of ghazal
- (B) Ghazal Ki Babat, by Venus Kesari; Anjuman Prakashan, Allahabad; October 2015 edition
- (C) The first is the Jeevan era, sense from 1905 to 2007, named after Pandit Jeevan Jha Ji, the first modern Maithili ghazal writer
- (D) It explains that in matra-based metre there are five ganas: In addition to these ganas, Maithili also has syllabic arrangements of one matra, seven matras, and eight matras

४६१. Which option correctly reflects the point made under “Section 19”?

- (A) It emphasizes that their principles are as follows: 1) If a form of dvikal contains a single long syllable, that is 2 , and after it comes that form of panchkal in which the first syllable is short and the next two are long , then
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 12 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It treats the matter as follows: so, words such as धूमन, केहन, and पावन would be suitable as kafiya for the other shers
- (D) It presents the point that but here one must remember that ghazal always depends upon pronunciation; and when you and the writer are hearing in daily practice that the first pronunciation-style of इ is widely used, then the sophistry of

४६२. What does the topic “Section 19” most clearly emphasize?

- (A) It treats the matter as follows: now let us learn how these eight Arabic rukn may be converted into Maithili
- (B) It is not a matter of great surprise that there are fewer Muslim ghazal authors in Maithili ghazal, as in the whole of Maithili literature too Muslim authors remain on the margin
- (C) It explains that almost all significant Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others
- (D) It frames the idea this way: in Urdu these letters are written as follows: क joined with ह gives ख ग joined with ह gives घ च joined with ह gives छ ज joined with ह gives झ ट joined with ह gives ठ ड joined with ह gives ढ त joined with ह

४६३. According to the treatment of “Section 19”, which statement is accurate?

- (A) It treats the matter as follows: sher: Two lines adorned with the same radif and different kafiya, in which a complete thought begins and ends within those two lines and which is also fitted to a bahr, are called a sher
- (B) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them
- (C) It frames the idea this way: in Maithili there are two systems of metre: matra-based and varnic
- (D) It ought to be remembered, however, that earlier ghazal was not meant for singing; it circulated like other literary forms

४६४. Which statement would fit the discussion in “Section 19”?

- (A) It frames the idea this way: this topic treats in any case, in Arabic-Persian-Urdu, the saqi has great respect as part of Maithili ghazal grammar and history.
- (B) It treats the matter as follows: this topic treats published work: कान्ह पर लहास हमर , a ghazal collection as part of Maithili ghazal grammar and history.
- (C) The topic Work not Done in Maithili’s Free Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It may be seen as: 12 + 22 = 1222 4) If that form of chatushkal which begins with two short syllables and ends with one long syllable, that is , is joined with the form of trikal in which the first syllable is

४६५. In “Section 20”, which statement best matches the book’s discussion?

- (A) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained
- (B) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रण, that is , फाइलातुन is formed
- (C) It frames the idea this way: this topic treats in any case, in Arabic-Persian-Urdu, the saqi has great respect as part of Maithili ghazal grammar and history.
- (D) It treats the matter as follows: but according to tradition, ghazal does not fall under muktaka, as every couplet of a ghazal is separate from the other; so a sher may be placed in muktaka poetry, but the ghazal cannot

४६६. Which option correctly reflects the point made under “Section 20”?

- (A) Ghazal ought to not be in matra-based metre or in simple varnic metre
- (B) It treats the matter as follows: although this principle belongs to Arabic, it is very significant for Maithili ghazal as in Maithili the case-marker attaches itself to the word
- (C) It treats the matter as follows: in nineteen posts by Omprakash there were nineteen ghazals; in three posts by Shantilakshmi Chaudhary, three ghazals; in eight posts by Mihir Jha, eight ghazals
- (D) It treats the matter as follows: the authors wish is that not one but a thousand books ought to appear on the grammar of Maithili ghazal

४६७. What does the topic “Section 20” most clearly emphasize?

- (A) It frames the idea this way: twelve bahrs made from bahr-e-hazaj akhrab: A) 221-1212-1222-21 B) 221-1221-1222-21 C) 221-1221-1221-12 D) 221-1222-222-21 E) 221-1212-1222-2 F) 221-1221-1222-2 G) 221-1222-222-121 H) 221-1222-221-12 the
- (B) It frames the idea this way: ashish Anchinhar had a total of six posts: three ghazals; one post presented a ghazal by Yoganand Heera ji; one post presented one critical essay by Chandan Jha ji
- (C) The reason is that in varnic metre the units are of three matras each, but there is no syllable after लगा; so no gana may be formed after स
- (D) It emphasizes that but in course of time, considering practical difficulty, eighty-four thousand āsanās were considered significant; later eighty-four hundred

४६८. According to the treatment of “Section 20”, which statement is accurate?

- (A) It frames the idea this way: when defining kathyā, subject matter, Maithil ghazal authors fall into confusion, and as of that confusion they take kathyā and kahan, subject and manner of saying, to be the same thing
- (B) It explains that the writer have given Rupa Goswami’s example here as before becoming a saint, Goswami was a minister of King Husain Shah of Bengal and was also a great scholar of Persian
- (C) It frames the idea this way: the writer expect readers to understand this difference, as prejudiced critics and editors, along with willfully ignorant people, knowingly push facts aside and maintain their own argument
- (D) It treats the matter as follows: here it is needed to make clear that Arabic bahar is equal to Sanskrit varnic metre

४६९. Which statement would fit the discussion in “Section 20”?

- (A) It emphasizes that with the help of this article, one may write correct ghazal not only in Maithili but also in any other language; only the principles of rhyme would change according to the language
- (B) The topic Chapter 3: part 1 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It treats the matter as follows: ekṭā Maithili Ghazal Je Badali Delakai Maithili Gīt-Sangītak Itihās - A Maithili Ghazal that Changed the historical account of Maithili Song and Music
- (D) It explains that one significant point here is that as of stress, the short-long arrangement in Maithili is also affected, especially in words where all letters are short

४७०. In “Section 20”, which statement best matches the book’s discussion?

- (A) The topic Chapter 3: part 1 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It may be seen at the linked reference 13) To build a relationship between Maithili ghazal and ghazals in other Indian languages, the series World Ghazal-writer Introduction was started
- (C) It frames the idea this way: after composing a ghazal, the poet ought to also write the name of its bahar and its matra-sequence
- (D) The topic Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal

४७१. Which statement would fit the discussion in “The Relationship between Sanskrit Varnic Metre and Arabic Bahar”?

- (A) It frames the idea this way: now see a few examples: 1) Sanskrit name: समानिका; matra-sequence: 212+12+12 Its Arabic name: बहरे रमल मुरब्बा मकफूफ महजूफ 2) Sanskrit name: बिदुन्माला
- (B) It emphasizes that certainly the kavitt class of metres must have come from Brajbhasha
- (C) It treats the matter as follows: ashish Anchinhar had six posts: two ghazals, three award-related announcements, and one post related to Apne Ena Apne Moonh. In this month Pradeep Pushp ji was identified as a metered ghazal writer
- (D) It treats the matter as follows: this topic treats so stress would remain significant for the Maithili ghazal as part of Maithili ghazal grammar and history.

४७२. In “The Relationship between Sanskrit Varnic Metre and Arabic Bahar”, which statement best matches the book’s discussion?

- (A) It emphasizes that in September 2011, Mihir Jha and Omprakash ji entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (B) It explains that sanskrit varnic metre and Arabic bahar are both based on matra-sequence; so a relationship between them is natural
- (C) The second is mu‘arrā: only the metre must be equal; qafiya may be absent
- (D) It frames the idea this way: many singers, to fill their stomachs, sing on a previously sung ghazal tune, whereas ghazal singing is a separate art and ought to be sung in different tunes

४७३. Which option correctly reflects the point made under “The Relationship between Sanskrit Varnic Metre and Arabic Bahar”?

- (A) It treats the matter as follows: for a letter-based kafiya, before the radif in every relevant line of the sher, there must be the same letter, and before that letter there must also be the same vowel correspondence
- (B) It explains that he is the first aruzi, or prosodist of Arabic-Persian metre, in Maithili
- (C) It presents the point that ashish Anchinhar had thirteen posts: one critical essay, three posts related to honours, two introductions to ghazal authors, one apne ena apne munh post, and six ghazals
- (D) It presents the point that so the authors effort would be to build Maithili structures with the help of Sanskrit and Arabic structures

४७४. What does the topic “The Relationship between Sanskrit Varnic Metre and Arabic Bahar” most clearly emphasize?

- (A) It emphasizes that here, however, it must be remembered that in Arabic 122+122+122+122 is bahre motaqarib; if you use 122+122+122 instead, or 122+122+122+122+122 instead, it would still be bahre motaqarib
- (B) It frames the idea this way: see the example: करेज घसैसँ साजक राग निखरै छै बिना धुनने तुरक नै ताग निखरै छै A literal rendering would be: The melody of the instrument becomes refined by the rubbing of the heart
- (C) It ought to also be noted here that Maithili lacks Dalit vocabulary and orthography, and the writer hope that ghazal authors would make full use of that vocabulary
- (D) It treats the matter as follows: if you like a sher and want to hear it again, use a sentence such as Say it again. In Urdu this is called mukarrar, but in Maithili the sentence fer san kahu - say it again - would be used

४७५. In “Section 21”, which statement best matches the book’s discussion?

- (A) It presents the point that as an example, the writer am giving here a ghazal composed by Ira Mallik in simple varnic bahar: बाट जाम होय कि मगज विकास रुकबे करत बेइमान हो नेता तँ देशक नैया दूबबे करत पूँजीपति हो लालची चोर धनबटोर सूदखोर
- (B) It presents the point that his other published works include Ānjur Bhari Siṅgarhār , Gīt Rashmi , Nai Bhetaut Khālistān , Ākhar Ākhar Gīt , Channāk Pahār , Ugait Sūryak Dhammak , and the ghazal collections named above
- (C) It presents the point that now let us come to the question: what ought to one call the person who writes ghazals?
- (D) It treats the matter as follows: in ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that signifies metre was compulsory

४७६. Which option correctly reflects the point made under “Section 21”?

- (A) It presents the point that yes, the writer certainly never had a proper encounter with Maithili grammar then
- (B) It treats the matter as follows: a) Mithila Bhasha Vidyotan, by the great grammarian Pandit Deenbandhu Jha; editor and publisher Govind Jha; second edition, 1993
- (C) It presents the point that his view was expressed in Maithili Ghazal Shastra, included in his ghazal collection धांगि बाट बनेबाक दाम अगूबार पेने छँ: The weight of a line of a ghazal, or the weight of a word, may be determined in three
- (D) It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya

४७७. What does the topic “Section 21” most clearly emphasize?

- (A) It frames the idea this way: this topic treats so, this would be considered a sher with radif as part of Maithili ghazal grammar and history.
- (B) It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced
- (C) It treats the matter as follows: recall the example of Vijay Nath Jha’s ghazal, the example of tahleeli radif that was given at the beginning in the treatment of radif
- (D) It treats the matter as follows: finally, the most significant point: whichever bahar you may write a ghazal in, the principles of radif and qafia remain the same for all

४७८. According to the treatment of “Section 21”, which statement is accurate?

- (A) It presents the point that ashish Anchinhar had eight posts: three child-ghazals, four ghazals, and one apne ena apne munh post
- (B) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi
- (C) The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing
- (D) It frames the idea this way: some people, some authors, and some literary figures believe that if knowledge is made mysterious, if a little knowledge is distributed over ten or twenty years, the respect and prestige of that writer or

४७९. Which statement would fit the discussion in “Section 21”?

- (A) It explains that readers, critics, universities, Maithili institutions, and others ought to keep the following points in mind while filling the form: 1) At one time, only one person or institution would receive it
- (B) It emphasizes that नमो हिरण्य बाहवे सेनान्यै दिशां च पतये नमो नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः सुस्मिज्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशायं विव्याधिने॥ नानां पतये नमो नमो
- (C) It treats the matter as follows: this topic treats so stress would remain significant for the Maithili ghazal as part of Maithili ghazal grammar and history.
- (D) It emphasizes that this bahar signifies that the number of syllables in the first line of the matla must be the same in every line of every other couplet of that ghazal

४८०. In “Section 21”, which statement best matches the book’s discussion?

- (A) It emphasizes that but it becomes laughable when those very people pick up the ghazals of Urdu and some Hindi poets and say that ghazal ought to be like this
- (B) It treats the matter as follows: according to the principle above, if मस्त is the kafiya in the first line of the matla, then afterwards चुस्त, सुस्त, and similar kafiyas cannot come in other shers
- (C) It emphasizes that if in a matla the kafiya words are तीमन and नीमन, then one must be a little careful
- (D) It presents the point that in August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by Ashish Anchinhar

४८१. Which option correctly reflects the point made under “Section 21”?

- (A) It presents the point that here the writer first show the grammar of the ghazals of Nirala and Shamsheer Bahadur Singh, and after that the writer show the grammar of the ghazals of Jaishankar Prasad, Dushyant Kumar, Faiz Ahmad Faiz, Adam
- (B) It is also needed to clarify that in Hindu dharma, karma is given primacy even after death; so even after a authors death his actions ought to be reviewed, and reviewed seriously
- (C) It treats the matter as follows: in ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that signifies metre was compulsory
- (D) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal

४८२. What does the topic “Section 21” most clearly emphasize?

- (A) It presents the point that in Hindi, when a critic argues for moving away from the classical form of the ghazal, ninety percent of the time the issue concerns the Hindi pronunciation of Urdu-Persian words
- (B) It emphasizes that regarding which bahar ought to be used in Maithili ghazal, see the view of Shri Gajendra Thakur
- (C) Maithili Ghazal Vyākaraṇak Shurūāti Prayog - The Initial Experiment of Maithili Ghazal grammar
- (D) It frames the idea this way: for example, if the writer write Anchinhar in quotation marks, it becomes a proper noun and its sense becomes Ashish Anchinhar

४८३. According to the treatment of “Section 21”, which statement is accurate?

- (A) It emphasizes that if readers look at the ghazal after 2008, then certainly Videha - at first a fortnightly magazine - gave it open support, and from time to time brought out special issues related to ghazal and carried the ghazal forward
- (B) It explains that but for the singer, varnic metre is the lightest, matra-based is more difficult, simple varnic is still more difficult, and free ghazal is the most difficult
- (C) It treats the matter as follows: published ghazal collection: बहुरूपिया प्रदेश मे , Navarambh Prakashan, November 2011
- (D) The other kafiyas taken in this ghazal are rahiau, chaliau, bujhabiau, and so on

४८४. Which statement would fit the discussion in “Section 21”?

- (A) It emphasizes that now those who write ghazal, or those who read Gajendra Thakur’s work or Anchinhar Akhar, would automatically understand what the Gayatri metre is and what the Anushtup metre is
- (B) It presents the point that • Primacy of Maithili in the ghazal: Before the Anchinhar Age, ghazals were filled with Urdu-Hindi words, and the belief had taken hold that a ghazal could not be composed without Urdu-Hindi words
- (C) It emphasizes that suppose you also buy a Devanagari transliteration of an Urdu ghazal work and, after reading it, see that ॐ has been used as a qafiya for ॐ; then you too may be confused
- (D) It frames the idea this way: nevertheless, as of her father’s government employment, he mostly lived with the family in Kayastha Tola, Saharsa, and Shantilakshmi completed her school and university education there

४८५. In “Section 21”, which statement best matches the book’s discussion?

- (A) Maithili’s anarchic ghazal-writers greatly respect the Hindi poets Nirala and Dushyant Kumar, and the Urdu poet Faiz Ahmad Faiz
- (B) It emphasizes that bayānak Sandarbhme Maithili Ghazal - Maithili Ghazal in the Context of Statements
- (C) It frames the idea this way: so the authors clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, would still make the couplet a maqta
- (D) It explains that almost all significant Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others

४८६. Which option correctly reflects the point made under “Section 21”?

- (A) It treats the matter as follows: at the beginning of the essay his feeling is that a person who does not write ghazals is unqualified to review or write historical account of the ghazal
- (B) It presents the point that according to these anarchic Maithili ghazal-writers, Nirala, Dushyant Kumar, and Faiz Ahmad Faiz broke the grammar of ghazal
- (C) It treats the matter as follows: one large myth attached to Maithili’s Muslim poets is this: Hindu ghazal authors assume that, as these are Muslim poets, they must necessarily have knowledge of bahr
- (D) It emphasizes that but if the couplets of a ghazal are said in such a way that the reader or listener feels the ghazal authors sorrow to be his own sorrow, understand that the couplet becomes timeless

४८७. What does the topic “Section 21” most clearly emphasize?

- (A) It emphasizes that if you give its matra-sequence, you would see that its form is: 2221-1222-2122 Now let us consider which bahar ought to be given priority in Maithili
- (B) Maithili Ghazal Vyākaraṇak Shurūātī Prayog - The Initial Experiment of Maithili Ghazal grammar
- (C) It presents the point that in this connection see Shri Gajendra Thakur’s view: In the authors opinion emotion is needed for every literary form, but grammar ought to not be abandoned under the excuse of emotion
- (D) It treats the matter as follows: this topic treats so stress would remain significant for the Maithili ghazal as part of Maithili ghazal grammar and history.

४८८. According to the treatment of “Section 21”, which statement is accurate?

- (A) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 11 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It presents the point that two posts by Manish Jha Baua Bhai contained two ghazals; three posts by Nitesh Jha Raushan contained three ghazals; eleven posts by Om Prakash contained eleven ghazals
- (C) It emphasizes that since every consonant becomes a modified consonantal sound only when अ is attached to it, as in the groups क-च-ट-त-प and य-ह, the kafiya of this ghazal becomes the letter ल preceded by any letter from the
- (D) It explains that after practice, they ought to move to the second bahar, the varnic bahar, and after that try their hand at the Urdu bahars

४८९. Which statement would fit the discussion in “Section 21”?

- (A) It treats the matter as follows: many Maithili ghazal-composers were undisciplined from the point of view of metre
- (B) It is also needed to know that Maithils search for Radha and Krishna in Vidyapati’s expressions such as kuch-payodhar and so on
- (C) It treats the matter as follows: in reality, kavitt was first only a metre; later it expanded and many divisions and subdivisions such as bhairav, called payār in Bengali, rūp-ghanākṣarī, ghanākṣarī, manharan and others were formed
- (D) It frames the idea this way: however, when readers take पस्त as the kafiya of मस्त in the matla, it becomes obligatory that the kafiya of every sher be स्त

४९०. In “Suryakant Tripathi Nirala”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: for example, see this line: the writer took the blow. This line’s sense often carries an obscene smell; so it is a defect
- (B) It frames the idea this way: twelve bahrs made from bahr-e-hazaj akhrab: A) 221-1212-1222-21 B) 221-1221-1222-21 C) 221-1221-1221-12 D) 221-1222-222-21 E) 221-1212-1222-2 F) 221-1221-1222-2 G) 221-1222-222-121 H) 221-1222-221-12 the
- (C) It explains that here see that Nirala made the subject of the ghazal new; instead of the beloved, the subject became the mill and capital, but the grammar remained the same
- (D) It explains that look at the example couplet given in the part on the matla: in that couplet, kona appears identically in both lines; so it is the radeef

४९१. Which option correctly reflects the point made under “Suryakant Tripathi Nirala”?

- (A) It emphasizes that in March 2011, Sunil Kumar Jha entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (B) It treats the matter as follows: yet its oldest link still available is from 5 July 2004: the linked reference and the linked reference In Nachiketa’s play, published serially from the eighth issue of Videha and later brought out as a work in
- (C) It emphasizes that भेद कुल खुल जाए वह सूरत हमारे दिल में है देश को मिल जाए जो पूँजी तुम्हारी मिल में है The matra-sequence of the matla, that is, the first couplet, is
- (D) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 12 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

४९२. Which statement would fit the discussion in “Shamsher Bahadur Singh”?

- (A) The matra-sequence of the matla of this ghazal is 1222-1222-1222-1222, and it is followed in the second couplet and all other couplets
- (B) It treats the matter as follows: the authors writing in Maithili began only after the writer became associated with Videha
- (C) It emphasizes that most of the time, when the shair recites the first line, irshad, irshad is said for the second line, and as soon as the second line is completed there is wah-wah
- (D) It treats the matter as follows: so a composition made in one metre may be, and is, sung by many singers in many ragas

४९३. In “Jaishankar Prasad”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: a second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs
- (B) It frames the idea this way: along with this, there is one essay by Dharendra Premarshi ji, Maithilime Ghazal ā Ekar Sanrachana - Ghazal in Maithili and Its Structure. With that essay, there is also one ghazal by Premarshi ji
- (C) It frames the idea this way: सरासर भूल करते हैं उन्हें जो प्यार करते हैं बुराई कर रहे हैं और अस्वीकार करते हैं उन्हें अवकाश ही इतना कहां है मुझसे मिलने का किसी से पूछ लेते हैं यही उपकार करते हैं जो ऊंचे चढ़ के चलते हैं वे नीचे देखते हरदम
- (D) It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the

४९४. Which option correctly reflects the point made under “Jaishankar Prasad”?

- (A) It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout
- (B) It presents the point that scansion: बहुत पानी / बरसता है / तो मिट्टी बै / ठ जाती है 1222 / 1222 / 1222 / 1222 न रोया कर / बहुत रोने / से छाती बै / ठ जाती है 1222 / 1222 / 1222 / 1222 यही मौसम / था जब नंगे / बदन छत पर / टहलते थे 1222 /
- (C) It frames the idea this way: in January, as of the insistence of Anchinhar Akhar, Tripurari Kumar Sharma ji entered Maithili ghazal
- (D) It presents the point that according to many scholars of aruz, The rubai in which none of the twenty-four bahrs of rubai is followed is called qata. Qata too may have been very popular orally in Maithili, but with time its traces were erased

४९५. What does the topic “Jaishankar Prasad” most clearly emphasize?

- (A) It treats the matter as follows: a concise description of the work of Anchinhar Akhar was written by Shri Gajendra Thakur in his Ghazal Shastra 14. Later, this essay, from part 1 to part 14, also appeared in his ghazal collection Dhangī Bāt
- (B) It explains that this topic treats so qafiya is compulsory for Maithili ghazal too as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: as in Hindi words ending with the i vowel are often feminine, they consider saqi feminine too; but this is a misconception
- (D) It treats the matter as follows: the writer am giving the full ghazal: भूख के एहसास को शेरोंसुखन तक ले चलो या अदब को मुफ़लिसों की अंजुमन तक ले चलो जो गज़ल माशूक के जल्वों से वाकिफ़ हो गयी उसको अब बेवा के माथे की शिकन तक ले चलो मुझको

४९६. According to the treatment of “Jaishankar Prasad”, which statement is accurate?

- (A) It explains that scansion: चरणों को / उछाला जा / रहा है 1222 / 1222 / 122 हवा पर रौ / ब डाला जा / रहा है 1222 / 1222 / 122 न हार अपनी / न अपनी जी / त होगी 1222 / 1222 / 122 मगर सिक्का / उछाला जा / रहा है 1222 / 1222 / 122
- (B) It explains that but when that same writer, who writes about Putin, writes that during the time of Veena Thakur or Ashok Avichal a bad work was selected, he may be expelled from the academy as the distance here is small
- (C) It treats the matter as follows: this topic treats published work: कान्ह पर लहास हमर , a ghazal collection as part of Maithili ghazal grammar and history.
- (D) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained

४९७. Which statement would fit the discussion in “Jaishankar Prasad”?

- (A) It emphasizes that the writer am giving the full ghazal: हो गई है पीर पर्वत सी पिघलनी चाहिए, इस हिमालय से कोई गंगा निकलनी चाहिए। आज यह दीवार, पर्दों की तरह हिलने लगी, शर्त लेकिन थी कि ये बुनियाद हिलनी चाहिए। हर सड़क पर, हर गली
- (B) It presents the point that ashish Anchinhar had sixty-nine posts containing two critical essays, twenty-one entries in the ghazal-writer introduction series, two award-related announcements, one Apne Ena Apne Moonh, seven rubai, twelve
- (C) It may be seen at the linked reference 13) To build a relationship between Maithili ghazal and ghazals in other Indian languages, the series World Ghazal-writer Introduction was started
- (D) The first introduction is by Saras ji, and he begins it in this way: In the field of criticism and literary historical account, only that person ought to move the pen who feels the minutest pulse of that literary form... In

४९८. In “Jaishankar Prasad”, which statement best matches the book’s discussion?

- (A) It emphasizes that so let us see this ghazal by Faiz Ahmad Faiz: शैख साहब से रस्मो-राह न की 2122-1212-112 शुक्र है ज़िन्दगी तबाह न की 2122-1212-112 तुझको देखा तो सैर-चश्म हुए 2122-1212-112 तुझको चाहा तो और चाह न की 2122-1212-112
- (B) It frames the idea this way: the writer do not wish to reduce the importance of this present research by comparing it with university research on Maithili language and literature
- (C) It is not for those who once wrote a two-page article sometime in the past and so believe that no more work ought to now be done on ghazal
- (D) It treats the matter as follows: so the authors clear view is that until Maithili has its own independent quantitative patterns, this principle would apply only to the quantitative patterns current in Arabic bahr, such as 122+122+122 or

४९९. Which option correctly reflects the point made under “Jaishankar Prasad”?

- (A) It emphasizes that ठोस धरती की सतह पर लौट भी आओ मुलम्मे के सिवा क्या है फ़लक़ के चाँदतारों में रहे मुफ़लिस गुज़रते बेयक़ीनी के तज़रबे से बदल देंगे ये इन महलों की रंगीनी मज़ारों में कहीं पर भुखमरी की धूप तीखी हो गई शायद जो है
- (B) It emphasizes that an significant matter about qafiya is that, according to the Sanskrit tradition, स, श, and ष have separate pronunciations
- (C) Anchinhar Akhar is making efforts to observe Ghazal Day, and the details of how Jivan Jha ji’s name was proposed for that purpose may be seen at these three links
- (D) It explains that before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji

५००. What does the topic “Jaishankar Prasad” most clearly emphasize?

- (A) It emphasizes that ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay - A Brief Critical Introduction to Modern Maithili Ghazal
- (B) It frames the idea this way: similarly, see the scansion of this ghazal by the well-known contemporary poet Munawwar Rana: बहुत पानी बरसता है तो मिट्टी बैठ जाती है न रोया कर बहुत रोने से छाती बैठ जाती है यही मौसम था जब नंगे बदन छत पर
- (C) It treats the matter as follows: gajendra Thakur ji had one post containing the essay The Popularity of Ghazal in the Story-Symposium. Ashish Anchinhar had sixteen posts
- (D) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction

५०१. According to the treatment of “Jaishankar Prasad”, which statement is accurate?

- (A) It treats the matter as follows: on Anchinhar Akhar the writer had the opportunity to read the principles of Ghazal-shastra, which proved very useful for me
- (B) It treats the matter as follows: this topic treats so stress would remain significant for the Maithili ghazal as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji
- (D) The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same

५०२. Which statement would fit the discussion in “Jaishankar Prasad”?

- (A) It explains that on page 46 of Maithili Parishilan, Pandit Govind Jha treats the use of य in place of ए as a phonemic cluster, but this argument does not seem logical to me, as in prose as well as in pronunciation, कएल
- (B) It presents the point that two of her Maithili ghazals published in the May-June 2012 issue of the Maithili magazine Mithila Darshan, printed from Calcutta, on page 39, are also written on the inner realities of women's lives
- (C) It frames the idea this way: finally, the writer am showing the scansion of a ghazal by that poet whose name is invoked by all false progressives to oppose bahar and metre
- (D) It presents the point that in August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by Ashish Anchinhar

५०३. In “Jaishankar Prasad”, which statement best matches the book's discussion?

- (A) It treats the matter as follows: in this couplet the writer have used the authors pen name, Anchinhar, and this couplet is the final couplet of the ghazal; so this couplet is a maqta
- (B) It frames the idea this way: this topic treats उठा रहल घोघ तिमिर - a ghazal collection without bahr as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili's free ghazal
- (D) It presents the point that the writer am giving the full ghazal: गज़ल को ले चलो अब गाँव के दिलकश नज़ारों में
मुसल्लसलफ़नकादमघुटाहैइनअदबीइदारोंमें न इनमें वो कशिश होगी, न बू होगी, न रानाई खिलेंगे फूल बेशक लॉन की लम्बी क़तारों में अदीबों!

५०४. Which option correctly reflects the point made under “Jaishankar Prasad”?

- (A) It frames the idea this way: this topic treats how many names and ghazals ought to the writer give here? as part of Maithili ghazal grammar and history.
- (B) It frames the idea this way: if a shair makes a kafiya with a word carrying an elision mark or vikari, he ought to ensure that in every kafiya the letter before the elision mark or vikari remains the same
- (C) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji
- (D) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on

५०५. What does the topic “Jaishankar Prasad” most clearly emphasize?

- (A) Maithili Ghazalak Sansārme Anchinhar Akhar - Anchinhar Akhar in the World of Maithili Ghazal
- (B) It presents the point that he wrote more nazms, and false revolutionaries read those nazms and began saying that ghazal has no bahar
- (C) It explains that this topic treats besides this, there are many symbols in Arabic-Persian-Urdu as part of Maithili ghazal grammar and history.
- (D) It treats the matter as follows: one large myth attached to Maithili’s Muslim poets is this: Hindu ghazal authors assume that, as these are Muslim poets, they must necessarily have knowledge of bahr

५०६. According to the treatment of “Jaishankar Prasad”, which statement is accurate?

- (A) It explains that yet the scholars of Maithili are simply scholars; who would question them?
- (B) It explains that this topic treats besides this, there are many symbols in Arabic-Persian-Urdu as part of Maithili ghazal grammar and history.
- (C) It explains that in twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement
- (D) It presents the point that since, along with all other forms of Urdu shairi, nazm too is sung, some clever Maithils take it to be ghazal and begin arguing

५०७. Which statement would fit the discussion in “Jaishankar Prasad”?

- (A) The topic Appendix 1 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It frames the idea this way: these examples make it clear that grammar is never an obstacle to emotion or subject-matter
- (C) It explains that before preparing the work, and while preparing it, the writer studied the following books, journals, and periodicals, which served as reference works for me
- (D) It emphasizes that this topic treats maithili Ghazal: Aagaman o Prasthan Bindu ; e-version published as part of Maithili ghazal grammar and history.

५०८. In “Jaishankar Prasad”, which statement best matches the book’s discussion?

- (A) It emphasizes that this topic treats it is true that Faiz did not write many ghazals as part of Maithili ghazal grammar and history.
- (B) It frames the idea this way: जगदीश चन्द्र ठाकुर अनिल - Jagdish Chandra Thakur Anil Special note: For the Ghazal Kamla-Kosi-Bagmati-Mahananda Honour, instituted by Anchinhar Akhar for Maithili ghazal, he was appointed the chief selector
- (C) The other kafiya taken in this ghazal are ganu, aanu, tanu, and so on
- (D) It frames the idea this way: in his opinion, the name of the ghazal ought to be changed in Maithili as it is an Urdu word and it would corrupt Maithili

५०९. Which option correctly reflects the point made under “Jaishankar Prasad”?

- (A) It explains that in April 2011, Vikas Jha Ranjan and Roshan entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (B) It treats the matter as follows: today readers are sitting down to discuss the ghazal, the popular poetic form of Arabic-Persian-Urdu poetry
- (C) It emphasizes that जो बिछुड़े हैं पियारे से, भटकते दरबदर फिरते, हमारा यार है हम में हमन को इंतजारी क्या?
- (D) It treats the matter as follows: this topic treats so stress would remain significant for the Maithili ghazal as part of Maithili ghazal grammar and history.

५१०. What does the topic “Jaishankar Prasad” most clearly emphasize?

- (A) The complete ghazal may be read at Rekhta: the linked reference Goswami Binduji Maharaj, born 1893, used the radif tumhen yaad ho ki na yaad ho from Mominji's ghazal in his bhajan
- (B) It explains that narendrajīk Maithili ā Hindi Ghazalak Tulanātmak Vivechanā - A Comparative Study of Narendra ji's Maithili and Hindi Ghazals
- (C) It presents the point that खलक सब नाम अपने को, बहुत कर सिर पटकता है, हमन गुरनाम साँचा है, हमन दुनिया से यारी क्या?
- (D) It frames the idea this way: this topic treats so, दोस्ती and दुश्मनी cannot become qafiya in the matla as part of Maithili ghazal grammar and history.

५११. According to the treatment of “Jaishankar Prasad”, which statement is accurate?

- (A) It explains that the writer believe that ghazal forefathers such as Pandit Jeevan Jha, poet Sitaram Jha, Anand Jha Nyayacharya, and Madhup Ji would be satisfied by it
- (B) It explains that if, after that, you use मरद as a qafiya in a later couplet, then in the authors view it would be wrong, as the pronunciation of गर्द and पर्द is clearly different from the pronunciation of मरद
- (C) It treats the matter as follows: in October 2011, Shri Gajendra Thakur ji connected him with the Videha group, and from there his literary life began
- (D) It presents the point that न पल बिछुड़े पिया हमसे न हम बिछड़े पियारे से, उन्हीं से नेह लागी है, हमन को बेकरारी क्या?

५१२. Which statement would fit the discussion in “Khand 22, Khand 23, and Khand 24”?

- (A) It emphasizes that its pattern is: 2122 + 2212 + 2122 See this example, a ghazal composed by Balmukund Ji
- (B) It emphasizes that in March 2011, Sunil Kumar Jha entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (C) It presents the point that that is: 122 + 1222 + 1222 122 + 1222 + 1222 This metrical sequence would be a muzaif meter in Maithili
- (D) The topic Khand 22, Khand 23, and Khand 24 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

५१३. Which option correctly reflects the point made under “Khand 22”?

- (A) It emphasizes that in that ghazal special issue there is one ghazal each by Kalanand Bhatt, Phoolchandra Jha Praveen, Ramanand Renu, Siyaram Jha Saras, Rajendra Vimal, Ramdev Jha, Baikunth Videh, Ram Bharos Kapadi Bhramar,
- (B) It presents the point that its structure would be as follows: 2212 + 2212 + 2212 + 2212 2212 + 2212 + 2212 + 2212 Here the writer have given only the example of four sounds in each line
- (C) The topic Khand 22 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It treats the matter as follows: when Acharya Hemachandra prepared the grammar of Apabhramsha, he made a principle, based on the pronunciation of that time, that e, ai, o and au could also be counted short

५१४. In “Appeal to Print-Magazine Editors and Ghazal Writers”, which statement best matches the book's discussion?

- (A) It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout
- (B) It explains that similarly, in the Ashoka grove, Hanuman's worry about whether he ought to speak to Sita in devabhasha, divine language, or manushi bhasha, human language, also proves that even at that time there was a language
- (C) It presents the point that ashish Anchinhar had sixty-nine posts containing two critical essays, twenty-one entries in the ghazal-writer introduction series, two award-related announcements, one Apne Ena Apne Moonh, seven rubai, twelve
- (D) It explains that also, when sending a ghazal or any other form of sher-o-shairi to a magazine, request the editor that if the ghazal does not suit the magazine's spelling system, it ought to not be printed

५१५. Which option correctly reflects the point made under “Appeal to Print-Magazine Editors and Ghazal Writers”?

- (A) The ghazals of these three authors are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals
- (B) It emphasizes that so the writer am giving here the difference between Devanagari, along with Mithilakshar, and the Urdu script, so that you would not be confused like that person
- (C) It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why
- (D) It frames the idea this way: for example, suppose you use the word nahi and write a ghazal in simple varṇik bahr, then send it to the editor; if the editor, according to his spelling practice, changes it to nai, the simple varṇik bahr also breaks

५१६. What does the topic “Appeal to Print-Magazine Editors and Ghazal Writers” most clearly emphasize?

- (A) It frames the idea this way: if, in the matala, the letter immediately before the radif carries a certain matra, then the same matra must occur in the kafiya of every sher of the ghazal, even if the consonant attached to that matra is different
- (B) It emphasizes that remember: the metrical sequence in the first line of the matla must remain the same in all lines of the ghazal
- (C) It explains that • Award scheme for ghazal: For the first time in the historical account of Maithili literature, Anchinhar Akhar announced a separate award for ghazal
- (D) It treats the matter as follows: how needed it is to give Maithili editors instructions about metre may be understood from what Pandit Govind Jha wrote in the preface, page 6, of the edition published by the Maithili Academy, Patna, 2008,

५१७. According to the treatment of “Appeal to Print-Magazine Editors and Ghazal Writers”, which statement is accurate?

- (A) It emphasizes that so, along with the ghazal, do write the name of the bahr and its mātrā-pattern
- (B) It emphasizes that their principles are as follows: 1) If a form of dvikal contains a single long syllable, that is 2 , and after it comes that form of panchkal in which the first syllable is short and the next two are long , then
- (C) It explains that look at this couplet by Hari Chand Akhtar, an early modern Urdu ghazal poet: Now readers too have some work to do with friends, the authors friends; that is, the time has come for our friends to prove unfaithful
- (D) It presents the point that suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that couplet stand alone

५१८. Which statement would fit the discussion in “Appeal to Print-Magazine Editors and Ghazal Writers”?

- (A) It frames the idea this way: so the writer especially request ghazal authors to write to print-magazine editors that the ghazal must be published in the exact form in which it has been sent, otherwise it ought to not be published
- (B) It emphasizes that all the proceedings connected with that episode may be seen at this link: VIDEHA 198, the 198th issue of the Videha e-journal, the linked reference the authors request is that, at the very least, when they
- (C) It emphasizes that here, however, it must be remembered that in Arabic 122+122+122+122 is bahre motaqarib; if you use 122+122+122 instead, or 122+122+122+122+122 instead, it would still be bahre motaqarib
- (D) It explains that in Maithili, the word toddy ought to be used along with the word wine; if only toddy is used, that is even better

५१९. In “Appeal to Print-Magazine Editors and Ghazal Writers”, which statement best matches the book’s discussion?

- (A) It emphasizes that now those who write ghazal, or those who read Gajendra Thakur’s work or Anchinhar Akhar, would automatically understand what the Gayatri metre is and what the Anushtup metre is
- (B) It explains that so, fulfilling the duty of a responsible writer, the writer make it clear that Anchinhar Akhar is not the first meter-based ghazal collection in Maithili
- (C) It emphasizes that ramdev Jha and published by Maithili Akademi, Patna , one ghazal of Jivan Jha is presented by the editors as follows: not a single word of mine do you listen to
- (D) It presents the point that today’s editors, in their own effort to fit metre, often go on spoiling even correct metre, especially akṣaravṛtta. In other words, the editorial ignorance the writer am experiencing in relation to ghazal was

५२०. Which option correctly reflects the point made under “Appeal to Print-Magazine Editors and Ghazal Writers”?

- (A) It presents the point that but the authors writing this does not mean that anyone may spread confusion by calling a composition without bahr and qafiya a ghazal
- (B) The ghazals of these three authors are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals
- (C) It emphasizes that in other words, the bahr breaks, and the ghazal becomes be-bahr, outside metre
- (D) It emphasizes that but if both words left after removing the vowel-mark or suffix, or after the break, are meaningful, and if those remaining meaningful words do not rhyme with each other, then the words containing the

५२१. What does the topic “Appeal to Print-Magazine Editors and Ghazal Writers” most clearly emphasize?

- (A) The second example is a ghazal by Momin Khan Momin and a bhajan by Goswami Binduji Maharaj
- (B) It treats the matter as follows: or another possible solution is that they publish the ghazal and add a note: This spelling belongs to this particular ghazal writer, not to the magazine
- (C) It explains that here see that Nirala made the subject of the ghazal new; instead of the beloved, the subject became the mill and capital, but the grammar remained the same
- (D) It treats the matter as follows: a ghazal contains separate shers, but the radif, the sound pattern of the kafiya, and the bahr remain the same

५२२. Which statement would fit the discussion in “The Language of Ghazal”?

- (A) It explains that this topic treats the meters above are current in Arabic, Persian and Urdu as part of Maithili ghazal grammar and history.
- (B) It frames the idea this way: in Arabic, Persian, and Urdu, however, the shair composes poetry with sentences just like those spoken at home by the people; so sher-o-shairi climbs onto everyone’s tongue
- (C) It treats the matter as follows: in addition to these so-called ghazal collections, Vilat Paswan Vihangam ji too has some ghazals, which the poet called geetal
- (D) It may be seen at the linked reference 13) To build a relationship between Maithili ghazal and ghazals in other Indian languages, the series World Ghazal-writer Introduction was started

५२३. In “The Language of Ghazal”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the क-class, च-class, and ट-class, the anusvara ought to be written, while before consonants of the त-class and प-class, the fifth letter itself ought to be written
- (B) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji
- (C) It presents the point that along with that, they ought to relish Maithili folk songs such as sohar, batgabani, phagua, tirhuta, chaitabar, and others
- (D) It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose

५२४. Which option correctly reflects the point made under “The Language of Ghazal”?

- (A) It frames the idea this way: in Arabic, Persian and Urdu, sauti moshayaras are organized for the training of poets in bahr
- (B) It frames the idea this way: आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर,
- (C) It treats the matter as follows: as of rigid sound-rules, Prakrit came out of Sanskrit, and modern Indian languages came out of Prakrit
- (D) It treats the matter as follows: in Maithili, under the influence of Awadhi, Brajbhasha and other traditions, there was much treatment of rasa, rīti, alaṅkāra and so on

५२५. What does the topic “The Language of Ghazal” most clearly emphasize?

- (A) It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why
- (B) Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1
- (C) It treats the matter as follows: this topic treats so, in this part there are 168 meters in all as part of Maithili ghazal grammar and history.
- (D) It frames the idea this way: some people, some authors, and some literary figures believe that if knowledge is made mysterious, if a little knowledge is distributed over ten or twenty years, the respect and prestige of that writer or

५२६. According to the treatment of “The Language of Ghazal”, which statement is accurate?

- (A) It presents the point that here the authors opinion is that if a foreign word cannot be Maithilized, the pluta principle may also be taken optionally in it
- (B) It frames the idea this way: ira Mallik, Manohar Kumar Jha, and Praveen Narayan Chaudhary ji entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (C) It presents the point that along with that, they ought to relish Maithili folk songs such as sohar, batgabani, phagua, tirhuta, chaitabar, and others
- (D) It emphasizes that since ghazal is also regarded as conversation between lover and beloved, or between soul and Supreme Soul, and conversation is always in prose, the language of ghazal ought to be prose-like

५२७. Which statement would fit the discussion in “The Language of Ghazal”?

- (A) It emphasizes that in this sentence, according to principle , the order is 2-16-17; according to principle , 2-5+++14; according to principle , 6+7+8, 9+10, 11+12+13, 15+16
- (B) Matla - The first couplet of a ghazal, the one in whose both lines the qafia and the radif occur, is called the matla. A ghazal by Omprakash ji is being given as an example
- (C) The second is mu'arrā: only the metre must be equal; qafiya may be absent
- (D) It presents the point that in January 2012, Kumar Pankaj Jha entered Maithili ghazal through Anchinhar Akhar

५२८. In “The Language of Ghazal”, which statement best matches the book’s discussion?

- (A) It explains that after seeing so much detail, it becomes clear that most of Jivan Jha’s ghazals possess metre, but Yaduvar’s ghazals have neither metre nor anything else of the kind
- (B) It is seen that some critics bring in facts infected by Hindi and on that basis say that the principles of the ghazal ought to not be like this but like that
- (C) It presents the point that but as far as ghazal is concerned, ghazal is like conversation, that is, prose; so care ought to be taken that, for the most part, correct sentence arrangement appears in ghazal
- (D) It frames the idea this way: so he himself composed ghazal-like writing under the name geetal. Here it ought to be remembered that Maya Babu gave the Maithili ghazal the name geetal, which was unacceptable

५२९. Which option correctly reflects the point made under “The Language of Ghazal”?

- (A) It emphasizes that thus the above sentence may also be arranged as: 1+5+6+7+8+2+3+4+9+10, or 1+5+10+2+3+6+11. Note: instead of ābi it ought to have been āni. 134 In ornamented or emotionally charged expression, word order is often broken
- (B) It explains that in Maithili, the word toddy ought to be used along with the word wine; if only toddy is used, that is even better
- (C) It treats the matter as follows: he even came to India, Hindustan in Persian historical account, to meet him
- (D) It emphasizes that if in a matla the kafiya words are लीमन and नीमन, then one must be a little careful

५३०. What does the topic “The Language of Ghazal” most clearly emphasize?

- (A) It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout
- (B) It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced
- (C) It treats the matter as follows: so, in the authors opinion, punctuation ought to not be used in ghazal or in other metrical verse forms
- (D) It emphasizes that the writer fully believe that from this you too have understood how bahr is maintained. -Jagdish Chandra Thakur Anil Thus you have seen how Anil ji himself revised a ghazal that was outside bahr and brought it into bahr

५३१. According to the treatment of “The Language of Ghazal”, which statement is accurate?

- (A) It explains that original example, retained as the following explanation depends on its qafia and radif: अहाँ कै हमर इ करेज बिसरत कोना छवि बसल मोन मे आब झहरत कोना हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना
- (B) It ought to mean: The more naturally a poet may use prose within verse, the more that becomes the touchstone of his verse. the writer know this is very difficult work, and so poets would not be ready to accept it
- (C) It emphasizes that in April, Vikas Jha Ranjan and Roshan ji entered Maithili ghazal through Anchinhar Akhar
- (D) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language

५३२. According to the treatment of “Emotion and Subject Matter in Ghazal”, which statement is accurate?

- (A) It emphasizes that so the writer shall keep ghazal away from petty debates such as serious versus popular. Another disease is that some Maithili shairs cite Urdu shairs and say, Look, this shair broke the tradition of ghazal
- (B) It presents the point that after examining the ghazals of Jivan Jha, let us now look at a few ghazals by his contemporaries and immediate successors
- (C) It emphasizes that this topic treats the principle would not apply even to simple syllabic meters as part of Maithili ghazal grammar and history.
- (D) It certainly sounded good, but as more and more work on ghazal was done, it became clear that meter-based ghazal collections already existed in Maithili, although some illogical Maithili ghazal authors and

५३३. Which statement would fit the discussion in “Emotion and Subject Matter in Ghazal”?

- (A) It presents the point that in this connection see Shri Gajendra Thakur’s view: In the authors opinion emotion is needed for every literary form, but grammar ought to not be abandoned under the excuse of emotion
- (B) It frames the idea this way: this topic treats so, दोस्ती and दुश्मनी cannot become qafiya in the matla as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: a Sanskrit ghazal from page 94 Now see a Sanskrit ghazal given on page 94, which Kavivar also clearly calls a ghazal: If some improper treatment is the cure for the sickness of the authors mind, If it exists,
- (D) It emphasizes that if something that ought to have been said first is said later, that is, in the second line of the couplet, it is a defect of the couplet

५३४. In “Emotion and Subject Matter in Ghazal”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: in ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that signifies metre was compulsory
- (B) The old, so-called pandit-style Maithili literature too strengthens the grammar of the ghazal
- (C) It treats the matter as follows: so, in a ghazal, kanhai would be long + long + short, and kumhar would also be long + long + short
- (D) It emphasizes that the writer never had much difficulty in reading or writing Maithili, as the writer wrote just as the writer spoke and heard, and Maithili literature always interested me

५३५. Which option correctly reflects the point made under “Emotion and Subject Matter in Ghazal”?

- (A) It frames the idea this way: when defining kathyā, subject matter, Maithilī ghazal authors fall into confusion, and as of that confusion they take kathyā and kahan, subject and manner of saying, to be the same thing
- (B) It treats the matter as follows: ashish Anchinhar had six posts: two ghazals, three award-related announcements, and one post related to Apne Ena Apne Moonh. In this month Pradeep Pushp ji was identified as a metered ghazal writer
- (C) It presents the point that this topic treats swatantracheta as part of Maithilī ghazal grammar and history.
- (D) It treats the matter as follows: this too has three forms: Fa'ilatun + Fa'ilatun + Maf'ulat Maf'ulat + Fa'ilatun + Fa'ilatun Fa'ilatun + Maf'ulat + Fa'ilatun J) In every line, Maf'ulat is used twice and Fa'ilatun once

५३६. What does the topic “Emotion and Subject Matter in Ghazal” most clearly emphasize?

- (A) It treats the matter as follows: on Anchinhar Akhar the writer had the opportunity to read the principles of Ghazal-shastra, which proved very useful for me
- (B) It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr
- (C) It frames the idea this way: no words arise from me before you; as of the authors own offences the writer sit silently, suppressing the authors life within
- (D) It explains that to achieve this kahan, one must recognize the historical account of ghazal

५३७. According to the treatment of “Emotion and Subject Matter in Ghazal”, which statement is accurate?

- (A) It presents the point that but the authors writing this does not mean that anyone may spread confusion by calling a composition without bahr and qafiya a ghazal
- (B) It explains that without recognizing the historical account, things go wrong. Aadharshila 44, 2006, Ghazal Special Issue, p
- (C) It presents the point that इज्म - बुद्ध, सोशल - बुद्धिज्म, सोशलज्म इस्ट - बुद्ध, सोशल - बुद्धिस्ट, सोशलिस्ट
- (D) It frames the idea this way: after Vedic literature, from classical Sanskrit through the Prakrit-Apabhramsha form of Maithilī literature, Vedic meter did not remain

५३८. Which statement would fit the discussion in “Emotion and Subject Matter in Ghazal”?

- (A) It is seen that when critics write in criticism about a defect or a wrong tendency, they write in the language of the other person, that is, they twist and turn the matter so much that it cannot be known whose
- (B) It seems to me that the free ghazal authors of Maithilī are afraid of competition
- (C) It presents the point that see this example of Bahr-e-Mutadarik written by Amit Mishra: The dog lay overturned on its saliva; the monkey too sat on the cot
- (D) It emphasizes that similarly, if after knowing the grammar one writes an a-bahr free ghazal, there is no guarantee that it would be excellent, but its possibility of being excellent increases

५३९. In “Emotion and Subject Matter in Ghazal”, which statement best matches the book’s discussion?

- (A) The topic Chapter 1: Notice and Dedication appears in the outline of the work and is part of the complete coverage of Maithilī ghazal
- (B) It frames the idea this way: shantilakshmi ji is the first learned woman, or shaira, in Maithilī who wrote metered ghazals
- (C) It presents the point that in Urdu ghazal, breaking tradition signifies breaking and expanding subject, kahan, and symbol
- (D) It emphasizes that but in course of time, considering practical difficulty, eighty-four thousand āsanās were considered significant; later eighty-four hundred

५४०. Which option correctly reflects the point made under “Emotion and Subject Matter in Ghazal”?

- (A) The other kafiya used in this ghazal are charhbai, marhbai, garhbai, and so on
- (B) It explains that in Arabic, Persian, and Urdu, more emphasis is placed on kahan than on katha
- (C) It explains that this topic treats in Arabic, Persian, and Urdu shairi this is called marsiya as part of Maithili ghazal grammar and history.
- (D) It emphasizes that for example, the word tumhara in Urdu is pronounced tu + mhara, so in Urdu tumhara is used as short + long + long

५४१. What does the topic “Emotion and Subject Matter in Ghazal” most clearly emphasize?

- (A) It presents the point that earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner sense might be as of the manner of saying
- (B) It emphasizes that look at the couplet in the above ghazal that comes after the matla: हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना Even air is needed for fragrance; Without air, how would the fragrance of a flower spread?
- (C) The complete ghazal may be read at Rekhta: the linked reference Swami Brahmanand, born 14 July 1944, used the radif ho to aisa ho from Inshaji’s ghazal in his own bhajan
- (D) It emphasizes that but now in Urdu too nazms without qafiya and without metre have appeared, which are purely like modern poetry, that is, poems made by joining the leg of a crow and the leg of a frog

५४२. According to the treatment of “Emotion and Subject Matter in Ghazal”, which statement is accurate?

- (A) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It emphasizes that for example, the word tumhara in Urdu is pronounced tu + mhara, so in Urdu tumhara is used as short + long + long
- (C) It presents the point that much cannot be said about the subject or emotion of ghazal as it depends on the shair which subject he writes on and when
- (D) Kafiya: Kafiya signifies a rhyme having vowel-similarity, whether that similarity is of the vowel of a letter or of a quantity

५४३. Which statement would fit the discussion in “Emotion and Subject Matter in Ghazal”?

- (A) The answer to that question led to the conclusion that grammar ought to be made by taking the majority sound-pattern of the language as the basis
- (B) It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya
- (C) It presents the point that for example, the word shahar is pronounced in Urdu as shahr, that is, 21; whereas in Hindi its pronunciation follows the written form, that is, 12
- (D) It treats the matter as follows: in Maithili too it has been seen that when a writer has no proper argument for his position, he gives it the name new experiment. Some people in literature consider breaking metre to be a new experiment

५४४. According to the treatment of “The Music of Ghazal”, which statement is accurate?

- (A) It frames the idea this way: so he himself composed ghazal-like writing under the name geetal. Here it ought to be remembered that Maya Babu gave the Maithili ghazal the name geetal, which was unacceptable
- (B) It explains that in the Maithili language, the number of lazy creators in the ghazal form is larger, and the field is filled with compositions without bahr and qafiya
- (C) It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the क-class, च-class, and ट-class, the anusvara ought to be written, while before consonants of the त-class and प-class, the fifth letter itself ought to be written
- (D) It explains that original example, retained as the following explanation depends on its qafia and radif: अहाँ कैँ हमर इ करेज बिसरत कोना छवि बसल मोन मे आब झहरत कोना हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना

५४५. Which statement would fit the discussion in “The Music of Ghazal”?

- (A) It emphasizes that for example, the Urdu word raasta became rasta in Maithili, but this principle did not work in the word dosti; so, in an alternative situation one may count dosti as 212
- (B) It frames the idea this way: if a composition lacks bahr, qafiya, and other qualities of ghazal, it is not a ghazal, and singer-composers ought to not call it a ghazal
- (C) It explains that if a free-form writer says that he wants such-and-such relaxation in such-and-such meter or bahr, what could be more laughable?
- (D) It emphasizes that in Urdu, both khumar and surur are used for intoxication, but khumar usually signifies an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas surur signifies a rising intoxication

५४६. In “The Music of Ghazal”, which statement best matches the book’s discussion?

- (A) It presents the point that on hearing them, विरह and अतः sound almost the same; but as the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya
- (B) It presents the point that in the programme Aap Ki Adalat, a spectator asked Jagjit Singhji about your ghazal, ‘Na chitthi na koi sandesh.’ Jagjit Singhji stopped him and said this was not a ghazal but a song
- (C) It treats the matter as follows: but all modern grammarians must understand that the use of Apabhramsha ended around 1200 to 1500 years ago and Maithili has now acquired stability
- (D) It presents the point that for that reason the writer tried to show that there ought to be a separate work for Maithili ghazal, and so the title became The grammar and historical account of Maithili Ghazal

५४७. Which option correctly reflects the point made under “The Music of Ghazal”?

- (A) It frames the idea this way: yet there are some singers and composers who have talent, but for some reason they sing compositions without bahr and qafiya and call them ghazal
- (B) It explains that the writer cannot say that the writer never had contact with Maithili, as from matriculation to graduation the writer studied it every day as an elective subject
- (C) It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr
- (D) It treats the matter as follows: in a ghazal in which a radeef has been used, that radeef must necessarily appear in the second line of every couplet of the ghazal, except for the matla-couplet, where it appears in both lines

५४८. What does the topic “The Music of Ghazal” most clearly emphasize?

- (A) It emphasizes that there was a desire to give detailed introductions of some ghazal authors, but despite repeated requests, even while being available online, they could not send their introductions
- (B) It frames the idea this way: muhammad Rafi sang ghazals too, but he was not known for ghazal singing; Begum Akhtar sang some film songs too, but her fame is as of ghazal singing, and she is called the Queen of Ghazal
- (C) It is also needed to clarify that in Hindu dharma, karma is given primacy even after death; so even after a authors death his actions ought to be reviewed, and reviewed seriously
- (D) The very same ghazal, in Taranand Viyogi’s article Maithili Ghazal: The Direction of Evaluation, included in the collection Lokved and Lal Kila edited by Siyaram Jha Saras, appears as follows

५४९. According to the treatment of “The Music of Ghazal”, which statement is accurate?

- (A) It explains that look at the example couplet given in the part on the matla: in that couplet, kona appears identically in both lines; so it is the radeef
- (B) It frames the idea this way: in talavritta meter, only the rhythm of every line needs to match; so in talavritta, whether you call it tuka, tukanta, antyanuprasa, or qafiya, it is compulsory
- (C) It presents the point that as of bahr and prose-like style, ghazal singing, like ghazal writing, demands labour
- (D) It explains that here the writer ought to also say that some metres, such as Bahre Wafir, are current in Arabic but not in Persian

५५०. Which statement would fit the discussion in “The Music of Ghazal”?

- (A) It emphasizes that in all, four or five of his ghazals are available, and they are in pure Arabic metre
- (B) It treats the matter as follows: dhol, nāl, and similar instruments are useless for ghazal as the pitch of the tabla is firm, whereas the pitch of dhol, nāl, and similar instruments is raw
- (C) It treats the matter as follows: नमः सहमानाय निव्याधिर्न आव्याधिर्नीनां पतये नमो नमः ककुभाय निषङ्गिणे स्तेनानां पतये नमो नमो निषङ्गिणं इषुधिमते तस्कराणां पतये नमो नमो वञ्चते परिवञ्चते स्तायूनां पतये नमो नमो
- (D) It emphasizes that for example, the Urdu word raasta became rasta in Maithili, but this principle did not work in the word dosti; so, in an alternative situation one may count dosti as 212

५५१. In “The Music of Ghazal”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: in January 2012, Ruby Jha, Swati Lal, Nitesh Jha Raushan, and Amit Mishra entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (B) It ought to be remembered, however, that earlier ghazal was not meant for singing; it circulated like other literary forms
- (C) It treats the matter as follows: so a composition made in one metre may be, and is, sung by many singers in many ragas
- (D) It emphasizes that for example, the Urdu word raasta became rasta in Maithili, but this principle did not work in the word dosti; so, in an alternative situation one may count dosti as 212

५५२. Which option correctly reflects the point made under “The Music of Ghazal”?

- (A) It explains that the authors quarrel with singer-composers is precisely that they sing other compositions in the name of ghazal, as they do not understand what a ghazal is
- (B) Pandit Govind Jha has discussed these two kinds of pronunciation in detail in his books; see pages 16-17 of उच्चतर मैथिली व्याकरण, published by Maithili Akademi, Patna, second edition
- (C) It frames the idea this way: shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals
- (D) It is worth noting, however, that this essay also tangled the principles of the ghazal, as in it the bahr of the ghazal was treated like a mātrik metre

५५३. What does the topic “The Music of Ghazal” most clearly emphasize?

- (A) It frames the idea this way: many singers, to fill their stomachs, sing on a previously sung ghazal tune, whereas ghazal singing is a separate art and ought to be sung in different tunes
- (B) It frames the idea this way: the writer begin this age with Jivan Jha, who is regarded as the father of modern Maithili ghazal, though he was able to write only a small number of ghazals
- (C) It frames the idea this way: so, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process
- (D) The month of October was a day of pride for Anchinhar Akhar, as in this month Shantilakshmi Chaudhary ji entered Maithili ghazal through Anchinhar Akhar

५५४. According to the treatment of “The Music of Ghazal”, which statement is accurate?

- (A) It explains that this topic treats published by Maithili Sahityik evam Sanskritik Samiti, Madhubani as part of Maithili ghazal grammar and history.
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 9 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children’s ghazal
- (D) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment

५५५. Which statement would fit the discussion in “The Division or Category of Ghazal”?

- (A) The foregoing concerned qafiya; beyond that, this stress would also be effective in every line of a ghazal, as observing stress would bring clarity of pronunciation and make the ghazal more effective
- (B) It treats the matter as follows: but according to tradition, ghazal does not fall under muktaka, as every couplet of a ghazal is separate from the other; so a sher may be placed in muktaka poetry, but the ghazal cannot
- (C) It presents the point that on hearing them, विरह and अतः sound almost the same; but as the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya
- (D) It presents the point that according to many scholars of aruz, The rubai in which none of the twenty-four bahrs of rubai is followed is called qata. Qata too may have been very popular orally in Maithili, but with time its traces were erased

५५६. In “The Division or Category of Ghazal”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: asymmetrical meters - In this part there are a total of 213 meters, but only 13 are in common use
- (B) It treats the matter as follows: so, words such as धूमन, केहन, and पावन would be suitable as kafiya for the other shers
- (C) It presents the point that dushyant Kumārak Ghazalak Mizāj San Ghazal Maithilime Kahiya Līkhal Jetai - When would a Ghazal with the Temper of Dushyant Kumar’s Ghazal Be Written in Maithili?
- (D) It frames the idea this way: so it is likely that Maithili scholars too would place ghazal in muktaka

५५७. According to the treatment of “Are Ghazal and Kavita the Same?”, which statement is accurate?

- (A) It treats the matter as follows: however, many translators had already translated Arabic-Persian ghazals into English before that
- (B) It treats the matter as follows: vibhakti ought to be written separated from numerals and from English words, as a numeral is not a word, and an English word, being foreign, may produce a wrong sense if the vibhakti is attached to it
- (C) It frames the idea this way: so in the Yajurveda the Supreme Being is called kavi: Kavir manīṣī paribhūḥ svayambhūḥ yāthātathyato, arthat vyadadhāt śāśvatībhyaḥ samābhyāḥ
- (D) The topic part 5 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

५५८. Which statement would fit the discussion in “Are Ghazal and Kavita the Same?”?

- (A) It explains that in addition to ghazal collections, the edited volume Maithilīk Pratinidhi Ghazal: 1905sañ 2014 dhari - Representative Maithili Ghazals
- (B) It explains that but when that same writer, who writes about Putin, writes that during the time of Veena Thakur or Ashok Avichal a bad work was selected, he may be expelled from the academy as the distance here is small
- (C) It presents the point that for an example of Mustaf’ilun + Fa’ulun, see this ghazal by Rajiv Ranjan Mishra: May it be filled with the fragrance of flowers; May life be adorned and made beautiful
- (D) It treats the matter as follows: later, when Sanskrit broke and Prakrit languages emerged, many Sanskrit metres fell out of use; but with the help of those very Sanskrit metres, many new metres were formed, especially many parts and subparts

५५९. In “Are Ghazal and Kavita the Same?”, which statement best matches the book’s discussion?

- (A) It explains that but for the singer, varnic metre is the lightest, matra-based is more difficult, simple varnic is still more difficult, and free ghazal is the most difficult
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 9 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It frames the idea this way: now the writer am including this whole debate in the authors work on the grammar of ghazal, so that in the future people may understand through what kinds of conditions Maithili grammar has passed
- (D) It emphasizes that so it may be accepted, without difficulty, that metres are older than even the Ṛgveda

५६०. Which option correctly reflects the point made under “Are Ghazal and Kavita the Same?”?

- (A) It emphasizes that but in course of time, considering practical difficulty, eighty-four thousand āsanās were considered significant; later eighty-four hundred
- (B) It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on
- (C) It treats the matter as follows: in reality, kavitt was first only a metre; later it expanded and many divisions and subdivisions such as bhairav, called payār in Bengali, rūp-ghanākṣarī, ghanākṣarī, manharan and others were formed
- (D) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on

५६१. What does the topic “Are Ghazal and Kavita the Same?” most clearly emphasize?

- (A) It frames the idea this way: however, when readers take पस्त as the kafiya of मस्त in the matla, it becomes obligatory that the kafiya of every sher be स्त
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 11 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It emphasizes that certainly the kavitt class of metres must have come from Brajbhasha
- (D) It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the

५६२. According to the treatment of “Are Ghazal and Kavita the Same?”, which statement is accurate?

- (A) It emphasizes that literary historians agree that medieval Maithili literature was in a dormant state, and it is quite possible that during that period these kavitt-class metres entered Maithili
- (B) It emphasizes that yes, the writer would say this much: in some issues of Karnamrit the writer had the opportunity to read his ghazals, for example in the October-December 2007 issue, but in those ghazals there is an absence of bahr
- (C) It emphasizes that may the ruler be like Videha, just and devoted to the people’s welfare; May the subjects be loyal, industrious, religious, and graceful
- (D) It is not acceptable to count a conjunct within the same word as long in some ghazals and then count a conjunct in two separate words as long merely to complete the bahr in another ghazal

५६३. Which statement would fit the discussion in “Are Ghazal and Kavita the Same?”?

- (A) It frames the idea this way: the writer expect readers to understand this difference, as prejudiced critics and editors, along with willfully ignorant people, knowingly push facts aside and maintain their own argument
- (B) It frames the idea this way: this topic treats so let us look at some Arabic-Persian-Urdu vocabulary as part of Maithili ghazal grammar and history.
- (C) It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011
- (D) The month of September was a double blast: Mihir Jha and Omprakash ji entered Maithili ghazal through Anchinhar Akhar

५६४. In “Are Ghazal and Kavita the Same?”, which statement best matches the book’s discussion?

- (A) It explains that in another ghazal, instead of Bahr-e-Ramal, Bahr-e-Hazaj or Bahr-e-Rajaz may also occur, and the naming must be done in the same way
- (B) It presents the point that now let us come to the question: what ought to one call the person who writes ghazals?
- (C) It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22
- (D) It presents the point that this signifies that in both lines of the above sher, before the radif निखरै छै, there is the letter ग with the vowel-sound आ

५६५. According to the treatment of “Khand 23”, which statement is accurate?

- (A) It frames the idea this way: also remember that after छन and दन, you cannot take धुन, आन, निन, and similar words as kafiya in other shers
- (B) It frames the idea this way: in Urdu, the word containing a conjunct letter cannot be changed in this manner: for example, in Urdu the kafiya of मस्त would be पस्त, not तप्त
- (C) The topic Khand 23 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It treats the matter as follows: if readers speak of modern grammar-based ghazal criticism, then first of all readers must discuss the essay written by Ramdev Jha ji and published in the June 1984 issue of Rachna, under the title Maithilime

५६६. What does the topic “Qualities and Defects of Ghazal” most clearly emphasize?

- (A) The topic Qualities and Defects of Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It frames the idea this way: those who entered Maithili ghazal through Anchinhar Akhar in November were Vineet Utpal, Mrs
- (C) It emphasizes that an significant matter about qafiya is that, according to the Sanskrit tradition, स, श, and ष have separate pronunciations
- (D) It treats the matter as follows: if you are an interested reader, you may ask: if someone takes a conjunct word from a language other than Sanskrit, must he follow that language’s principle?

५६७. Which option correctly reflects the point made under “Qualities of Ghazal”?

- (A) It frames the idea this way: जगदीश चन्द्र ठाकुर अनिल - Jagdish Chandra Thakur Anil Special note: For the Ghazal Kamla-Kosi-Bagmati-Mahananda Honour, instituted by Anchinhar Akhar for Maithili ghazal, he was appointed the chief selector
- (B) It frames the idea this way: yet remember here that even if the couplets of a ghazal describe love, that love ought to be described in such a way that it seems to be between soul and Supreme Soul
- (C) It presents the point that here the point to understand is this: if the matla had छन and धुन, the kafiya would become wrong, as the vowel-mark after the root letter न must also match compulsorily
- (D) It treats the matter as follows: in a ghazal in which a radeef has been used, that radeef must necessarily appear in the second line of every couplet of the ghazal, except for the matla-couplet, where it appears in both lines

५६८. What does the topic “Qualities of Ghazal” most clearly emphasize?

- (A) It treats the matter as follows: so, in the authors opinion, ghazal ought to be composed in such a way that it is useful for the future as well as the present
- (B) It explains that abhilash Thakur has been active in Maithili ghazal from 2020 onward, and has remained so continuously
- (C) It explains that this topic treats कान्ह पर लहास हमर - a ghazal collection without bahr as part of Maithili ghazal grammar and history.
- (D) It frames the idea this way: on this point the authors view is that, just as Urdu preserves both muhabbat and mohabbat to retain the flexibility of its language, though muhabbat is the pure form, Maithili too may rightly keep both keo and kiyo

५६९. According to the treatment of “Qualities of Ghazal”, which statement is accurate?

- (A) The topic Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position
- (C) It emphasizes that but if the couplets of a ghazal are said in such a way that the reader or listener feels the ghazal authors sorrow to be his own sorrow, understand that the couplet becomes timeless
- (D) It emphasizes that original poem in Devanagari ने लड़लहुँ फौजदारी जौं त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐंठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जौं बनि कय

५७०. Which statement would fit the discussion in “Qualities of Ghazal”?

- (A) It emphasizes that in the authors view, this is precisely where Maithili ghazal becomes completely different from Urdu ghazal
- (B) It treats the matter as follows: now, if a poet takes a base word that is a-karant and has a vibhakti attached to it, and makes it the qafiya, he must keep in mind that in every later qafiya the same vibhakti must occur with another base word
- (C) It frames the idea this way: of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great
- (D) It frames the idea this way: kavivar Sitaram Jha 1 Original : जगत मे थाकि जगदम्बे अर्हिक पथ आबि बैसल छी हमर क्यौ ने सुनैये हम सभक गुन गाबि बैसल छी न कैलौ धर्म सेवा वा न देवाराधने कौखन कुटेबा में छलौ लागल तकर फल पाबि बैसल छी दया स्वातीक

५७१. According to the treatment of “Defects of Ghazal”, which statement is accurate?

- (A) It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the
- (B) It may be seen in talavritta in this way: भागि गेला अंग्रेज अकेला, छोरि कऽ पाछू ढेरो जाति कर रंगदारी वसुल रहल अछि, मारि मारि कऽ सभकैँx लाति Take one more example
- (C) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole
- (D) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post

५७२. Which statement would fit the discussion in “Defects of Ghazal”?

- (A) It frames the idea this way: if the radif of a couplet cannot harmonize with the qafiya, that is a serious defect of radif
- (B) Maithili Ghazal: grammar and historical account By Ashish Anchinhar
- (C) It explains that yet the authors grandfather, the late Bhola Ishar--up to the authors grandfather's generation the family wrote Ishar, but from the authors father onward it became Mishra, which other paternal uncles of the
- (D) It is possible that a meter that felt difficult to the Arabic tongue may feel easy in Maithili; so this full list has been given

५७३. What does the topic “2) The defect of ĩta has already been given in detail.” most clearly emphasize?

- (A) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems
- (B) It treats the matter as follows: in reality, kavitt was first only a metre; later it expanded and many divisions and subdivisions such as bhairav, called payār in Bengali, rūp-ghanākṣarī, ghanākṣarī, manharaṇ and others were formed
- (C) It frames the idea this way: of course, the breaking of the authors pride is not as significant as the fact that, with the arrival of a better work, Maithili ghazal would move two steps further
- (D) It frames the idea this way: moreover, if any of the above-mentioned defects is present in a couplet, that becomes a defect of the ghazal, as ultimately a ghazal is a collection of some couplets

५७४. According to the treatment of “2) The defect of ĩta has already been given in detail.”, which statement is accurate?

- (A) It explains that musanna or musna, one: a ghazal in which each line of every sher has one rukn, that is, one sher has two rukns, is called a musanna sher
- (B) It presents the point that suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that couplet stand alone
- (C) It frames the idea this way: so it would be understood that in the first line the word then has been used meaninglessly; even without it the sense is complete
- (D) It emphasizes that apart from Facebook, many ghazals, poems, songs, stories, and essays have also been published in journals and magazines such as Videha e-journal, Mithimedia, Shri-Mithila, Maithili Darpan, Mithilanchal Today, souvenirs

५७५. Which statement would fit the discussion in “2) The defect of īta has already been given in detail.”?

- (A) It emphasizes that this topic treats maithili Ghazal: Aagaman o Prasthan Bindu ; e-version published as part of Maithili ghazal grammar and history.
- (B) It frames the idea this way: so in the Yajurveda the Supreme Being is called kavi: Kavir manīṣī paribhūḥ svayambhūḥ yāthātathyato, arthat vyadadhāt śāśvatībhyah samābhyah
- (C) It explains that the writer cannot say that the writer never had contact with Maithili, as from matriculation to graduation the writer studied it every day as an elective subject
- (D) It frames the idea this way: for example, see this line: the writer took the blow. This line’s sense often carries an obscene smell; so it is a defect

५७६. In “2) The defect of īta has already been given in detail.”, which statement best matches the book’s discussion?

- (A) It emphasizes that if something that ought to have been said first is said later, that is, in the second line of the couplet, it is a defect of the couplet
- (B) It presents the point that its pattern is: 2122 + 212 Let us look at a Bahre Madeed ghazal written by Amit Mishra: What spell did the yogi cast?
- (C) It emphasizes that bayānak Sandarbhme Maithili Ghazal - Maithili Ghazal in the Context of Statements
- (D) It frames the idea this way: no words arise from me before you; as of the authors own offences the writer sit silently, suppressing the authors life within

५७७. Which option correctly reflects the point made under “2) The defect of īta has already been given in detail.”?

- (A) The defect of bahr is only one: if all couplets of a ghazal are not in the same bahr, that is a defect of bahr
- (B) It emphasizes that in other words, the first two lines are in bahr according to the Arabic system
- (C) It emphasizes that ashish Anchinar had forty-six posts: fifteen ghazal-writer introduction-series posts, two award-related announcements, one mushaira, seven Ghazalk Iskool posts, and one Apne Ena Apne Moonh
- (D) It explains that this topic treats in Arabic, Persian, and Urdu shairi this is called marsiya as part of Maithili ghazal grammar and history.

५७८. In “Are Rhymed Poetry and Metrical Poetry the Same?”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: b) Maithili Chhand Shastra, by Pandit Govind Jha; Mithila Pustak Kendra, Darbhanga; second edition, 1987
- (B) It presents the point that ashish Anchinar had sixty-nine posts containing two critical essays, twenty-one entries in the ghazal-writer introduction series, two award-related announcements, one Apne Ena Apne Moonh, seven rubai, twelve
- (C) It presents the point that look at this ghazal by Shrimati Shanti Lakshmi Chaudhary, published on Anchinar Akhar on 9 December 2011 and later in the May-June 2012 issue of Mithila Darshan
- (D) It emphasizes that this topic treats a known metre signifies one that earlier ācāryas have discussed as part of Maithili ghazal grammar and history.

५७९. What does the topic “The Review-Science of Ghazal” most clearly emphasize?

- (A) It explains that published work: Monak Dehari Par, first work, a ghazal collection, 2020
- (B) It presents the point that which structures would fit Maithili according to pronunciation and music would be decided over the coming 100 to 150 years
- (C) The second is mu‘arrā: only the metre must be equal; qafiya may be absent
- (D) It explains that first the writer ought to make it clear that this is only a set of directions, similar to the directions Gajendra Thakurji has given for other genres, and it is in the form of Gajendra Thakurji’s review-science

५८०. According to the treatment of “The Review-Science of Ghazal”, which statement is accurate?

- (A) The second example is a ghazal by Momin Khan Momin and a bhajan by Goswami Binduji Maharaj
- (B) Anchinhar Akhar produced an introduction series covering all major Maithili ghazal authors, both those writing with metre and those writing without metre
- (C) It is also needed to clarify that in Hindu dharma, karma is given primacy even after death; so even after a authors death his actions ought to be reviewed, and reviewed seriously
- (D) It presents the point that this zihaf has a fixed place in sadr, hashw, ibtida and hashw; but in Maithili it ought to be treated according to the principle stated above

५८१. Which statement would fit the discussion in “The Review-Science of Ghazal”?

- (A) It treats the matter as follows: in the authors opinion this is a sophistry, as every kind of writing or art influences society; so there must be harmony between the life, writing, and art of the writer or artist
- (B) It explains that if in the later work he had written that what he wrote in Maithili Chhand Shastra about chandrabindu was wrong and that he was now correcting it, then in the authors view confusion would not have spread and
- (C) It explains that आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर,
- (D) It treats the matter as follows: after the matla, it is not needed that both lines ought to have the qafia and the radif

५८२. In “The Review-Science of Ghazal”, which statement best matches the book’s discussion?

- (A) It is seen that when critics write in criticism about a defect or a wrong tendency, they write in the language of the other person, that is, they twist and turn the matter so much that it cannot be known whose
- (B) It emphasizes that this topic treats so, the letter ग with the आ sound is the kafiya of this sher as part of Maithili ghazal grammar and history.
- (C) It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूड़शीतल भै गेल माघ मासहि धधकैत घूड़तीतल अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जाँ चहैछ सब तौ राजा प्रजा परस्पर सब ठाम
- (D) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook

५८३. Which option correctly reflects the point made under “The Review-Science of Ghazal”?

- (A) It frames the idea this way: see this example of Bahr-e-Mutaqarib written by Amit Mishra: When the dark night arrived, beloved, the writer remembered you; when the authors house became empty, beloved, the writer remembered you
- (B) It treats the matter as follows: for example, see a sher by Amit Mishra: हमर मुस्की/सँ हुनका आ/गि लागल यौ हुनक कनखी/सँ तसरका आ/गि लागल यौ Translation: the authors smile / set fire in them, dear
- (C) The language of ghazal ought to be indirect and suggestive, while the language of criticism ought to be plain
- (D) It presents the point that a sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal

५८४. What does the topic “The Review-Science of Ghazal” most clearly emphasize?

- (A) It presents the point that this too has three forms: Fa'ilatun + Fa'ilatun + Mustaf'ilun Mustaf'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mustaf'ilun + Fa'ilatun D) In every line, Mustaf'ilun is used twice and Fa'ilatun once
- (B) It explains that but when that same writer, who writes about Putin, writes that during the time of Veena Thakur or Ashok Avichal a bad work was selected, he may be expelled from the academy as the distance here is small
- (C) It presents the point that in Urdu ghazal, breaking tradition signifies breaking and expanding subject, kahan, and symbol
- (D) The reason is that in varnic metre the units are of three matras each, but there is no syllable after लगा; so no gana may be formed after स

५८५. According to the treatment of “The Review-Science of Ghazal”, which statement is accurate?

- (A) It presents the point that here it ought to be kept in mind that if a word does not exist in one’s own language, it may certainly be taken from elsewhere
- (B) It treats the matter as follows: so, in a ghazal, kanhai would be long + long + short, and kumhar would also be long + long + short
- (C) The letters ण and ङ are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing
- (D) It treats the matter as follows: now let us learn how these eight Arabic rukn may be converted into Maithili

५८६. Which statement would fit the discussion in “The Review-Science of Ghazal”?

- (A) It presents the point that but let me say that the work is not only a grammar; it is also a historical account, and historical account contains both good and bad facts
- (B) It treats the matter as follows: after examining grammar, examine the general defects of ghazal and the special features of ghazal
- (C) It presents the point that in Hindi, when a critic argues for moving away from the classical form of the ghazal, ninety percent of the time the issue concerns the Hindi pronunciation of Urdu-Persian words
- (D) It explains that here it is significant to clarify that the writer am not especially saddened by the fact that they wrote ghazals without grammar

५८७. In “The Review-Science of Ghazal”, which statement best matches the book’s discussion?

- (A) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one’s life
- (B) It treats the matter as follows: in nineteen posts by Omprakash there were nineteen ghazals; in three posts by Shantilakshmi Chaudhary, three ghazals; in eight posts by Mihir Jha, eight ghazals
- (C) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer through Anchinhar Akhar
- (D) It frames the idea this way: as a result of this ancient principle, Maithili has a very significant principle: except for the first and second positions from the end, all remaining sounds become short

५८८. Which option correctly reflects the point made under “The Review-Science of Ghazal”?

- (A) It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout
- (B) It is not needed that to write heroic poetry a writer ought to take up a gun and go to the border to fight, or that to write about a prostitute he ought to go to prostitutes
- (C) It presents the point that a recent Maithili daily published from Darbhanga, Mithila Aawaz, is wrong according to this principle; the correct name would be Mithila Awaz
- (D) It frames the idea this way: so, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process

५८९. Which statement would fit the discussion in “The Personality of the Ghazal Writer and Yoga”?

- (A) The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji
- (B) It explains that so the root of Maithili ghazal lies in a language which is, at present, unknown, but which must have been current among the people in the Vedic age
- (C) Ghazal and sher-o-shairi depend on mood; so first see the mood, then try to recite
- (D) It frames the idea this way: for example, in the phrase hamar prem chhi ahan, the conjunct pre occurs in prem; the final r of the preceding word hamar becomes long

५९०. In “The Personality of the Ghazal Writer and Yoga”, which statement best matches the book’s discussion?

- (A) It emphasizes that but in course of time, considering practical difficulty, eighty-four thousand āsanās were considered significant; later eighty-four hundred
- (B) The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It presents the point that in the Indian context, this signifies only Urdu: Arabic to Persian, Persian to Urdu, and Urdu to Maithili
- (D) The other kafiya taken in this ghazal are ganu, aanu, tanu, and so on

५९१. Which option correctly reflects the point made under “The Personality of the Ghazal Writer and Yoga”?

- (A) It treats the matter as follows: ashish Anchinhar had thirty-one posts: twenty-two sections of Ghazalk Iskool, two posts of Apne Ena Apne Moonh, one award-related announcement, one treatment, two ghazals, one rubai, and, in two additional
- (B) It treats the matter as follows: but often certain defects enter ghazal authors, as of which people reject their compositions even when they are excellent
- (C) It presents the point that according to many scholars of aruz, The rubai in which none of the twenty-four bahrs of rubai is followed is called qata. Qata too may have been very popular orally in Maithili, but with time its traces were erased
- (D) It explains that here see that Nirala made the subject of the ghazal new; instead of the beloved, the subject became the mill and capital, but the grammar remained the same

५९२. What does the topic “The Personality of the Ghazal Writer and Yoga” most clearly emphasize?

- (A) It presents the point that in Maithili, surprisingly, poetic talent is obtained by many, but most people reject study; so after coming forward they disappear
- (B) It treats the matter as follows: or another possible solution is that they publish the ghazal and add a note: This spelling belongs to this particular ghazal writer, not to the magazine
- (C) It presents the point that this signifies that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different
- (D) It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011

५९३. According to the treatment of “The Personality of the Ghazal Writer and Yoga”, which statement is accurate?

- (A) It emphasizes that most of the time, when the shair recites the first line, irshad, irshad is said for the second line, and as soon as the second line is completed there is wah-wah
- (B) It emphasizes that 3 hours ago · Unlike · 3 Dharendra Premarshi: From Maghe Sankranti 2059, Nepal’s first internet magazine in the Maithili language, Pallav, www.pallavmithila.mainpage.net, has been started
- (C) It emphasizes that as of the bahr, rhythm already comes; whatever small pronunciation difficulty remains is discovered through recitation, and the shair may correct it before publication
- (D) It presents the point that earlier the writer had some confusion regarding the kafiya of ghazals without radif, but now this is final; and as of the authors confusion, the writer alone am responsible for the faulty ghazals that were written

५९४. Which statement would fit the discussion in “The Personality of the Ghazal Writer and Yoga”?

- (A) It explains that so, the metrical sequences the writer name below would carry names connected with Maithili literature
- (B) It explains that fa'ulun + Mafa'ilun + Mustaf'ilun 3) Fa'ulun + Mufa'ilatun + Mutafa'ilun 4) Fa'ilun + Fa'ilatun + Mafa'ilun 5) Fa'ilun + Mustaf'ilun + Mufa'ilatun 6) Fa'ilun + Mutafa'ilun + Maf'ulatu 7) Fa'ilatun + Mafa'ilun
- (C) Maithili’s anarchic ghazal-writers greatly respect the Hindi poets Nirala and Dushyant Kumar, and the Urdu poet Faiz Ahmad Faiz
- (D) It treats the matter as follows: the writer am not a television baba, but the writer have always practised yoga, and so the writer shall name only twelve or thirteen āsanās that the writer have experienced myself and that would be

५९५. In “The Personality of the Ghazal Writer and Yoga”, which statement best matches the book’s discussion?

- (A) The ghazals of these three authors are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals
- (B) It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studious must have talent
- (C) It explains that yet the scholars of Maithili are simply scholars; who would question them?
- (D) It emphasizes that certainly the kavitt class of metres must have come from Brajbhasha

५९६. Which option correctly reflects the point made under “The Personality of the Ghazal Writer and Yoga”?

- (A) It emphasizes that but they ought to understand that in literature there is no such thing as winning and losing
- (B) It emphasizes that ashish Anchinhar had forty-six posts: fifteen ghazal-writer introduction-series posts, two award-related announcements, one mushaira, seven Ghazalk Iskool posts, and one Apne Ena Apne Moonh
- (C) It presents the point that there was no fear of dying here, nor any apprehension of pain in the mind; Seeing the new wind blowing here, the ghazal of love kept dying
- (D) It presents the point that this topic treats so all ghazal authors ought to compete with one another as part of Maithili ghazal grammar and history.

५९७. What does the topic “The Personality of the Ghazal Writer and Yoga” most clearly emphasize?

- (A) It frames the idea this way: but if, in the first line of a sher, the qafiya is कलमसँ, and in the second line it is पतनसँ, then that ghazal would be considered a ghazal without radif, as after removing the vibhakti, कलम and पतन do not
- (B) It explains that for the first time in the field of Maithili ghazal, about sixteen or seventeen critical essays were written at one time
- (C) It treats the matter as follows: when a ghazal has been fully said or written, it ought to be recited at least ten times by the writer himself
- (D) The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing

५९८. According to the treatment of “The Personality of the Ghazal Writer and Yoga”, which statement is accurate?

- (A) It frames the idea this way: in today’s context, a person does his own work and writes shairi in free time; so today’s shair has a different personality
- (B) It frames the idea this way: now the writer shall discuss some Arabic-Persian-Urdu symbols and vocabulary that have spread in Maithili in a confusing way, especially with regard to sense; after that, the writer shall turn to the ghazal itself
- (C) It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mijas ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter
- (D) It treats the matter as follows: the authors clear belief is that Maithili ghazal took emotion and tone from the folk, and grammar from the Veda

५९९. Which statement would fit the discussion in “The Personality of the Ghazal Writer and Yoga”?

- (A) It presents the point that but this siddhāsana or vajrāsana is almost prohibited for householders, as through its practice semen rises upward and sexual desire decreases
- (B) The topic Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) The letter e may indeed form kafiya in its pure independent form, but it would not be very effective, as in Maithili the pronunciation of final e is incomplete
- (D) It emphasizes that yes, the writer would say this much: in some issues of Karnamrit the writer had the opportunity to read his ghazals, for example in the October-December 2007 issue, but in those ghazals there is an absence of bahr

६००. In “The Personality of the Ghazal Writer and Yoga”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: for āsana, find a clean place, spread a cotton mat, bring the restless mind to one point, and practise padmāsana, vīrāsana, dhanurāsana, cakrāsana, uttānapādāsana, garbhāsana-especially useful for a learned
- (B) The topic Khand 22 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It explains that before the radif, the kafiya is हरस्त, which has स्त from the end, and along with it also has the vowel correspondence of अ, which is correct according to the principle
- (D) It is also not wrong to say that the principle of the fifth letter for conjunct words is correct; yet as of habit-based faults, both spellings, such as arambh and aarambh, would be found in the work - that is,

६०१. Which statement would fit the discussion in “Khand 24”?

- (A) It emphasizes that so the writer am giving here the difference between Devanagari, along with Mithilakshar, and the Urdu script, so that you would not be confused like that person
- (B) It treats the matter as follows: a) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal
- (C) It presents the point that in August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by Ashish Anchinhar
- (D) It treats the matter as follows: the writer am giving the full ghazal: भूख के एहसास को शेरोसुखन तक ले चलो या अदब को मुफलिसों की अंजुमन तक ले चलो जो ग़ज़ल माशूक के जल्बों से वाकिफ़ हो गयी उसको अब बेवा के माथे की शिकन तक ले चलो मुझको

६०२. In “Khand 24”, which statement best matches the book’s discussion?

- (A) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook
- (B) It presents the point that its places are sadr, ibtida and hashw; but in Maithili it ought to be seen according to the principle stated above
- (C) It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Muta'fa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun +
- (D) Ghazal has varṇik metre and qafiya, and along with that it also has radif, as of which ghazal becomes even more suitable for singing

६०३. Which option correctly reflects the point made under “Khand 24”?

- (A) Maithili’s anarchic ghazal-writers greatly respect the Hindi poets Nirala and Dushyant Kumar, and the Urdu poet Faiz Ahmad Faiz
- (B) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for
- (C) It frames the idea this way: this topic treats so this Sanskrit principle did not enter Maithili as part of Maithili ghazal grammar and history.
- (D) It presents the point that in early Hindi-Urdu literature, the word was inspired by this Arabic sense, as confirmed by Kabir’s famous line, Ram sits at the window and receives everyone’s mujra

६०४. What does the topic “Khand 24” most clearly emphasize?

- (A) It treats the matter as follows: if the conjunct occurred somewhere other than the beginning of the word, sometimes it was lost and sometimes it took a new conjunct form
- (B) The grammar-radif, qafiya and bahr-is the same for ghazal and hazal
- (C) The tradition and historical account of Maithili ghazal For this subject the writer have deliberately prepared myself in a concise way, as a thing is often better when it is to the point
- (D) The historical account of metered ghazal in Maithili Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal

६०५. According to the treatment of “Khand 24”, which statement is accurate?

- (A) It treats the matter as follows: for example, see a sher by Amit Mishra: हमर मुस्की/सँ हुनका आ/गि लागल यौ हुनक कनखी/सँ तऽरका आ/गि लागल यौ Translation: the authors smile / set fire in them, dear
- (B) It frames the idea this way: twelve bahrs made from bahr-e-hazaj akhrab: A) 221-1212-1222-21 B) 221-1221-1222-21 C) 221-1221-1221-12 D) 221-1222-222-21 E) 221-1212-1222-2 F) 221-1221-1222-2 G) 221-1222-222-121 H) 221-1222-221-12 the
- (C) It treats the matter as follows: combining Arabic, Persian and Urdu, there are around 60 to 62 such principles on whose basis muzaif meters are made, but in ghazal mainly 14 or 15 principles are used
- (D) It presents the point that however, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it would not be very good from the point of view of singing

६०६. Which statement would fit the discussion in “Khand 24”?

- (A) It treats the matter as follows: this topic treats even in simple varnik form, the ghazal would remain rule-bound as part of Maithili ghazal grammar and history.
- (B) It emphasizes that look at the couplet in the above ghazal that comes after the matla: हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना Even air is needed for fragrance; Without air, how would the fragrance of a flower spread?
- (C) The prabandha-kāvya of Maithili is equivalent to the masnavi of Arabic, Persian, and Urdu
- (D) It emphasizes that t) More significant than all the names given above are the authors parents, family members, villagers, fields and paths, friends and well-wishers, and all the authors teachers from first class until now

६०७. In “Khand 24”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: if viewed properly, marsiya or jharni is the first form of Arabic-Persian-Urdu shairi that entered Maithili literature
- (B) It explains that this topic treats published by Maithili Sahityik evam Sanskritik Samiti, Madhubani as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: these examples make it clear that grammar is never an obstacle to emotion or subject-matter
- (D) The topic Khand 23 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

६०८. Which option correctly reflects the point made under “Khand 24”?

- (A) It presents the point that in Urdu ghazal, breaking tradition signifies breaking and expanding subject, kahan, and symbol
- (B) It treats the matter as follows: according to the prefaces, the anthology is a collection of progressive ghazals, and it is obvious that the participating ghazal authors too must have been progressive
- (C) It emphasizes that also remember that Urdu was born in India, but it was reared by Arabic-Persian people
- (D) It emphasizes that but now in Urdu too nazms without qafiya and without metre have appeared, which are purely like modern poetry, that is, poems made by joining the leg of a crow and the leg of a frog

६०९. What does the topic “Khand 24” most clearly emphasize?

- (A) It explains that so the authors clear view is that until Maithili has its own established metrical sequences, this principle applies only to Arabic meters with current sequences such as 122+122+122 or 2122+2122+2122 and so on
- (B) It frames the idea this way: nevertheless, as of her father’s government employment, he mostly lived with the family in Kayastha Tola, Saharsa, and Shantilakshmi completed her school and university education there
- (C) The first Maithili scholar of aruz writes in his Ghazal Shastra: Simple varnik metre, counting letters, is the most difficult to sing; less difficult than that is mātrik metre; and the easiest to sing is varnik metre
- (D) It explains that rukn 2221, whose form is sometimes also found as 11221, is not used in a basic meter; but in Maithili, such a structure that begins with four or five, or even more, long syllables and ends in a short syllable

६१०. According to the treatment of “Khand 24”, which statement is accurate?

- (A) It presents the point that suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that couplet stand alone
- (B) It frames the idea this way: broadly speaking, understand that the writer brought these principles of the ghazal into Maithili mainly in order to improve the authors own ghazals
- (C) It emphasizes that in his introduction, page 6, to the edition of Vidyapati’s songs edited by Pandit Govind Jha and published by Maithili Akademi, Patna, 2008, Panditji writes while considering the meter of Vidyapati’s songs
- (D) It explains that when Jiaur Rahman Jafri writes ghazals in Hindi-Urdu, his ghazals have full bahr and qafiya; but in his Maithili ghazals, there is no bahr

६११. Which statement would fit the discussion in “Khand 24”?

- (A) The subsequent argument and comments with Dharendra Premarshi ji on the Facebook version of Videha at the linked reference are given here; they are useful for historical accuracy
- (B) It treats the matter as follows: at the beginning of the essay his feeling is that a person who does not write ghazals is unqualified to review or write historical account of the ghazal
- (C) The second is mu‘arrā: only the metre must be equal; qafiya may be absent
- (D) It treats the matter as follows: now, for a reader like me, the major question is whether chandrabinu ought to be counted short or long, as the same Pandit Govind Jha has given different views in different books and seems to present

६१२. In “Khand 24”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: another famous bhajan of Binduji is Yadi nāth kā nām dayānidhi hai to dayā bhi karenge kabhi na kabhi. It is also interesting that kabhi na kabhi is a part of a ghazal by the famous shair Daghl Dehlvi, born
- (B) It may be seen in talavritta in this way: भागि गेला अंग्रेज अकेला, छोरि कऽ पाछू ढेरो जाति कर रंगदारी वसुल रहल अछि, मारि मारि कऽ सभकेँ लाति Take one more example
- (C) It emphasizes that some singers sing poems and then declare those poems or songs to be ghazals
- (D) It explains that since, in India, the grammar of the ghazal is governed by Arabic, Persian, and Urdu conventions, the writer have removed many principles that did not agree with the grammar and nature of the Maithili language

६१३. Which option correctly reflects the point made under “Khand 24”?

- (A) The material the writer have may very well be contaminated; so, beneath those ghazals the writer have given their sources and other information
- (B) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi
- (C) It presents the point that according to many scholars of aruz, The rubai in which none of the twenty-four bahrs of rubai is followed is called qata. Qata too may have been very popular orally in Maithili, but with time its traces were erased
- (D) It frames the idea this way: in this example, in one kafiya the root letter न is preceded by a consonant carrying the inherent अ, while in the other, the root letter न is preceded by the vowel उ; so this is wrong

६१४. What does the topic “Khand 24” most clearly emphasize?

- (A) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer through Anchinhar Akhar
- (B) It explains that on exactly the same bahr are other nazms such as Baharon phool barsao mera mehboob aaya hai, Mujhe teri muhabbat ka sahara mil gaya hota, Bhari duniya mein aakhir dil ko samjhane kahaan jaayen, Agar dilbar ki
- (C) It frames the idea this way: so the authors clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, would still make the couplet a maqta
- (D) It explains that now look at the matla of this ghazal: the writer am broken, so the writer speak ghazal / the writer am hungry, so the writer speak ghazal

६१५. According to the treatment of “Khand 24”, which statement is accurate?

- (A) It treats the matter as follows: so, in a ghazal, kanhai would be long + long + short, and kumhar would also be long + long + short
- (B) It emphasizes that t) More significant than all the names given above are the authors parents, family members, villagers, fields and paths, friends and well-wishers, and all the authors teachers from first class until now
- (C) It treats the matter as follows: when a particular radif has been used in a ghazal, its use again by another shair indicates the popularity of the first and original ghazal
- (D) It explains that but keep in mind that as the ghazal has a musical foundation, for singing, three rukns in one line are considered good, four rukns are considered best, and five rukns are also considered good

६१६. Which statement would fit the discussion in “Khand 24”?

- (A) It presents the point that one couplet of his ghazal is: If in love there must be boundless passion, let it be like this; if there is a river, let it be like this; if a desert, let it be like this
- (B) It emphasizes that in Urdu, both khumar and surur are used for intoxication, but khumar usually signifies an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas surur signifies a rising intoxication
- (C) It explains that look at this couplet by Hari Chand Akhtar, an early modern Urdu ghazal poet: Now readers too have some work to do with friends, the authors friends; that is, the time has come for our friends to prove unfaithful
- (D) It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu

६१७. In “Khand 24”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: moreover, if any of the above-mentioned defects is present in a couplet, that becomes a defect of the ghazal, as ultimately a ghazal is a collection of some couplets
- (B) It presents the point that first, let us see those meters in which three different rukns are used once in a line
- (C) The complete ghazal may be read at Rekhta: the linked reference Goswami Binduji Maharaj, born 1893, used the radif tumhen yaad ho ki na yaad ho from Mominji’s ghazal in his bhajan
- (D) It emphasizes that here, however, it must be remembered that in Arabic 122+122+122+122 is bahre motaqarib; if you use 122+122+122 instead, or 122+122+122+122+122 instead, it would still be bahre motaqarib

६१८. Which option correctly reflects the point made under “Khand 24”?

- (A) It presents the point that nowhere in that issue of Videha is it clearly stated that it is a ghazal special issue, but in the earlier issues of Videha the writer do not find such an extensive presence of ghazal
- (B) The topic Work not Done in Maithili’s Free Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It frames the idea this way: second, for a ghazal the basic elements are a correct rhyme, a uniform metre, and a forceful manner of expression
- (D) It treats the matter as follows: originally the Indian form mujra comes from the Arabic expression salaam majra. In Arabic it signifies to present respectful greeting while praising

६१९. What does the topic “Khand 24” most clearly emphasize?

- (A) It frames the idea this way: some people, some authors, and some literary figures believe that if knowledge is made mysterious, if a little knowledge is distributed over ten or twenty years, the respect and prestige of that writer or
- (B) It frames the idea this way: now you may understand the following: लए = short-long लऽ = short, though metrically it may be treated as long in an optional situation ल’ = short, though metrically it may be treated as long in an optional
- (C) It treats the matter as follows: remember that there is a fine difference between humour and satire; so a ghazal that contains satire does not fall into the category of hazal
- (D) It emphasizes that here the writer am describing Arabic bahr, and these metres have been used abundantly in the hundred-year historical account of Maithili ghazal

६२०. According to the treatment of “Khand 24”, which statement is accurate?

- (A) It explains that after Ramdev Jha ji’s essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors
- (B) It frames the idea this way: now the writer shall discuss some Arabic-Persian-Urdu symbols and vocabulary that have spread in Maithili in a confusing way, especially with regard to sense; after that, the writer shall turn to the ghazal itself
- (C) It emphasizes that this bahar signifies that the number of syllables in the first line of the matla must be the same in every line of every other couplet of that ghazal
- (D) The two lines of the first couplet and the second line of the second couplet ought to have the same qafiya

६२१. Which statement would fit the discussion in “Khand 24”?

- (A) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili’s free ghazal
- (B) It treats the matter as follows: so, in this sher, संगमे and हाथमे are qafiyas, and आम छै is the radif
- (C) It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically
- (D) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook

६२२. In “Khand 24”, which statement best matches the book’s discussion?

- (A) It explains that so the authors clear view is that until Maithili has its own established metrical sequences, this principle applies only to Arabic meters with current sequences such as 122+122+122 or 2122+2122+2122 and so on
- (B) It emphasizes that so the writer shall keep ghazal away from petty debates such as serious versus popular. Another disease is that some Maithili shairs cite Urdu shairs and say, Look, this shair broke the tradition of ghazal
- (C) It treats the matter as follows: नमः सहमानाय निव्याधिर्न आव्याधिर्नीनां पतये नमो नमः ककुभाय निषङ्गिणे स्तेनानां पतये नमो नमो निषङ्गिणं इषुधिमते तस्कराणां पतये नमो नमो वञ्चते परिवञ्चते स्तायूनां पतये नमो नमो
- (D) It treats the matter as follows: in this form the qafiya of the second and fourth lines ought to match

६२३. Which option correctly reflects the point made under “Khand 24”?

- (A) It presents the point that there was no fear of dying here, nor any apprehension of pain in the mind; Seeing the new wind blowing here, the ghazal of love kept dying
- (B) It explains that this topic treats in Arabic, Persian, and Urdu shairi this is called marsiya as part of Maithili ghazal grammar and history.
- (C) Anchinhar Akhar is the first and, so far, the only ghazal-centred magazine in Maithili
- (D) It explains that in any case, when Sanskrit words are used in Maithili or in any other modern Indian language’s poetry, the principle is automatically observed

६२४. What does the topic “Khand 24” most clearly emphasize?

- (A) The answer to that question led to the conclusion that grammar ought to be made by taking the majority sound-pattern of the language as the basis
- (B) It ought to not be that in one ghazal he accepts stress in order to complete the meter, and in another he does not
- (C) It frames the idea this way: so many Maithils, taking ghazal and nazm to be the same, begin arguing that ghazal has no principles
- (D) It explains that all kinds of criticism are welcome, but a critic’s criticism would be strong only when he knows Urdu grammar along with Maithili grammar

६२५. According to the treatment of “Khand 24”, which statement is accurate?

- (A) It explains that along with this, at least more than five of that person’s ghazal collections, or books on ghazal criticism or historical account, ought to have been published
- (B) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiya. In the authors view this must have been a printing error
- (C) It emphasizes that b) The language of ghazal ought to be suggestive, whereas the language of nazm is open; that is, nazm is plain statement
- (D) It explains that औ यत्र-तत्र देखू अछि पत्र सैकड़ो टा अछि पत्र मैथिलीमे एको न तैं डरै छी English translation: readers pay no attention at all to Mithila’s former glory; On hearing the beautiful Maithili language, readers burn without fire

६२६. Which statement would fit the discussion in “Khand 24”?

- (A) It explains that sharma Maharshi; Jawahar Publishers and Distributors, Delhi; first edition, 2009
- (B) It treats the matter as follows: a second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs
- (C) It presents the point that since, along with all other forms of Urdu shairi, nazm too is sung, some clever Maithils take it to be ghazal and begin arguing
- (D) The line that is given is called tarh-e-misra. The tarh-e-misra ought to not be used in the matla; that is, the matla of the new poet’s ghazal ought to be original

६२७. In “Khand 24”, which statement best matches the book’s discussion?

- (A) It emphasizes that ruby Jha, Swati Lal, Manish Jha Baua Bhai, Nitesh Jha Raushan, and Amit Mishra - five ghazal authors - entered Maithili ghazal through Anchinhar Akhar
- (B) It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu
- (C) It frames the idea this way: earlier, Baba Baidyanath ji’s Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal authors, and there too he was told that bahr and qafiya are needed
- (D) It emphasizes that in Maithili many people do not know the principles of ghazal; on top of that they argue that film songs sound beautiful without any principles

६२८. Which option correctly reflects the point made under “Khand 24”?

- (A) It presents the point that in this connection see Shri Gajendra Thakur’s view: In the authors opinion emotion is needed for every literary form, but grammar ought to not be abandoned under the excuse of emotion
- (B) The other kafiya in this ghazal are kana, bhasiya, ja, kha, and so on
- (C) Radif is not compulsory for ghazal, but when present it clings so closely that it also becomes a mark of the ghazal’s originality
- (D) It treats the matter as follows: amit Mishra ji had twenty-seven posts containing four ghazals, nine child-ghazals, thirteen rubai, and one critical essay, namely on Munna ji’s ghazal collection Majh Anganme Katiael Chhi

६२९. What does the topic “Khand 24” most clearly emphasize?

- (A) It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced
- (B) It presents the point that so count it as long; for example, ghar = long, whereas in Sanskrit it would be short-short
- (C) The complete ghazal may be read at Rekhta: the linked reference Swami Brahmanand, born 14 July 1944, used the radif ho to aisa ho from Inshaji’s ghazal in his own bhajan
- (D) It presents the point that this topic treats swatantracheta as part of Maithili ghazal grammar and history.

६३०. According to the treatment of “Khand 24”, which statement is accurate?

- (A) The second example is a ghazal by Momin Khan Momin and a bhajan by Goswami Binduji Maharaj
- (B) It presents the point that here the point to understand is this: if the matla had छन and धुन, the kafiya would become wrong, as the vowel-mark after the root letter न must also match compulsorily
- (C) It emphasizes that thus the above sentence may also be arranged as: 1+5+6+7+8+2+3+4+9+10, or 1+5+10+2+3+6+11. Note: instead of ābi it ought to have been āni. 134 In ornamented or emotionally charged expression, word order is often broken
- (D) It cannot be that he accepts stress in one ghazal merely to complete the measure and rejects it in another

६३१. Which statement would fit the discussion in “Khand 24”?

- (A) It frames the idea this way: as a result of this ancient principle, Maithili has a very significant principle: except for the first and second positions from the end, all remaining sounds become short
- (B) It treats the matter as follows: but here remember that the ghazal is completely based on the principles of pronunciation and music; so very long lines would not be singable
- (C) It is interesting that after the singing became popular, many qawwalis were composed in the same bhās and tune, and as of this some people began to consider it a writing style
- (D) It treats the matter as follows: in this ghazal, other shers must then have kafiya of the same kind, such as हन, मन, जीवन, and so on

६३२. Which statement would fit the discussion in “3) all three lines together may suggest one meaning;”?

- (A) It frames the idea this way: so in the Yajurveda the Supreme Being is called kavi: Kavir manīṣī paribhūḥ svayambhūḥ yāthātathyato, arthat vyadadhāt śāśvatībhyaḥ samābhyaḥ
- (B) The permanent basis of the mahiya metre is śṛṅgāra rasa, the erotic or love sentiment, but in modern times it is written on every subject
- (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 12 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It presents the point that this too has three forms: Fa'ilatun + Fa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Fa'ilatun F) In every line, Mufa'ilatun is used twice and Fa'ilatun once

६३३. Which option correctly reflects the point made under “1) Not from arrow, not from sword”?

- (A) It explains that this topic treats am the writer now afraid, but from the blow of her glance as part of Maithili ghazal grammar and history.
- (B) It treats the matter as follows: ashish Anchinhar had thirty-one posts: twenty-two sections of Ghazalk Iskool, two posts of Apne Ena Apne Moonh, one award-related announcement, one treatment, two ghazals, one rubai, and, in two additional
- (C) It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu
- (D) It explains that here remember this: if these two lines form the matla of a ghazal, then the kafiya in every sher of that ghazal must be the letter ग with the sound आ

६३४. What does the topic “2) My heart is swaying;” most clearly emphasize?

- (A) It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूड़शीतल भै गेल माघ मासहि धधकैत घूड़तीतल` अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जाँ चहैछ सब तौ राजा प्रजा परस्पर सब ठाम
- (B) It emphasizes that let us carry it forward too, especially by poets steeped in śṛṅgāra rasa
- (C) It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the
- (D) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on

६३५. Which statement would fit the discussion in “17) Children’s ghazal. What is children’s ghazal?”?

- (A) It treats the matter as follows: when the writer discuss children’s ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the
- (B) It frames the idea this way: this topic treats in this part a total of seven bahrs are placed as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: in talavritta meter, only the rhythm of every line needs to match; so in talavritta, whether you call it tuka, tukanta, antyanuprasa, or qafiya, it is compulsory
- (D) It explains that so it is extremely significant to understand when it would take the form of a qafiya and when it would take the form of a radif

६३६. In “17) Children’s ghazal. What is children’s ghazal?”, which statement best matches the book’s discussion?

- (A) It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011
- (B) It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the ऋ-class, ॠ-class, and ॡ-class, the anusvara ought to be written, while before consonants of the ऎ-class and ॣ-class, the fifth letter itself ought to be written
- (C) It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless
- (D) It is not for those who once wrote a two-page article sometime in the past and so believe that no more work ought to now be done on ghazal

६३७. Which option correctly reflects the point made under “17) Children’s ghazal. What is children’s ghazal?”?

- (A) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi
- (B) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children’s ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by
- (C) It emphasizes that ramdev Jha and published by Maithili Akademi, Patna , one ghazal of Jivan Jha is presented by the editors as follows: not a single word of mine do you listen to
- (D) It treats the matter as follows: so the principle ought to properly be stated thus: in Maithili, a guru sound may occur only within the last four matras of a word, not before that

६३८. What does the topic “17) Children’s ghazal. What is children’s ghazal?” most clearly emphasize?

- (A) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children’s ghazal
- (B) It is possible that a metre which felt difficult on the Arabic tongue may feel natural in Maithili; so all these have been given
- (C) It explains that so, if a poet takes a two-letter word as qafiya in a line of the matla, he ought to try to keep all the other qafiya in the ghazal as two-letter words too
- (D) The same ought to be understood for the other meters of this part as well

६३९. According to the treatment of “17) Children’s ghazal. What is children’s ghazal?”, which statement is accurate?

- (A) It emphasizes that t) More significant than all the names given above are the authors parents, family members, villagers, fields and paths, friends and well-wishers, and all the authors teachers from first class until now
- (B) It explains that for example, for मधु, वधु would be a correct qafiya, but महु would not be
- (C) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (D) It explains that this topic treats but before discussing the ghazal, two things must be understood as part of Maithili ghazal grammar and history.

६४०. Which statement would fit the discussion in “17) Children’s ghazal. What is children’s ghazal?”?

- (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children’s ghazal this seems difficult
- (B) It frames the idea this way: this topic treats so let us look at some Arabic-Persian-Urdu vocabulary as part of Maithili ghazal grammar and history.
- (C) It treats the matter as follows: in addition to these so-called ghazal collections, Vilat Paswan Vihangam ji too has some ghazals, which the poet called geetal
- (D) It explains that for the grammar of early Maithili ghazal, keep the following point in mind: many ghazals from 1905 to 1970 have reached us in forms edited by different editors

६४१. In “17) Children’s ghazal. What is children’s ghazal?”, which statement best matches the book’s discussion?

- (A) It presents the point that in addition to the representative ghazal authors given above, there are many other poets who wrote occasional free ghazals and achieved mastery in other genres
- (B) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form
- (C) It frames the idea this way: this topic treats so, this would be considered a sher with radif as part of Maithili ghazal grammar and history.
- (D) It presents the point that for example, from the Sanskrit word chandra the Prakrit form chanda was formed, but from indra, inda was not formed; rather, indar was formed

६४२. Which option correctly reflects the point made under “17) Children’s ghazal. What is children’s ghazal?”?

- (A) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained
- (B) It explains that along with this, at least more than five of that person’s ghazal collections, or books on ghazal criticism or historical account, ought to have been published
- (C) It presents the point that such people ought to read every children’s ghazal in issue 111 of Videha, which is the children’s ghazal special issue; they would find their answer
- (D) It emphasizes that if readers look at this by the principle of qafiya, then गणेश cannot be the qafiya of गनेस

६४३. What does the topic “17) Children’s ghazal. What is children’s ghazal?” most clearly emphasize?

- (A) It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha’iri
- (B) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems
- (C) It presents the point that look at this ghazal by Shrimati Shanti Lakshmi Chaudhary, published on Anchinhar Akhar on 9 December 2011 and later in the May-June 2012 issue of Mithila Darshan
- (D) It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors

६४४. According to the treatment of “17) Children’s ghazal. What is children’s ghazal?”, which statement is accurate?

- (A) It treats the matter as follows: so, in this sher, संगमे and हाथमे are qafiyas, and आम छै is the radif
- (B) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal
- (C) It presents the point that its pattern is: 2122 + 212 Let us look at a Bahre Madeed ghazal written by Amit Mishra: What spell did the yogi cast?
- (D) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

६४५. Which statement would fit the discussion in “17) Children’s ghazal. What is children’s ghazal?”?

- (A) It frames the idea this way: आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर,
- (B) It presents the point that in Maithili, the technical term devotional ghazal was presented by Amit Mishraji on 7 August 2012 on the Videha Facebook platform
- (C) It treats the matter as follows: in Maithili too it has been seen that when a writer has no proper argument for his position, he gives it the name new experiment. Some people in literature consider breaking metre to be a new experiment
- (D) It frames the idea this way: in the authors view, nairo probably signifies nar, that is, men. Kashikant Mishra Madhup 1 Original : मिथिलाक पूर्व गौरव नहि ध्यान टा धरै छी सुनि मैथिली सुभाषा बिनु आगियेँ जड़ै छी सूगो जहाँक दर्शन-सुनबैत छल तहाँ

६४६. In “17) Children’s ghazal. What is children’s ghazal?”, which statement best matches the book’s discussion?

- (A) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post
- (B) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It treats the matter as follows: combining Arabic, Persian and Urdu, there are around 60 to 62 such principles on whose basis muzaif meters are made, but in ghazal mainly 14 or 15 principles are used

६४७. Which statement would fit the discussion in “Section 25 - The Tradition and History of Maithili Ghazal”?

- (A) It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on
- (B) It explains that if in the later work he had written that what he wrote in Maithili Chhand Shastra about chandrabindu was wrong and that he was now correcting it, then in the authors view confusion would not have spread and
- (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It presents the point that rajiv, the heat and glitter of karma are separate; One ought to never weave crooked plots

६४८. Which statement would fit the discussion in “Section 25 - The Tradition and History of Maithili Ghazal (2)”?

- (A) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It treats the matter as follows: for full details on this matter, go to this link of Anchinhar Akhar: the linked reference According to historians of the English language, the Indian-origin American poet Agha Shahid Ali wrote ghazals in English
- (C) It treats the matter as follows: how needed it is to give Maithili editors instructions about metre may be understood from what Pandit Govind Jha wrote in the preface, page 6, of the edition published by the Maithili Academy, Patna, 2008,
- (D) It frames the idea this way: the writer request authors to use this principle to Maithilize words from other languages and preserve the distinctiveness of Maithili

६४९. Which statement would fit the discussion in “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”?

- (A) It treats the matter as follows: the writer shall view the tradition and historical account of modern Maithili ghazal in two parts: first, the historical account of metered ghazals, and after that the historical account of free ghazals without bahr
- (B) It frames the idea this way: so, in Maithili the qaafiya has to be determined carefully, and its detailed explanation would be found in the part on qaafiya
- (C) The other kafiya taken in this ghazal are rahiau, chaliau, bujhabiau, and so on
- (D) It presents the point that in the same sequence stands the authors work The grammar and historical account of Maithili Ghazal, which was made public through the internet in 2013

६५०. In “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”, which statement best matches the book’s discussion?

- (A) The other kafiya of this ghazal are etai, jetai, bantai, chaltai, and so on
- (B) The historical account of metered ghazal in Maithili Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal
- (C) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that
- (D) It treats the matter as follows: in this part, at most two ghazals by each of the following authors ought to be taught: Pandit Jivan Jha; Yadunath Jha Yaduvar

६५१. Which option correctly reflects the point made under “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”?

- (A) It treats the matter as follows: in this ghazal, other shers must then have kafiya of the same kind, such as हन, मन, जीवन, and so on
- (B) It frames the idea this way: in today’s context, a person does his own work and writes shairi in free time; so today’s shair has a different personality
- (C) It treats the matter as follows: first let us look at the historical account of metered ghazals in Maithili
- (D) It presents the point that occasionally he writes Maithili ghazals, but now they remain fully in accordance with grammar

६५२. What does the topic “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals” most clearly emphasize?

- (A) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It frames the idea this way: when defining katha, subject matter, Maithil ghazal authors fall into confusion, and as of that confusion they take katha and kahan, subject and manner of saying, to be the same thing
- (C) The tradition and historical account of Maithili ghazal For this subject the writer have deliberately prepared myself in a concise way, as a thing is often better when it is to the point
- (D) Ghazal is originally an Arabic word; so there is no confusion in understanding that the poetic form called ghazal was first composed in Arabic

६५३. According to the treatment of “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”, which statement is accurate?

- (A) It emphasizes that so, along with the ghazal, do write the name of the bahr and its mātrā-pattern
- (B) It frames the idea this way: a Sanskrit ghazal from page 94 Now see a Sanskrit ghazal given on page 94, which Kavivar also clearly calls a ghazal: If some improper treatment is the cure for the sickness of the authors mind, If it exists,
- (C) It explains that on exactly the same bahr are other nazms such as Baharon phool barsao mera mehboob aaya hai, Mujhe teri muhabbat ka sahara mil gaya hota, Bhari duniya mein aakhir dil ko samjhane kahaan jaayen, Agar dilbar ki
- (D) It emphasizes that if, after removing the vibhakti, a qafiya is being formed, then consider it a sher or ghazal with radif

६५४. Which statement would fit the discussion in “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”?

- (A) It emphasizes that yet the syllabic metres of classical Sanskrit run parallel to the ghazal, and the tradition of Maithili ghazal was formed from there
- (B) It explains that here also remember that if in a matla तीमन and धूमन are kafiya, it would be wrong, as before the letter group मन, one word has the vowel-mark of ई and the other has the vowel-mark of उ
- (C) It emphasizes that if something that ought to have been said first is said later, that is, in the second line of the couplet, it is a defect of the couplet
- (D) The letter e may indeed form kafiya in its pure independent form, but it would not be very effective, as in Maithili the pronunciation of final e is incomplete

६५५. In “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: how needed it is to give Maithili editors instructions about metre may be understood from what Pandit Govind Jha wrote in the preface, page 6, of the edition published by the Maithili Academy, Patna, 2008,
- (B) It emphasizes that since ghazal is also regarded as conversation between lover and beloved, or between soul and Supreme Soul, and conversation is always in prose, the language of ghazal ought to be prose-like
- (C) It explains that so the root of Maithili ghazal lies in a language which is, at present, unknown, but which must have been current among the people in the Vedic age
- (D) It treats the matter as follows: in Maithili too it has been seen that when a writer has no proper argument for his position, he gives it the name new experiment. Some people in literature consider breaking metre to be a new experiment

६५६. Which option correctly reflects the point made under “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”?

- (A) It emphasizes that if, after removing the vibhakti, a qafiya is being formed, then consider it a sher or ghazal with radif
- (B) It explains that since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, the writer look at the tradition of Maithili ghazal through those vanished languages, in whose
- (C) It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout
- (D) It explains that almost all significant Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others

६५७. What does the topic “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals” most clearly emphasize?

- (A) It frames the idea this way: if a composition lacks bahr, qafiya, and other qualities of ghazal, it is not a ghazal, and singer-composers ought to not call it a ghazal
- (B) It frames the idea this way: the authors wish is that future generations ought to write the tradition of Maithili ghazal more clearly and fully; only then would it be well considered
- (C) It emphasizes that this topic treats a known metre signifies one that earlier ācāryas have discussed as part of Maithili ghazal grammar and history.
- (D) It emphasizes that similarly, remember this: if the reph occurs in a word somewhere other than the end, that is, at the beginning or somewhere in the middle, then in Sanskrit words the reph would remain as reph

६५८. According to the treatment of “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”, which statement is accurate?

- (A) It frames the idea this way: moreover, if any of the above-mentioned defects is present in a couplet, that becomes a defect of the ghazal, as ultimately a ghazal is a collection of some couplets
- (B) It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced
- (C) It emphasizes that whenever anyone wants to grasp Maithili ghazal from its root, they ought to observe the vocabulary, sentences, and tone used in a village market or a city vegetable market
- (D) It emphasizes that suppose you also buy a Devanagari transliteration of an Urdu ghazal work and, after reading it, see that ॠ has been used as a qafiya for ॡ; then you too may be confused

६५९. Which statement would fit the discussion in “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”?

- (A) The names, URLs, and first-post dates of all Maithili internet magazines from the first one up to the present may be seen at the linked reference If anyone has a link earlier than 5 July 2004, it ought to be presented
- (B) It explains that sharma Maharshi; Jawahar Publishers and Distributors, Delhi; first edition, 2009
- (C) It frames the idea this way: so, if most of the ghazals of Pandit Jivan Jha, Yaduvarji, Anand Jha Nyayacharya, and others do not contain a strict syllabic metre, it is not surprising
- (D) It would not be wrong to say that the background of all the work of Anchinhar Akhar shown above was, and still is, Videha

६६०. In “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”, which statement best matches the book’s discussion?

- (A) Pandit Jivan Jha: a ghazal from Samavati-Punarjanma On page 80, the following ghazal is found; Kavivar clearly calls it a ghazal
- (B) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal
- (C) It emphasizes that नमो हिरण्य बाहवे सेनान्यै दिशां च पतये नमो नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः सुस्मिञ्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशाय विव्याधिने नानां पतये नमो नमो
- (D) It frames the idea this way: poetries in Contact: Arabic, Persian & Urdu, by Ashwini Deo and Paulki Parsky

६६१. Which option correctly reflects the point made under “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”?

- (A) The topic Part 3: Anchinhar Akhar and the Expansion of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It explains that all kinds of criticism are welcome, but a critic’s criticism would be strong only when he knows Urdu grammar along with Maithili grammar
- (C) It explains that for example, if the matla contains बसंत and अनंत, then दिगन्त may also be taken as the kafiya in a later sher
- (D) It is especially needed to make one thing clear here: ghazal is an Arabic word and, in Maithili, it has been in circulation since the medieval period

६६२. What does the topic “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals” most clearly emphasize?

- (A) It frames the idea this way: seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled Ek Rati, one Hindi play, and the ghazal collection mentioned above have been published by him
- (B) It frames the idea this way: in Arabic, Persian and Urdu, sauti moshayaras are organized for the training of poets in bahr
- (C) It treats the matter as follows: in this part, at most two ghazals by each of the following authors ought to be taught: Pandit Jivan Jha; Yadunath Jha Yaduvar
- (D) It frames the idea this way: before completing the authors fifth year, the writer make the three worlds literate. Maithili ghazal took its piercing force from proverbs and folk sayings

६६३. According to the treatment of “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”, which statement is accurate?

- (A) It emphasizes that apart from Facebook, many ghazals, poems, songs, stories, and essays have also been published in journals and magazines such as Videha e-journal, Mithimedia, Shri-Mithila, Maithili Darpan, Mithilanchal Today, souvenirs
- (B) The other kafiya taken in this ghazal are o, khaso, paro, and so on
- (C) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal
- (D) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction

६६४. Which statement would fit the discussion in “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”?

- (A) It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011
- (B) It presents the point that if you make धनगर and मनगर qafiya with each other, there would be no ita defect, as if the suffix गर is removed from these two new words, धन and मन remain respectively, and they also rhyme with each other
- (C) It explains that nowadays, along with a composition, readers write the characteristics of the bahr, that is, the metrical pattern, and some people mock this by calling it a toll-free number
- (D) It treats the matter as follows: however, many translators had already translated Arabic-Persian ghazals into English before that

६६५. In “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”, which statement best matches the book’s discussion?

- (A) It explains that for the grammar of early Maithili ghazal, keep the following point in mind: many ghazals from 1905 to 1970 have reached us in forms edited by different editors
- (B) Radif is not compulsory for ghazal, but when present it clings so closely that it also becomes a mark of the ghazal’s originality
- (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It treats the matter as follows: this topic treats in Maithili ghazal, the writer did not find a ready-made path as part of Maithili ghazal grammar and history.

६६६. Which option correctly reflects the point made under “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”?

- (A) The prabandha-kāvya of Maithili is equivalent to the masnavi of Arabic, Persian, and Urdu
- (B) It frames the idea this way: of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great
- (C) The very same ghazal, in Taranand Viyogi’s article Maithili Ghazal: The Direction of Evaluation, included in the collection Lokved and Lal Kila edited by Siyaram Jha Saras, appears as follows
- (D) It treats the matter as follows: if readers speak of modern grammar-based ghazal criticism, then first of all readers must discuss the essay written by Ramdev Jha ji and published in the June 1984 issue of Rachna, under the title Maithilime

६६७. What does the topic “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals” most clearly emphasize?

- (A) It treats the matter as follows: the authors clear belief is that Maithili ghazal took emotion and tone from the folk, and grammar from the Veda
- (B) It frames the idea this way: in January, as of the insistence of Anchinhar Akhar, Tripurari Kumar Sharma ji entered Maithili ghazal
- (C) It treats the matter as follows: in this matla, the kafiya is so the एत group of letters preceded by the vowel-mark of आ
- (D) It treats the matter as follows: but that does not mean that if they do anything at all in the name of ghazal, they ought to be honoured for it

६६८. According to the treatment of “Part 1: Origins, Folk and Sanskritic Foundations, and Early Metered Ghazals”, which statement is accurate?

- (A) It presents the point that along with that, they ought to relish Maithili folk songs such as sohar, batgabani, phagua, tirhuta, chaitabar, and others
- (B) The other kafiya taken in this ghazal are rahiau, chaliau, bujhabiau, and so on
- (C) It emphasizes that मेष मीन तिअ दण्डा दीस ता उपरि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तेंतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदिशि भउ पोड़े पड़िब एकादशि छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxx पक्ष
- (D) It presents the point that now notice this: if the matala had contained sari along with thari, then ri or di would have been common in the other kafiya, and before it there would have been vowel correspondence with aa

६६९. Which statement would fit the discussion in “Part 1: Origins, Folk and Sanskritic Foundations, and Early Metered Ghazals”?

- (A) It frames the idea this way: muhammad Rafi sang ghazals too, but he was not known for ghazal singing; Begum Akhtar sang some film songs too, but her fame is as of ghazal singing, and she is called the Queen of Ghazal
- (B) The old, so-called pandit-style Maithili literature too strengthens the grammar of the ghazal
- (C) It presents the point that a time came when it seemed that the writer would have to leave the authors studies in the middle, as the authors guardians were unable to meet the cost of the authors education
- (D) It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the

६७०. In “Part 1: Origins, Folk and Sanskritic Foundations, and Early Metered Ghazals”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: in the authors view this could have been regarded as the limitation of a ghazal writer, but again, on the third and fourth pages of the same introduction, Saras ji writes
- (B) It emphasizes that so it may be accepted, without difficulty, that metres are older than even the R̥gveda
- (C) The famous Urdu poet Khumar Barabankvi was repeatedly told that his name was negative in comparison with his poetry, as his couplets contained surur, but he had kept his name Khumar
- (D) It is so quite possible that these editors changed the spellings according to their own preferences, and the original spellings of the old ghazals have disappeared

६७१. Which option correctly reflects the point made under “Part 1: Origins, Folk and Sanskritic Foundations, and Early Metered Ghazals”?

- (A) It treats the matter as follows: for example, in Mithila Gitanjali, published in 1923 under the editorship of Yadunath Jha Yaduvar, Yaduvarji begins one ghazal as follows: O God, may this Mithila of ours
- (B) It may also be said that Maithili’s free ghazal authors deliberately did not encourage new poets so that their own dominance would remain secure
- (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) The topic Khand 22, Khand 23, and Khand 24 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

६७२. What does the topic “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals” most clearly emphasize?

- (A) It explains that many Maithili scholars say that sher signifies a charan, but in the Sanskrit tradition pada or charan signifies a line
- (B) It emphasizes that ramdev Jha and published by Maithili Akademi, Patna , one ghazal of Jivan Jha is presented by the editors as follows: not a single word of mine do you listen to
- (C) It frames the idea this way: the writer do not wish to reduce the importance of this present research by comparing it with university research on Maithili language and literature
- (D) It presents the point that in twenty-nine posts by Ashish Anchinhar there were sixteen ghazals, eight rubai, one qita, two parts of an essay named A Short Introduction to Maithili Ghazal, one essay named The Need for Metre

६७३. According to the treatment of “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”, which statement is accurate?

- (A) The complete ghazal may be read at Rekhta: the linked reference Goswami Binduji Maharaj, born 1893, used the radif tumhen yaad ho ki na yaad ho from Mominji’s ghazal in his bhajan
- (B) It frames the idea this way: if a shair makes a kafiya with a word carrying an elision mark or vikari, he ought to ensure that in every kafiya the letter before the elision mark or vikari remains the same
- (C) The material the writer have may very well be contaminated; so, beneath those ghazals the writer have given their sources and other information
- (D) It frames the idea this way: in today’s context, a person does his own work and writes shairi in free time; so today’s shair has a different personality

६७४. Which statement would fit the discussion in “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”?

- (A) It explains that here the writer am taking up even some of those songs which are in fact ghazals composed in Arabic metres
- (B) It is worth noting, however, that this essay also tangled the principles of the ghazal, as in it the bahr of the ghazal was treated like a mātrik metre
- (C) It presents the point that today’s editors, in their own effort to fit metre, often go on spoiling even correct metre, especially akṣaravṛtta. In other words, the editorial ignorance the writer am experiencing in relation to ghazal was
- (D) It treats the matter as follows: later, when Sanskrit broke and Prakrit languages emerged, many Sanskrit metres fell out of use; but with the help of those very Sanskrit metres, many new metres were formed, especially many parts and subparts

६७५. In “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre
- (B) It treats the matter as follows: although the play Sundar-Sanyog was published and the ghazal included in it is generally regarded as the first Maithili ghazal, the Rachanavali first contains the play Samavati-Punarjanma, and that too contains a ghazal
- (C) It treats the matter as follows: read especially the prefaces to Saras ji’s ghazal books: you would find no treatment of ghazal and no treatment of ghazal grammar
- (D) It frames the idea this way: some people, some authors, and some literary figures believe that if knowledge is made mysterious, if a little knowledge is distributed over ten or twenty years, the respect and prestige of that writer or

६७६. Which option correctly reflects the point made under “Part 1: Origins, Folk and Sanskrit Foundations, and Early Metered Ghazals”?

- (A) It explains that published work: Monak Dehari Par, first work, a ghazal collection, 2020
- (B) The second line of the second couplet may match the matla, provided कहु is taken as कहू. In the authors view this is a printing error
- (C) It explains that after Ramdev Jha ji’s essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors
- (D) It emphasizes that on the basis of its vocabulary it is a children’s ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them

६७७. According to the treatment of “Section 25 - The Tradition and History of Maithili Ghazal (3)”, which statement is accurate?

- (A) The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active
- (B) It frames the idea this way: traditional intoxicants such as bhang would not bring life into a ghazal, as bhang is ground and drunk by oneself, whereas toddy comes through another hand, just as in Arabic wine comes through the hand of the saqi
- (C) It treats the matter as follows: dhol, nāl, and similar instruments are useless for ghazal as the pitch of the tabla is firm, whereas the pitch of dhol, nāl, and similar instruments is raw
- (D) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal

६७८. What does the topic “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal” most clearly emphasize?

- (A) It explains that before the radif, the kafiya is हरस्त, which has स्त from the end, and along with it also has the vowel correspondence of अ, which is correct according to the principle
- (B) It treats the matter as follows: ashish Anchinar had three posts: two ghazals and one bhakti ghazal
- (C) The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla
- (D) It frames the idea this way: seeing the predominance of chhi kiya in the other couplets, the writer have also taken the matla as chhi kiya. Personally, readers do not agree with the message of the third couplet of this ghazal, as

६७९. According to the treatment of “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”, which statement is accurate?

- (A) It presents the point that after examining the ghazals of Jivan Jha, let us now look at a few ghazals by his contemporaries and immediate successors
- (B) It presents the point that some people began writing ghazals with the expectation that as long as they wrote ghazals, Anchinar would keep accepting even their improper demands; if he did not, they would stop writing ghazals
- (C) The topic Part 7: The Ghazal-Writer Introduction Series - Shantilakshmi Chaudhary to Chandan Kumar Jha appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It treats the matter as follows: for full details on this matter, go to this link of Anchinar Akhar: the linked reference According to historians of the English language, the Indian-origin American poet Agha Shahid Ali wrote ghazals in English

६८०. Which statement would fit the discussion in “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”?

- (A) It frames the idea this way: in the authors view, nairo probably signifies nar, that is, men. Kashikant Mishra Madhup 1 Original : मिथिलाक पूर्व गौरव नहि ध्यान टा धरै छी सुनि मैथिली सुभाषा बिनु आगियें जड़ै छी सूगो जहाँक दर्शन-सुनबैत छल तहाँ
- (B) It frames the idea this way: twelve bahrs made from bahr-e-hazaj akhrab: A) 221-1212-1222-21 B) 221-1221-1222-21 C) 221-1221-1221-12 D) 221-1222-222-21 E) 221-1212-1222-2 F) 221-1221-1222-2 G) 221-1222-222-121 H) 221-1222-221-12 the
- (C) It presents the point that under the name Samaylai Salam, two posts by Dharendra Premarshi ji contained a video interview of Rajendra Vimal and a video of one ghazal, Ek Misiya
- (D) It emphasizes that some singers sing poems and then declare those poems or songs to be ghazals

६८१. In “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”, which statement best matches the book’s discussion?

- (A) The other kafiya taken in this ghazal are o, khaso, paro, and so on
- (B) It presents the point that 2 Original : प्रेममयी रत्न खानि देश मुकुट जननी तौ भारत बिच श्रेष्ठ प्रान्त हमर जन्म धरनी तौ शत शत नैर रत्न सिंह, पण्डित प्रसवनी तौ दार्शनिक शास्त्रकार विज्ञ जनक जननी तौ सुजल सुफल शस्य शालिसौं सुस्वच्छ वरनी
- (C) It frames the idea this way: of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great
- (D) It treats the matter as follows: this topic treats so stress would remain significant for the Maithili ghazal as part of Maithili ghazal grammar and history.

६८२. Which option correctly reflects the point made under “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”?

- (A) It treats the matter as follows: this topic treats in Maithili ghazal, the writer did not find a ready-made path as part of Maithili ghazal grammar and history.
- (B) It frames the idea this way: kavivar Sitaram Jha 1 Original : जगत मे थाकि जगदम्बे अहिंक पथ आबि बैसल छी हमर क्यौ ने सुनैये हम सभक गुन गाबि बैसल छी न कैलौ धर्म सेवा वा न देवाराधने कौखन कुटेबा में छलौ लागल तकर फल पाबि बैसल छी दया स्वातीक
- (C) Radif is not compulsory for ghazal, but when present it clings so closely that it also becomes a mark of the ghazal’s originality
- (D) It explains that look at this couplet by Hari Chand Akhtar, an early modern Urdu ghazal poet: Now readers too have some work to do with friends, the authors friends; that is, the time has come for our friends to prove unfaithful

६८३. What does the topic “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal” most clearly emphasize?

- (A) It presents the point that 3 Original : बाउजी जागू ठारर भरै छी कियै व्यर्थ सूतल कि बैसल सड़ै छी कियै वेद पोथी पढ़ू आ अखाड़ा चढ़ू बाट दू में ऐकोने धरै छी कियै जँ थिकहुँ विप्रवंशीय सत्पुत्र तँ पाठशालाकनामे डरै छी कियै बाट में काँट कै काटि
- (B) The first is the Jeevan era, sense from 1905 to 2007, named after Pandit Jeevan Jha Ji, the first modern Maithili ghazal writer
- (C) It treats the matter as follows: when the writer discuss children’s ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the
- (D) It frames the idea this way: so, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process

६८४. According to the treatment of “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”, which statement is accurate?

- (A) It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced
- (B) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili’s free ghazal
- (C) It treats the matter as follows: later, however, as of some lazy and confused people, Maithili ghazal could not develop as expected
- (D) It frames the idea this way: here the treatment is about ghazal, so understand it in this way: in a matla, कलमसँ and पतनसँ may become qafiyas, but कलम सँ and पतनसँ cannot become qafiyas in the matla

६८५. Which statement would fit the discussion in “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”?

- (A) It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre
- (B) It treats the matter as follows: योगानंद हीरा - Yoganand Hira After 1950, he was the first ghazal writer in Maithili who fully followed Arabic metre
- (C) It presents the point that but let me say that the work is not only a grammar; it is also a historical account, and historical account contains both good and bad facts
- (D) It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूड़शीतल भै गेल माघ मासहि धधकैत घूड़तीतल` अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जाँ चहैछ सब तौ राजा प्रजा परस्पर सब ठाम

६८६. In “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”, which statement best matches the book’s discussion?

- (A) It ought to not be that you attach the vibhakti only in ghazal in order to take a relaxation in qafiya, while in other genres you separate it
- (B) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiya. In the authors view this must have been a printing error
- (C) Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1
- (D) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post

६८७. Which option correctly reflects the point made under “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”?

- (A) It treats the matter as follows: now, if a poet takes a base word that is a-karant and has a vibhakti attached to it, and makes it the qafiya, he must keep in mind that in every later qafiya the same vibhakti must occur with another base word
- (B) It presents the point that but here one must remember that ghazal always depends upon pronunciation; and when you and the writer are hearing in daily practice that the first pronunciation-style of ई is widely used, then the sophistry of
- (C) It presents the point that in January 2012, Kumar Pankaj Jha entered Maithili ghazal through Anchinhar Akhar
- (D) It treats the matter as follows: this topic treats the next part continues with Anchinhar Akhar and Maithili Ghazal as part of Maithili ghazal grammar and history.

६८८. What does the topic “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal” most clearly emphasize?

- (A) It emphasizes that if in a matla the kafiya words are तीमन and नीमन, then one must be a little careful
- (B) It emphasizes that literary historians agree that medieval Maithili literature was in a dormant state, and it is quite possible that during that period these kavitt-class metres entered Maithili
- (C) It explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long
- (D) It explains that the writer have already published a complete article opposing the view that this ghazal ought to be taken as a song

६८९. According to the treatment of “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”, which statement is accurate?

- (A) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It frames the idea this way: shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals
- (C) It explains that after seeing so much detail, it becomes clear that most of Jivan Jha’s ghazals possess metre, but Yaduvar’s ghazals have neither metre nor anything else of the kind
- (D) It frames the idea this way: so, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process

६९०. Which statement would fit the discussion in “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”?

- (A) It treats the matter as follows: nevertheless, it may certainly be said that the beginning of early Maithili ghazal was serious and sound, and Madhup and Kavivar Sitaram Jha carried it forward well
- (B) The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar
- (C) It frames the idea this way: but if, in the first line of a sher, the qafiya is कलमसँ, and in the second line it is पतनसँ, then that ghazal would be considered a ghazal without radif, as after removing the vibhakti, कलम and पतन do not
- (D) It presents the point that this topic treats the radif and kafiya must remain as in the old ghazal as part of Maithili ghazal grammar and history.

६९१. In “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: classical Sanskrit poetic examples अथ अर्गलास्तोत्रम् ।।ॐ नमश्चण्डिकायै।। मार्कण्डेय उवाच ॐ जय त्वं देवि चामुण्डे जय भूतार्तिहारिणि। जय सर्वगते देवि कालरात्रि नमोऽस्तु ते।। 1।। जयन्ती मङ्गला काली भद्रकाली
- (B) The ghazals of these three authors are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals
- (C) It frames the idea this way: yet there are some singers and composers who have talent, but for some reason they sing compositions without bahr and qafiya and call them ghazal
- (D) It treats the matter as follows: in the grammar part of the work, the ghazals given to demonstrate bahr are fully meter-based ghazals

६९२. Which option correctly reflects the point made under “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”?

- (A) It frames the idea this way: his plays preserve the Sanskrit tradition while also showing Persian influence, and he used to place songs and ghazals within the plays
- (B) It explains that औ यत्र-तत्र देखू अछि पत्र सैकड़ो टा अछि पत्र मैथिलीमे एको न तैं डरै छी English translation: readers pay no attention at all to Mithila’s former glory; On hearing the beautiful Maithili language, readers burn without fire
- (C) It explains that if, after that, you use मरद as a qafiya in a later couplet, then in the authors view it would be wrong, as the pronunciation of गर्द and पर्द is clearly different from the pronunciation of मरद
- (D) It presents the point that earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner sense might be as of the manner of saying

६९३. What does the topic “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal” most clearly emphasize?

- (A) The topic Chapter 1: Notice and Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It treats the matter as follows: in the authors opinion this is a sophistry, as every kind of writing or art influences society; so there must be harmony between the life, writing, and art of the writer or artist
- (C) It presents the point that some people began writing ghazals with the expectation that as long as they wrote ghazals, Anchinhar would keep accepting even their improper demands; if he did not, they would stop writing ghazals
- (D) It emphasizes that may the ruler be like Videha, just and devoted to the people’s welfare; May the subjects be loyal, industrious, religious, and graceful

६९४. According to the treatment of “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”, which statement is accurate?

- (A) It frames the idea this way: yet remember here that even if the couplets of a ghazal describe love, that love ought to be described in such a way that it seems to be between soul and Supreme Soul
- (B) It explains that in Maithili, the word toddy ought to be used along with the word wine; if only toddy is used, that is even better
- (C) It frames the idea this way: this was published in 1932 in the periodical Maithili-Sandesh, issued from Kashi by the Maithili Sahitya Samiti
- (D) It emphasizes that the writer never had much difficulty in reading or writing Maithili, as the writer wrote just as the writer spoke and heard, and Maithili literature always interested me

६९५. Which statement would fit the discussion in “Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal”?

- (A) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal
- (B) It explains that similarly, there would be no ita defect in words that differ grammatically - for example, if the first qafiya is a noun and the second qafiya is an adjective, and so on
- (C) It presents the point that occasionally he writes Maithili ghazals, but now they remain fully in accordance with grammar
- (D) It frames the idea this way: no words arise from me before you; as of the authors own offences the writer sit silently, suppressing the authors life within

६९६. What does the topic “Section 25 - The Tradition and History of Maithili Ghazal (4)” most clearly emphasize?

- (A) It presents the point that this zihaf has a fixed place in sadr, hashw, ibtida and hashw; but in Maithili it ought to be treated according to the principle stated above
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It frames the idea this way: so Mafoolatu is used only in semi-equal, unequal, and muzaif bahrs; it is not used as an original bahr
- (D) It emphasizes that the writer am giving the full ghazal: हो गई है पीर पर्वत सी पिघलनी चाहिए, इस हिमालय से कोई गंगा निकलनी चाहिए। आज यह दीवार, परदों की तरह हिलने लगी, शर्त लेकिन थी कि ये बुनियाद हिलनी चाहिए। हर सड़क पर, हर गली

६९७. What does the topic “Part 3: Anchinhar Akhar and the Expansion of Maithili Ghazal” most clearly emphasize?

- (A) It presents the point that up to a certain limit as if too much looseness is allowed, the sounds of another language would climb over it, and slowly the first language would disappear, that is, it would go out of use
- (B) It emphasizes that here the writer am describing Arabic bahr, and these metres have been used abundantly in the hundred-year historical account of Maithili ghazal
- (C) The topic Part 3: Anchinhar Akhar and the Expansion of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It treats the matter as follows: combining Arabic, Persian and Urdu, there are around 60 to 62 such principles on whose basis muzaif meters are made, but in ghazal mainly 14 or 15 principles are used

६९८. According to the treatment of “Anchinhar Akhar and Maithili Ghazal”, which statement is accurate?

- (A) It presents the point that but as far as ghazal is concerned, ghazal is like conversation, that is, prose; so care ought to be taken that, for the most part, correct sentence arrangement appears in ghazal
- (B) It treats the matter as follows: for example, in Mithila Gitanjali, published in 1923 under the editorship of Yadunath Jha Yaduvar, Yaduvarji begins one ghazal as follows: O God, may this Mithila of ours
- (C) It may be seen at the linked reference 14) Up to this point, through A-A, Maithili ghazal has received: ghazals - 1,600; rubai - 417
- (D) It treats the matter as follows: this topic treats the next part continues with Anchinhar Akhar and Maithili Ghazal as part of Maithili ghazal grammar and history.

६९९. Which statement would fit the discussion in “Anchinhar Akhar and Maithili Ghazal”?

- (A) It presents the point that the writer am giving the full ghazal: ग़ज़ल को ले चलो अब गाँव के दिलकश नज़ारों में
मुसल्लसलफ़नकादमघुटाहैइनअदबीइदारोंमें न इनमें वो कशिश होगी, न बू होगी, न रानाई खिलेंगे फूल बेशक लॉन की लम्बी क़तारों में अदीबों!
- (B) It treats the matter as follows: after examining grammar, examine the general defects of ghazal and the special features of ghazal
- (C) It treats the matter as follows: although this principle belongs to Arabic, it is very significant for Maithili ghazal as in Maithili the case-marker attaches itself to the word
- (D) The short name of Anchinhar Akhar was kept as A-A. It could be viewed at the link the linked reference This blog was started by me, and from time to time other ghazal authors were also added to it

७००. In “Anchinhar Akhar and Maithili Ghazal”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: a) Mithila Bhasha Vidyotan, by the great grammarian Pandit Deenbandhu Jha; editor and publisher Govind Jha; second edition, 1993
- (B) It may be seen at the linked reference 13) To build a relationship between Maithili ghazal and ghazals in other Indian languages, the series World Ghazal-writer Introduction was started
- (C) It explains that all kinds of criticism are welcome, but a critic’s criticism would be strong only when he knows Urdu grammar along with Maithili grammar
- (D) It frames the idea this way: while taking these concessions in the metrical sequence of a ghazal, the poet ought to remember the following seven points carefully

٩٠٢. Which option correctly reflects the point made under “Anchinhar Akhar and Maithili Ghazal”?

- (A) It presents the point that many Urdu poets also count 121 as 22 in this bahr, and in the authors view this gives even greater convenience in a ghazal, as Maithili has many words based on short-long-short, such as utan, lagan, bathan
- (B) It frames the idea this way: if both qafiya in the matla are words formed with a vowel-mark, or with a suffix, or by sandhi or prefix, then remove the vowel-mark, remove the suffix, or break the sandhi
- (C) It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless
- (D) It explains that for the first time in the field of Maithili ghazal, about sixteen or seventeen critical essays were written at one time

٩٠٣. In “A detailed look at A-A’s activity”, which statement best matches the book’s discussion?

- (A) The month of October was a day of pride for Anchinhar Akhar, as in this month Shantilakshmi Chaudhary ji entered Maithili ghazal through Anchinhar Akhar
- (B) It emphasizes that this topic treats so, the letter ऋ with the ॠ sound is the kafiya of this sher as part of Maithili ghazal grammar and history.
- (C) It presents the point that its pattern is: 2122 + 212 Let us look at a Bahre Madeed ghazal written by Amit Mishra: What spell did the yogi cast?
- (D) It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim

٩٠٣. Which option correctly reflects the point made under “A detailed look at A-A’s activity”?

- (A) It treats the matter as follows: in nineteen posts by Omprakash there were nineteen ghazals; in three posts by Shantilakshmi Chaudhary, three ghazals; in eight posts by Mihir Jha, eight ghazals
- (B) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal
- (C) It emphasizes that its structure is as follows: 122 + 122 + 122 + 122 + 122 122 + 122 + 122 + 122 + 122 Here the writer have given only the example of four sounds in each line
- (D) It is also needed to clarify that in Hindu dharma, karma is given primacy even after death; so even after a authors death his actions ought to be reviewed, and reviewed seriously

٩٠٨. What does the topic “A detailed look at A-A’s activity” most clearly emphasize?

- (A) It frames the idea this way: finally, the writer am showing the scansion of a ghazal by that poet whose name is invoked by all false progressives to oppose bahar and metre
- (B) It emphasizes that sections 1 to 24 deal with the grammar of the ghazal, and the twenty-fifth part deals with historical account
- (C) It treats the matter as follows: in this form the qafiya of the second and fourth lines ought to match
- (D) It presents the point that in twenty-nine posts by Ashish Anchinhar there were sixteen ghazals, eight rubai, one qita, two parts of an essay named A Short Introduction to Maithili Ghazal, one essay named The Need for Metre

٩٠٩. According to the treatment of “A detailed look at A-A’s activity”, which statement is accurate?

- (A) It explains that so the authors clear view is that until Maithili has its own established metrical sequences, this principle applies only to Arabic meters with current sequences such as 122+122+122 or 2122+2122+2122 and so on
- (B) It presents the point that for this metre, and for the remaining six metres in this part, remember one more point: the rhythmic units must remain in the same order in which they are given
- (C) It treats the matter as follows: amit Mishra ji had twenty-seven posts containing four ghazals, nine child-ghazals, thirteen rubai, and one critical essay, namely on Munna ji’s ghazal collection Majh Anganme Katiael Chhi
- (D) The other kafiya taken in this ghazal are ganu, aanu, tanu, and so on

७०६. Which statement would fit the discussion in “A detailed look at A-A’s activity”?

- (A) It frames the idea this way: kavivar Sitaram Jha 1 Original : जगत मे थाकि जगदम्बे अहिंक पथ आबि बैसल छी हमर क्यौ ने सुनैये हम सभक गुन गाबि बैसल छी न कैलौ धर्म सेवा वा न देवाराधने कौखन कुटेबा में छलौ लागल तकर फल पाबि बैसल छी दया स्वातीक
- (B) It presents the point that what appears light at first sight, That road ought to never be taken at once
- (C) It emphasizes that with the help of this article, one may write correct ghazal not only in Maithili but also in any other language; only the principles of rhyme would change according to the language
- (D) It frames the idea this way: in January, as of the insistence of Anchinhar Akhar, Tripurari Kumar Sharma ji entered Maithili ghazal

७०७. In “A detailed look at A-A’s activity”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: in thirty-three posts by Ashish Anchinhar there were twenty-one ghazals, two rubai, seven parts of an essay named A Short Introduction to Ghazal, one post on Videha Bhasha Pak, and two award-related announcements
- (B) It frames the idea this way: finally, the writer am showing the scansion of a ghazal by that poet whose name is invoked by all false progressives to oppose bahar and metre
- (C) The topic Khand 22, Khand 23, and Khand 24 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It treats the matter as follows: this too has three forms: Mutafa'ilun + Mutafa'ilun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Mutafa'ilun the writer) In every line, Fa'ilatun is used twice and Maf'ulat once

७०८. Which option correctly reflects the point made under “A detailed look at A-A’s activity”?

- (A) It emphasizes that learn the original Urdu script and its pronunciation; only then may you catch the proper meter of Urdu ghazal
- (B) It treats the matter as follows: ashish Anchinhar had a total of eighteen posts, including three award-related announcements, one naat, one qita, four rubai, four ghazals, one band
- (C) The same ought to be understood for the other meters of this part as well
- (D) It presents the point that in Hindi, when a critic argues for moving away from the classical form of the ghazal, ninety percent of the time the issue concerns the Hindi pronunciation of Urdu-Persian words

७०९. What does the topic “A detailed look at A-A’s activity” most clearly emphasize?

- (A) It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced
- (B) It emphasizes that so, along with the ghazal, do write the name of the bahr and its mātrā-pattern
- (C) The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active
- (D) It treats the matter as follows: in November 2011, Vineet Utpal, Bhavana Navin, Bhashkar Jha, Ravi Mishra Bharadwaj, Jagdanand Jha Manu, and Ajay Thakur Mohan entered through Anchinhar Akhar as new signatures of Maithili ghazal

७१०. According to the treatment of “A detailed look at A-A’s activity”, which statement is accurate?

- (A) It treats the matter as follows: ashish Anchinhar had six posts: two ghazals, three award-related announcements, and one post related to Apne Ena Apne Moonh. In this month Pradeep Pushp ji was identified as a metered ghazal writer
- (B) It treats the matter as follows: for example, if the first line of a ghazal’s matla is: Your veil is now the authors life, its count is 22-22-211-22-22
- (C) It frames the idea this way: so the writer especially request ghazal authors to write to print-magazine editors that the ghazal must be published in the exact form in which it has been sent, otherwise it ought to not be published
- (D) It emphasizes that all the proceedings connected with that episode may be seen at this link: [VIDEHA 198](#), the 198th issue of the Videha e-journal, the linked reference the authors request is that, at the very least, when they

७११. Which statement would fit the discussion in “A detailed look at A-A’s activity”?

- (A) It emphasizes that in Urdu, both khumar and surur are used for intoxication, but khumar usually signifies an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas surur signifies a rising intoxication
- (B) The second is mu‘arrā: only the metre must be equal; qafiya may be absent
- (C) It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr
- (D) It presents the point that under the name Samaylai Salam, two posts by Dharendra Premarshi ji contained a video interview of Rajendra Vimal and a video of one ghazal, Ek Misiya

७१२. In “A detailed look at A-A’s activity”, which statement best matches the book’s discussion?

- (A) It emphasizes that ruby Jha, Swati Lal, Manish Jha Baua Bhai, Nitesh Jha Raushan, and Amit Mishra - five ghazal authors - entered Maithili ghazal through Anchinhar Akhar
- (B) The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active
- (C) Anchinhar Akhar is the first and, so far, the only ghazal-centred magazine in Maithili
- (D) It presents the point that as an example, the writer am giving here a ghazal composed by Ira Mallik in simple varnic bahr: बाट जाम होय कि मगज विकास रुकबे करत बेइमान हो नेता तँ देशक नैया डूबबे करत पूँजीपति हो लालची चोर धनबटोर सूदखोर

७१३. Which option correctly reflects the point made under “A detailed look at A-A’s activity”?

- (A) It emphasizes that in June 2011, with the help of Rishi Vashishth ji, Deep Narayan Vidyarthi entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (B) It treats the matter as follows: a) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal
- (C) It presents the point that some difference in language would be found in the final part, as most of the facts there come from Facebook and from different people who are lovers of Maithili and who write in Maithili from time to time
- (D) It treats the matter as follows: in the authors opinion this is a sophistry, as every kind of writing or art influences society; so there must be harmony between the life, writing, and art of the writer or artist

७१४. What does the topic “A detailed look at A-A’s activity” most clearly emphasize?

- (A) The Difference Between the Maithili and Urdu Alphabets When principles began to be applied in Maithili ghazal, many people started feeling troubled
- (B) It frames the idea this way: ira Mallik, Manohar Kumar Jha, and Praveen Narayan Chaudhary ji entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (C) It is possible that a meter that felt difficult to the Arabic tongue may feel easy in Maithili; so this full list has been given
- (D) It explains that so, the metrical sequences the writer name below would carry names connected with Maithili literature

७१५. According to the treatment of “A detailed look at A-A’s activity”, which statement is accurate?

- (A) It frames the idea this way: in January 2012, Ruby Jha, Swati Lal, Nitesh Jha Raushan, and Amit Mishra entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (B) It frames the idea this way: in this example, in one kafiya the root letter ढ is preceded by a consonant carrying the inherent अ, while in the other, the root letter ढ is preceded by the vowel उ; so this is wrong
- (C) It cannot be that he accepts stress in one ghazal merely to complete the measure and rejects it in another
- (D) It presents the point that this topic treats swatantracheta as part of Maithili ghazal grammar and history.

७१६. Which statement would fit the discussion in “A detailed look at A-A’s activity”?

- (A) It explains that but for the singer, varnic metre is the lightest, matra-based is more difficult, simple varnic is still more difficult, and free ghazal is the most difficult
- (B) It presents the point that its pattern is: 2122 + 212 Let us look at a Bahre Madeed ghazal written by Amit Mishra: What spell did the yogi cast?
- (C) The old, so-called pandit-style Maithili literature too strengthens the grammar of the ghazal
- (D) It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal

७१७. In “A detailed look at A-A’s activity”, which statement best matches the book’s discussion?

- (A) It presents the point that in Maithili, many suffixes such as गेना, गर, and others have come from Arabic and Persian; so, the ita defect would remain relevant in Maithili
- (B) It treats the matter as follows: so, words such as धूमन, केहन, and पावन would be suitable as kafiya for the other shers
- (C) The tradition and historical account of Maithili ghazal For this subject the writer have deliberately prepared myself in a concise way, as a thing is often better when it is to the point
- (D) It treats the matter as follows: ashish Anchinhar had thirty-one posts: twenty-two sections of Ghazalk Iskool, two posts of Apne Ena Apne Moonh, one award-related announcement, one treatment, two ghazals, one rubai, and, in two additional

७१८. Which option correctly reflects the point made under “A detailed look at A-A’s activity”?

- (A) It presents the point that ashish Anchinhar had sixty-nine posts containing two critical essays, twenty-one entries in the ghazal-writer introduction series, two award-related announcements, one Apne Ena Apne Moonh, seven rubai, twelve
- (B) It emphasizes that readers ought to read the reference books given here, as some older ghazal authors are thinking that Ashish Anchinhar is making up these principles from his own mind
- (C) It frames the idea this way: kavivar Sitaram Jha 1 Original : जगत मे थाकि जगदम्बे अहिक पथ आबि बैसल छी हमर क्यौ ने सुनैये हम सभक गुन गाबि बैसल छी न कैलों धर्म सेवा वा न देवाराधने कौखन कुटेबा में छलों लागल तकर फल पाबि बैसल छी दया स्वातीक
- (D) It treats the matter as follows: however, many translators had already translated Arabic-Persian ghazals into English before that

७१९. What does the topic “A detailed look at A-A’s activity” most clearly emphasize?

- (A) It emphasizes that ashish Anchinhar had forty-six posts: fifteen ghazal-writer introduction-series posts, two award-related announcements, one mushaira, seven Ghazalk Iskool posts, and one Apne Ena Apne Moonh
- (B) It explains that take another example: दोस्ती and दुश्मनी cannot be qafiya in the matla
- (C) It emphasizes that in this sentence, according to principle , the order is 2-16-17; according to principle , 2-5++++14; according to principle , 6+7+8, 9+10, 11+12+13, 15+16
- (D) It frames the idea this way: so, if most of the ghazals of Pandit Jivan Jha, Yaduvarji, Anand Jha Nyayacharya, and others do not contain a strict syllabic metre, it is not surprising

७२०. According to the treatment of “A detailed look at A-A’s activity”, which statement is accurate?

- (A) It frames the idea this way: its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above
- (B) It frames the idea this way: ashish Anchinhar had a total of six posts: three ghazals; one post presented a ghazal by Yoganand Heera ji; one post presented one critical essay by Chandan Jha ji
- (C) It emphasizes that but now in Urdu too nazms without qafiya and without metre have appeared, which are purely like modern poetry, that is, poems made by joining the leg of a crow and the leg of a frog
- (D) It treats the matter as follows: the writer hope this would make it still clearer how a ghazal is placed in a bahr

७२१. Which statement would fit the discussion in “A detailed look at A-A’s activity”?

- (A) The same ought to be understood for the other meters of this part as well
- (B) It frames the idea this way: sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you would automatically feel that even though the words are separate, the letter before the conjunct
- (C) It presents the point that so the concessions the writer am writing here are taken not only from Vedic, classical, Prakrit and Apabhramsha traditions, but also from Arabic-Persian-Urdu
- (D) The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar

७२२. In “A detailed look at A-A’s activity”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: while taking these concessions in the metrical sequence of a ghazal, the poet ought to remember the following seven points carefully
- (B) It explains that regarding the maqta, one ought to keep in mind that in all his ghazals the poet ought to use either his own name or his pen name - one of the two
- (C) It presents the point that in March, Sunil Kumar Jha came into Maithili ghazal through Anchinhar Akhar
- (D) It presents the point that this too has three forms: Mafa'ilun + Mafa'ilun + Fa'ilatun Fa'ilatun + Mafa'ilun + Mafa'ilun Mafa'ilun + Fa'ilatun + Mafa'ilun C) In every line, Fa'ilatun is used twice and Mustaf'ilun once

७२३. Which option correctly reflects the point made under “A detailed look at A-A’s activity”?

- (A) It emphasizes that in April, Vikas Jha Ranjan and Roshan ji entered Maithili ghazal through Anchinhar Akhar
- (B) It treats the matter as follows: after the matla, it is not needed that both lines ought to have the qafia and the radif
- (C) It emphasizes that but now in Urdu too nazms without qafiya and without metre have appeared, which are purely like modern poetry, that is, poems made by joining the leg of a crow and the leg of a frog
- (D) It explains that so, regarding qafiya, the authors view is this: if a word contains the reph but has no vowel-mark at the end, then the same vowel and pronunciation ought to be used

७२४. What does the topic “A detailed look at A-A’s activity” most clearly emphasize?

- (A) It treats the matter as follows: if you are an interested reader, you may ask: if someone takes a conjunct word from a language other than Sanskrit, must he follow that language’s principle?
- (B) It explains that in a ghazal without radif, both lines of the matla must contain kafiya
- (C) It presents the point that in June, through Rishi Vashishth and Anchinhar Akhar, Deep Narayan Vidyarthi ji entered Maithili ghazal
- (D) It explains that for example: This person is so old, so what he says must be right; That person is the authors relative, so how may the writer reject his words?

७२५. According to the treatment of “A detailed look at A-A’s activity”, which statement is accurate?

- (A) It presents the point that in August, Praveen Chaudhary Pratik ji entered Maithili ghazal through Anchinhar Akhar
- (B) It presents the point that this signifies that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different
- (C) It explains that this is what people call the breaking of bahr, or say that your ghazal is not in bahr
- (D) It presents the point that this too has three forms: Fa'ilatun + Fa'ilatun + Mustaf'ilun Mustaf'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mustaf'ilun + Fa'ilatun D) In every line, Mustaf'ilun is used twice and Fa'ilatun once

७२६. Which statement would fit the discussion in “A detailed look at A-A’s activity”?

- (A) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed
- (B) It emphasizes that most of the material in Sections 5 and 6 has been taken from the Videha Maithili Standard Language and Maithili Language Editing Course, also known as Bhashapak, which may be downloaded from Videha Pothi.)
- (C) It explains that in twenty-nine posts by Ashish Anchinhari there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement
- (D) It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position

७२७. In “A detailed look at A-A’s activity”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: this too has three forms: Mutafa'ilun + Mutafa'ilun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Mutafa'ilun the writer) In every line, Fa'ilatun is used twice and Maf'ulat once
- (B) The topic part 13 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless
- (D) The month of September was a double blast: Mihir Jha and Omprakash ji entered Maithili ghazal through Anchinhari Akhar

७२८. Which option correctly reflects the point made under “A detailed look at A-A’s activity”?

- (A) It frames the idea this way: this topic treats so, दोस्ती and दुश्मनी cannot become qafiya in the matla as part of Maithili ghazal grammar and history.
- (B) It emphasizes that most of the time, when the shair recites the first line, irshad, irshad is said for the second line, and as soon as the second line is completed there is wah-wah
- (C) It presents the point that in Hindi, when a critic argues for moving away from the classical form of the ghazal, ninety percent of the time the issue concerns the Hindi pronunciation of Urdu-Persian words
- (D) It frames the idea this way: those who entered Maithili ghazal through Anchinhari Akhar in November were Vineet Utpal, Mrs

७२९. What does the topic “A detailed look at A-A’s activity” most clearly emphasize?

- (A) It treats the matter as follows: now look at the second sher of this ghazal: इ दुनिया मेहनतिक गुलाम छै सदखन बहै घाम तखन सुतल भाग निखरै छै A literal rendering would be: This world is always a servant of labour
- (B) It emphasizes that those who entered Maithili ghazal through Anchinhari Akhar in December were Prabhat Rai Bhatt, Anil ji, Mrs
- (C) It emphasizes that if in a matla the kafiya words are तीमन and नीमन, then one must be a little careful
- (D) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi

७३०. According to the treatment of “A detailed look at A-A’s activity”, which statement is accurate?

- (A) It explains that if a free-form writer says that he wants such-and-such relaxation in such-and-such meter or bahr, what could be more laughable?
- (B) It emphasizes that their principles are as follows: 1) If a form of dvikal contains a single long syllable, that is 2 , and after it comes that form of panchkal in which the first syllable is short and the next two are long , then
- (C) It presents the point that two posts by Manish Jha Baua Bhai contained two ghazals; three posts by Nitesh Jha Raushan contained three ghazals; eleven posts by Om Prakash contained eleven ghazals
- (D) It treats the matter as follows: in Urdu, it is still observed; for example, Urdu speakers count raasta as long-short-long

७३१. Which statement would fit the discussion in “A detailed look at A-A’s activity”?

- (A) It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mijas ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter
- (B) It treats the matter as follows: one more point: if both lines of a matla have kafiya with anusvara, then for the kafiya of the later sher one may also take a word containing the fifth letter
- (C) It presents the point that suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that couplet stand alone
- (D) It presents the point that in January 2012, Kumar Pankaj Jha entered Maithili ghazal through Anchinhar Akhar

७३२. In “A detailed look at A-A’s activity”, which statement best matches the book’s discussion?

- (A) It presents the point that now come to the second line: the writer am hungry, so the writer speak ghazal. Its count is: bhukhal = 22; chhi = 2
- (B) It presents the point that this signifies that in both lines of the above sher, before the radif निखरै छै, there is the letter ग with the vowel-sound आ
- (C) It emphasizes that in March 2011, Sunil Kumar Jha entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (D) It emphasizes that in other words, the first two lines are in bahr according to the Arabic system

७३३. Which option correctly reflects the point made under “A detailed look at A-A’s activity”?

- (A) Ghazal Ki Babat, by Venus Kesari; Anjuman Prakashan, Allahabad; October 2015 edition
- (B) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one’s life
- (C) It explains that in April 2011, Vikas Jha Ranjan and Roshan entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (D) It treats the matter as follows: for example, in Mithila Gitanjali, published in 1923 under the editorship of Yadunath Jha Yaduvar, Yaduvarji begins one ghazal as follows: O God, may this Mithila of ours

७३४. What does the topic “A detailed look at A-A’s activity” most clearly emphasize?

- (A) It treats the matter as follows: in August 2011, Praveen Narayan Chaudhary Pratik entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (B) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on
- (C) It emphasizes that for example, the Urdu word raasta became rasta in Maithili, but this principle did not work in the word dosti; so, in an alternative situation one may count dosti as 212
- (D) It certainly sounded good, but as more and more work on ghazal was done, it became clear that meter-based ghazal collections already existed in Maithili, although some illogical Maithili ghazal authors and

७३५. According to the treatment of “A detailed look at A-A’s activity”, which statement is accurate?

- (A) It frames the idea this way: just as the talagana of each line in talavritta must be equal, in Vedic meter each line ought to have equal letters, and in varnika meter each line must have the same quantity sequence
- (B) It treats the matter as follows: today readers are sitting down to discuss the ghazal, the popular poetic form of Arabic-Persian-Urdu poetry
- (C) It emphasizes that if readers look at this by the principle of qafiya, then गणेश cannot be the qafiya of गनेस
- (D) It emphasizes that in September 2011, Mihir Jha and Omprakash ji entered through Anchinhar Akhar as new signatures of Maithili ghazal

७३६. Which statement would fit the discussion in “A detailed look at A-A’s activity”?

- (A) It is needed to make clear here that writing only in Arabic meters is not the aim
- (B) It presents the point that in Maithili, the technical term devotional ghazal was presented by Amit Mishraji on 7 August 2012 on the Videha Facebook platform
- (C) It treats the matter as follows: this too has three forms: Fa'ilatun + Fa'ilatun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Fa'ilatun H) In every line, Mutafa'ilun is used twice and Fa'ilatun once
- (D) It frames the idea this way: shantilakshmi Chaudhary ji entered through Anchinhar Akhar as a new signature of Maithili ghazal

७३७. In “A detailed look at A-A’s activity”, which statement best matches the book’s discussion?

- (A) It presents the point that for example, from the Sanskrit word chandra the Prakrit form chanda was formed, but from indra, inda was not formed; rather, indar was formed
- (B) It frames the idea this way: so it would be understood that in the first line the word then has been used meaninglessly; even without it the sense is complete
- (C) It presents the point that by 20 March 2012, Chandan Jha had also entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (D) It frames the idea this way: if a shair makes a kafiya with a word carrying an elision mark or vikari, he ought to ensure that in every kafiya the letter before the elision mark or vikari remains the same

७३८. Which option correctly reflects the point made under “A detailed look at A-A’s activity”?

- (A) The letters न and ण are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing
- (B) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer through Anchinhar Akhar
- (C) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal
- (D) It ought to be remembered, however, that earlier ghazal was not meant for singing; it circulated like other literary forms

७३९. Which statement would fit the discussion in “Section 25: The Tradition and History of Maithili Ghazal - Part 5”?

- (A) It frames the idea this way: in Urdu these letters are written as follows: क joined with ह gives ख ग joined with ह gives घ च joined with ह gives छ ज joined with ह gives झ ट joined with ह gives ठ ड joined with ह gives ढ त joined with ह
- (B) The topic part 25: The Tradition and historical account of Maithili Ghazal - Part 5 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It presents the point that now come to the second line: the writer am hungry, so the writer speak ghazal. Its count is: bhukhal = 22; chhi = 2
- (D) It frames the idea this way: another famous bhajan of Binduji is Yadi nāth kā nām dayānidhi hai to dayā bhi karengē kabhi na kabhi. It is also interesting that kabhi na kabhi is a part of a ghazal by the famous shair Daghlvi, born

७४०. In “Anchinhar Akhar: The record from 2014 to 2015”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: the authors wish is that future generations ought to write the tradition of Maithili ghazal more clearly and fully; only then would it be well considered
- (B) It presents the point that so the authors effort would be to build Maithili structures with the help of Sanskrit and Arabic structures
- (C) It treats the matter as follows: gajendra Thakur ji had one post containing the essay The Popularity of Ghazal in the Story-Symposium. Ashish Anchinhar had sixteen posts
- (D) It treats the matter as follows: in Urdu, it is still observed; for example, Urdu speakers count raasta as long-short-long

७४१. Which option correctly reflects the point made under “Anchinhar Akhar: The record from 2014 to 2015”?

- (A) It frames the idea this way: in Urdu these letters are written as follows: क joined with ह gives ख ग joined with ह gives घ च joined with ह gives छ ज joined with ह gives झ ट joined with ह gives ठ ड joined with ह gives ढ त joined with ह
- (B) It frames the idea this way: as an example, see this ghazal written by Rajiv Ranjan Jha: People covered in white cloth, People strung clear and tangled
- (C) It emphasizes that regarding which bahar ought to be used in Maithili ghazal, see the view of Shri Gajendra Thakur
- (D) It presents the point that ashish Anchinhar had thirteen posts: one critical essay, three posts related to honours, two introductions to ghazal authors, one apne ena apne munh post, and six ghazals

७४२. What does the topic “Anchinhar Akhar: The record from 2014 to 2015” most clearly emphasize?

- (A) It explains that as the ghazals of ancient ghazal authors are in edited books, and as they have already been discussed above, here the writer am giving the details of the later books
- (B) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction
- (C) It treats the matter as follows: when a particular radif has been used in a ghazal, its use again by another shair indicates the popularity of the first and original ghazal
- (D) It presents the point that there was no fear of dying here, nor any apprehension of pain in the mind; Seeing the new wind blowing here, the ghazal of love kept dying

७४३. According to the treatment of “Anchinhar Akhar: The record from 2014 to 2015”, which statement is accurate?

- (A) It emphasizes that their principles are as follows: 1) If a form of dvikal contains a single long syllable, that is 2 , and after it comes that form of panchkal in which the first syllable is short and the next two are long , then
- (B) It frames the idea this way: now you may understand the following: लए = short-long लऽ = short, though metrically it may be treated as long in an optional situation ल' = short, though metrically it may be treated as long in an optional
- (C) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post
- (D) It emphasizes that if in a matla the kafiya words are लीमन and नीमन, then one must be a little careful

७४४. Which statement would fit the discussion in “Anchinhar Akhar: The record from 2014 to 2015”?

- (A) It explains that for example, in घर and मज़ूर, stress falls in the second position in both, but the quantities are different; so the two cannot be qafiya of each other
- (B) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post
- (C) It explains that rukn 2221, whose form is sometimes also found as 11221, is not used in a basic meter; but in Maithili, such a structure that begins with four or five, or even more, long syllables and ends in a short syllable
- (D) It frames the idea this way: sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you would automatically feel that even though the words are separate, the letter before the conjunct

७४५. In “Anchinhar Akhar: The record from 2014 to 2015”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: ashish Anchinhar had ten posts: six ghazals, one apne ena apne munh post, one hazal, one child-ghazal, and one bhakti ghazal
- (B) It treats the matter as follows: so the authors clear view is that until Maithili has its own independent quantitative patterns, this principle would apply only to the quantitative patterns current in Arabic bahr, such as 122+122+122 or
- (C) The topic part 3 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It presents the point that in Hindi, when a critic argues for moving away from the classical form of the ghazal, ninety percent of the time the issue concerns the Hindi pronunciation of Urdu-Persian words

७४६. Which option correctly reflects the point made under “Anchinhar Akhar: The record from 2014 to 2015”?

- (A) The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active
- (B) It emphasizes that waw-e-atf is an significant principle of Arabic, also accepted in Persian and Urdu
- (C) It explains that so the authors clear view is that until Maithili has its own established metrical sequences, this principle applies only to Arabic meters with current sequences such as 122+122+122 or 2122+2122+2122 and so on
- (D) It presents the point that in March 2015 there were a total of three posts: two ghazals by Kundan Kumar Karn ji and one ghazal by Ashish Anchinhar

७४७. What does the topic “Anchinhar Akhar: The record from 2014 to 2015” most clearly emphasize?

- (A) It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mujaas ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter
- (B) It frames the idea this way: in his opinion, the name of the ghazal ought to be changed in Maithili as it is an Urdu word and it would corrupt Maithili
- (C) It is said that this bahr was created by combining Arabic bahr and a Sanskrit current meter
- (D) It explains that in June 2015 there were a total of eight posts: five ghazals by Bal Mukund Pathak ji, one video and one ghazal by Kundan Kumar Karn ji, and one ghazal by Ashish Anchinhar

७४८. According to the treatment of “Anchinhar Akhar: The record from 2014 to 2015”, which statement is accurate?

- (A) It treats the matter as follows: many Maithili ghazal-composers were undisciplined from the point of view of metre
- (B) It presents the point that in August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by Ashish Anchinhar
- (C) The topic Appendix 1 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It frames the idea this way: सरासर भूल करते हैं उन्हें जो प्यार करते हैं बुराई कर रहे हैं और अस्वीकार करते हैं उन्हें अवकाश ही इतना कहां है मुझसे मिलने का किसी से पूछ लेते हैं यही उपकार करते हैं जो ऊंचे चढ़ के चलते हैं वे नीचे देखते हरदम

७४९. Which statement would fit the discussion in “Anchinhar Akhar: The record from 2014 to 2015”?

- (A) It presents the point that ashish Anchinhar had eight posts: three child-ghazals, four ghazals, and one apne ena apne munh post
- (B) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212
- (C) It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22
- (D) It treats the matter as follows: this too has three forms: Mutafa'ilun + Mutafa'ilun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Mutafa'ilun the writer) In every line, Fa'ilatun is used twice and Maf'ulat once

७५०. In “Anchinhar Akhar: The record from 2014 to 2015”, which statement best matches the book’s discussion?

- (A) It emphasizes that the writer fully believe that from this you too have understood how bahr is maintained. -Jagdish Chandra Thakur Anil Thus you have seen how Anil ji himself revised a ghazal that was outside bahr and brought it into bahr
- (B) It emphasizes that so let us see this ghazal by Faiz Ahmad Faiz: शैख साहब से रस्मो-राह न की 2122-1212-112 शुक्र है ज़िन्दगी तबाह न की 2122-1212-112 तुझको देखा तो सैर-चश्म हुए 2122-1212-112 तुझको चाहा तो और चाह न की 2122-1212-112
- (C) The topic Khand 18 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It treats the matter as follows: ashish Anchinhar had three posts: two ghazals and one bhakti ghazal

७५१. In “A ghazal syllabus for universities”, which statement best matches the book’s discussion?

- (A) It emphasizes that similarly, if after knowing the grammar one writes an a-bahr free ghazal, there is no guarantee that it would be excellent, but its possibility of being excellent increases
- (B) It frames the idea this way: if both qafiya in the matla are words formed with a vowel-mark, or with a suffix, or by sandhi or prefix, then remove the vowel-mark, remove the suffix, or break the sandhi
- (C) It frames the idea this way: so, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process
- (D) The historical account of metered ghazal in Maithili Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal

७५२. Which option correctly reflects the point made under “Section A”?

- (A) The grammar of ghazal: definition of ghazal, types of ghazal, qualities and faults of ghazal; sher, its definition, types, qualities, and faults
- (B) It presents the point that take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter
- (C) It is needed to make clear that the metre used for ghazal is varnik in nature, that is, every line of the ghazal must remain in the same sequence of light and heavy syllabic values
- (D) It treats the matter as follows: so, except for one kafiya in this ghazal - khuni - all the others, such as chumi, puchhi, bujhi, luti, and suti, are wrong

७५३. What does the topic “Section A” most clearly emphasize?

- (A) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children’s ghazal
- (B) It emphasizes that as of the bahr, rhythm already comes; whatever small pronunciation difficulty remains is discovered through recitation, and the shair may correct it before publication
- (C) It emphasizes that thus the above sentence may also be arranged as: 1+5+6+7+8+2+3+4+9+10, or 1+5+10+2+3+6+11. Note: instead of ābi it ought to have been āni. 134 In ornamented or emotionally charged expression, word order is often broken
- (D) It presents the point that in the Indian context, this signifies only Urdu: Arabic to Persian, Persian to Urdu, and Urdu to Maithili

७५४. According to the treatment of “Section B”, which statement is accurate?

- (A) It treats the matter as follows: in this part, at most two ghazals by each of the following authors ought to be taught: Pandit Jivan Jha; Yadunath Jha Yaduvar
- (B) It emphasizes that since ghazal is also regarded as conversation between lover and beloved, or between soul and Supreme Soul, and conversation is always in prose, the language of ghazal ought to be prose-like
- (C) It frames the idea this way: this topic treats maithili Ghazalak Ready Reckoner as part of Maithili ghazal grammar and history.
- (D) It presents the point that now come to the second line: the writer am hungry, so the writer speak ghazal. Its count is: bhukhal = 22; chhi = 2

७५५. According to the treatment of “Proceedings related to observing Ghazal Day”, which statement is accurate?

- (A) Anchinhar Akhar is making efforts to observe Ghazal Day, and the details of how Jivan Jha ji’s name was proposed for that purpose may be seen at these three links
- (B) It treats the matter as follows: how needed it is to give Maithili editors instructions about metre may be understood from what Pandit Govind Jha wrote in the preface, page 6, of the edition published by the Maithili Academy, Patna, 2008,
- (C) It treats the matter as follows: the writer am giving the full ghazal: भूख के एहसास को शेरोंसुखन तक ले चलो या अदब को मुफलिसों की अंजुमन तक ले चलो जो गज़ल माशूक के जल्वों से वाकिफ़ हो गयी उसको अब बेवा के माथे की शिकन तक ले चलो मुझको
- (D) It treats the matter as follows: wherever the pure form of a letter may become a kafiya, its description is being given along with the example of that matra

७५६. According to the treatment of “The ghazal-writer introduction series”, which statement is accurate?

- (A) It ought to mean: The more naturally a poet may use prose within verse, the more that becomes the touchstone of his verse. the writer know this is very difficult work, and so poets would not be ready to accept it
- (B) It treats the matter as follows: for āsana, find a clean place, spread a cotton mat, bring the restless mind to one point, and practise padmāsana, vīrāsana, dhanurāsana, cakrāsana, uttānapādāsana, garbhāsana-especially useful for a learned
- (C) It emphasizes that some singers sing poems and then declare those poems or songs to be ghazals
- (D) Anchinhar Akhar produced an introduction series covering all major Maithili ghazal authors, both those writing with metre and those writing without metre

७५७. According to the treatment of “Section 25 - The Tradition and History of Maithili Ghazal (5)”, which statement is accurate?

- (A) It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu
- (B) It presents the point that today’s editors, in their own effort to fit metre, often go on spoiling even correct metre, especially akṣaravṛtta. In other words, the editorial ignorance the writer am experiencing in relation to ghazal was
- (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It presents the point that खलक सब नाम अपने को, बहुत कर सिर पटकता है, हमन गुरनाम साँचा है, हमन दुनिया से यारी क्या?

७५८. What does the topic “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji” most clearly emphasize?

- (A) The topic Sections 19-21 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form
- (D) Ghazal-writer introduction series Anchinhar Akhar published an introduction series of all major Maithili ghazal authors, both those writing with metre and those writing without metre

७५९. According to the treatment of “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji”, which statement is accurate?

- (A) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal
- (B) It emphasizes that this topic treats so, the letter ग with the आ sound is the kafiya of this sher as part of Maithili ghazal grammar and history.
- (C) It treats the matter as follows: writing: Prabandh-Nibandh-Samalochana, Part 1; Sahasrabadhani, a novel; Sahasrabdik Chaupar Par, a poetry collection; Galp-Guchchha, a collection of short and very short stories
- (D) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya

७६०. Which statement would fit the discussion in “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji”?

- (A) It emphasizes that in Maithili and other modern North Indian languages too, this principle is not generally accepted as of the influence of Prakrit-Apabhramsha
- (B) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट् for
- (C) It emphasizes that one ghazal by him is available in Maithili, and it is entirely in Arabic metre
- (D) It frames the idea this way: this topic treats in Maithili, see according to the principle stated above as part of Maithili ghazal grammar and history.

७६१. In “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji”, which statement best matches the book’s discussion?

- (A) The line that is given is called tarh-e-misra. The tarh-e-misra ought to not be used in the matla; that is, the matla of the new poet’s ghazal ought to be original
- (B) It explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long
- (C) The first is the Jeevan era, sense from 1905 to 2007, named after Pandit Jeevan Jha Ji, the first modern Maithili ghazal writer
- (D) It treats the matter as follows: योगानंद हीरा - Yoganand Hira After 1950, he was the first ghazal writer in Maithili who fully followed Arabic metre

७६२. Which option correctly reflects the point made under “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji”?

- (A) It explains that for example, if the original page link is the linked reference and it does not open, write it as the linked reference and the page would open
- (B) It frames the idea this way: जगदीश चन्द्र ठाकुर अनिल - Jagdish Chandra Thakur Anil Special note: For the Ghazal Kamla-Kosi-Bagmati-Mahananda Honour, instituted by Anchinhar Akhar for Maithili ghazal, he was appointed the chief selector
- (C) It explains that yet the scholars of Maithili are simply scholars; who would question them?
- (D) Ghazal and sher-o-shairi depend on mood; so first see the mood, then try to recite

७६३. What does the topic “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji” most clearly emphasize?

- (A) It explains that he is the first aruzi, or prosodist of Arabic-Persian metre, in Maithili
- (B) It treats the matter as follows: so, words such as धूमन, केहन, and पावन would be suitable as kafiya for the other shers
- (C) It explains that here see that Nirala made the subject of the ghazal new; instead of the beloved, the subject became the mill and capital, but the grammar remained the same
- (D) It frames the idea this way: but the authors point is that even if this is an imitation of Urdu and Braj Bhasha, there ought to still be debate over why this imitation occurred

७६४. According to the treatment of “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji”, which statement is accurate?

- (A) Maithili is a language full of possibilities and has an abundance of qafiya; so, shers that create such ambiguity ought to be rare
- (B) The topic Qualities and Defects of Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It explains that this topic treats besides this, there are many symbols in Arabic-Persian-Urdu as part of Maithili ghazal grammar and history.
- (D) It explains that co-writing: With Gajendra Thakur, Nagendra Kumar Jha, and panjekar Vidyanand Jha: Maithili-English Dictionaries; Maithili_English_Dictionary_Vol.the writer.pdf

७६५. Which statement would fit the discussion in “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji”?

- (A) It frames the idea this way: this topic treats maithili Ghazalak Ready Reckoner as part of Maithili ghazal grammar and history.
- (B) It explains that so, regarding qafiya, the authors view is this: if a word contains the reph but has no vowel-mark at the end, then the same vowel and pronunciation ought to be used
- (C) It explains that in Arabic, Persian, and Urdu, more emphasis is placed on kahan than on katha
- (D) It frames the idea this way: his plays preserve the Sanskrit tradition while also showing Persian influence, and he used to place songs and ghazals within the plays

୭୬୫. In “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji”, which statement best matches the book’s discussion?

- (A) It presents the point that here the writer first show the grammar of the ghazals of Nirala and Shamsheer Bahadur Singh, and after that the writer show the grammar of the ghazals of Jaishankar Prasad, Dushyant Kumar, Faiz Ahmad Faiz, Adam
- (B) It frames the idea this way: this too has three forms: Mustaf'ilun + Mustaf'ilun + Fa'ilatun Fa'ilatun + Mustaf'ilun + Mustaf'ilun Mustaf'ilun + Fa'ilatun + Mustaf'ilun E) In every line, Fa'ilatun is used twice and Mufa'ilatun once
- (C) It emphasizes that in Sanskrit, apart from many works on astrology, his Maithili works include Amb Charit, an epic; Sukti Sudha; Lok Lakshan
- (D) It presents the point that along with this, modern Maithili has also become Sanskrit-oriented, so it is not proper to drive modern Maithili by the principles of Apabhramsha

୭୬୬. Which option correctly reflects the point made under “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji”?

- (A) It presents the point that for an example of Mustaf'ilun + Fa'ulun, see this ghazal by Rajiv Ranjan Mishra: May it be filled with the fragrance of flowers; May life be adorned and made beautiful
- (B) It explains that along with this, at least more than five of that person’s ghazal collections, or books on ghazal criticism or historical account, ought to have been published
- (C) It emphasizes that in all, four or five of his ghazals are available, and they are in pure Arabic metre
- (D) It emphasizes that according to the principle above, wherever a given metrical sequence is needed in a ghazal, create the suitable word form

୭୬୭. What does the topic “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji” most clearly emphasize?

- (A) Maithili is a language full of possibilities and has an abundance of qafiyas; so, shers that create such ambiguity ought to be rare
- (B) It explains that to 2009 A.D.: Mithila Panji Prabandh; Panji, original Mithilakshar palm-leaf manuscript; Dushan Panji; Modanand Jha branch Panji
- (C) It presents the point that and if, after removing the vibhakti, a qafiya is not being formed, then consider it a sher or ghazal without radif
- (D) It explains that this topic treats the meters above are current in Arabic, Persian and Urdu as part of Maithili ghazal grammar and history.

୭୬୮. According to the treatment of “Part 6: The Ghazal-Writer Introduction Series - Jivan Jha to Munna Ji”, which statement is accurate?

- (A) It may be seen at this link: the linked reference As the writer received introductions, the writer continued publishing them; so no question of seniority or juniority ought to arise in this matter
- (B) It emphasizes that if in a matla the kafiya words are लीमन and नीमन, then one must be a little careful
- (C) It frames the idea this way: even so, if one has to choose a generally accepted definition of ghazal, then in the authors view the first Arabic sense, to card or to beat out as cotton is carded, and the second sense, love-talk, are both correct
- (D) It frames the idea this way: if both qafiya in the matla are words formed with a vowel-mark, or with a suffix, or by sandhi or prefix, then remove the vowel-mark, remove the suffix, or break the sandhi

७७०. Which option correctly reflects the point made under “Section 25 - The Tradition and History of Maithili Ghazal (6)”?

- (A) It frames the idea this way: in fact, not only in ghazal but in every meter and every poem, as poetry depends on pronunciation, kumhar would be long + long + short
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It emphasizes that so it may be accepted, without difficulty, that metres are older than even the Rgveda
- (D) It presents the point that this too has three forms: Fa'ilatun + Fa'ilatun + Mustaf'ilun Mustaf'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mustaf'ilun + Fa'ilatun D) In every line, Mustaf'ilun is used twice and Fa'ilatun once

७७१. According to the treatment of “Part 7: The Ghazal-Writer Introduction Series - Shantilakshmi Chaudhary to Chandan Kumar Jha”, which statement is accurate?

- (A) It treats the matter as follows: this topic treats the next part continues with Anchinhar Akhar and Maithili Ghazal as part of Maithili ghazal grammar and history.
- (B) It presents the point that he wrote more nazms, and false revolutionaries read those nazms and began saying that ghazal has no bahar
- (C) It presents the point that now, dear brother, he could not understand that Maithili and Urdu are different languages, and asked me: this is a work by such-and-such great Urdu poet, and in it the letter ण has ॲ as qafiya
- (D) The topic Part 7: The Ghazal-Writer Introduction Series - Shantilakshmi Chaudhary to Chandan Kumar Jha appears in the outline of the work and is part of the complete coverage of Maithili ghazal

७७२. Which statement would fit the discussion in “10. Shantilakshmi Chaudhary”?

- (A) It frames the idea this way: shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals
- (B) The line that is given is called tarh-e-misra. The tarh-e-misra ought to not be used in the matla; that is, the matla of the new poet's ghazal ought to be original
- (C) The letters ण and ञ are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing
- (D) The old, so-called pandit-style Maithili literature too strengthens the grammar of the ghazal

७७३. According to the treatment of “Kumari Shantilakshmi Chaudhary”, which statement is accurate?

- (A) It emphasizes that also remember that Urdu was born in India, but it was reared by Arabic-Persian people
- (B) It presents the point that many of her Maithili poems, Maithili ghazals, and essays on social subjects, written on the inner substance of social phenomena, were published in several issues from 2010 to 2012 of the Maithili e-journal
- (C) It explains that the writer believe that ghazal forefathers such as Pandit Jeevan Jha, poet Sitaram Jha, Anand Jha Nyayacharya, and Madhup Ji would be satisfied by it
- (D) It treats the matter as follows: here it is needed to make clear that Arabic bahar is equal to Sanskrit varnic metre

७७४. Which statement would fit the discussion in “Kumari Shantilakshmi Chaudhary”?

- (A) It explains that in July 2012, at the U.G.C.-sponsored national seminar on Maoist Naxal Menace: Its Solution, held at Rajendra Mishra College, Saharsa, Shantilakshmi presented a lecture titled Maoist Naxalism
- (B) It is not acceptable to count a conjunct within the same word as long in some ghazals and then count a conjunct in two separate words as long merely to complete the bahr in another ghazal
- (C) It emphasizes that in other words, the first two lines are in bahr according to the Arabic system
- (D) The other kafiya taken in this ghazal are o, khaso, paro, and so on

७७५. In “Kumari Shantilakshmi Chaudhary”, which statement best matches the book’s discussion?

- (A) It explains that similarly, the Shivastakam is also in this same bahr: Lord of life, all-pervading, Lord of the universe, Lord of Jagannath, sharing eternal bliss
- (B) It presents the point that on hearing them, विरह and अतः sound almost the same; but as the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya
- (C) It explains that readers, critics, universities, Maithili institutions, and others ought to keep the following points in mind while filling the form: 1) At one time, only one person or institution would receive it
- (D) It presents the point that two of her Maithili ghazals published in the May-June 2012 issue of the Maithili magazine Mithila Darshan, printed from Calcutta, on page 39, are also written on the inner realities of women’s lives

७७६. Which option correctly reflects the point made under “Kumari Shantilakshmi Chaudhary”?

- (A) It emphasizes that in Maithili and other modern North Indian languages too, this principle is not generally accepted as of the influence of Prakrit-Apabhramsha
- (B) It frames the idea this way: this topic treats so this Sanskrit principle did not enter Maithili as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: nevertheless, as of her father’s government employment, he mostly lived with the family in Kayastha Tola, Saharsa, and Shantilakshmi completed her school and university education there
- (D) It is so quite possible that these editors changed the spellings according to their own preferences, and the original spellings of the old ghazals have disappeared

७७७. According to the treatment of “11. Anil Kumar Mallik”, which statement is accurate?

- (A) Maithili’s anarchic ghazal-writers greatly respect the Hindi poets Nirala and Dushyant Kumar, and the Urdu poet Faiz Ahmad Faiz
- (B) It emphasizes that certainly the kavitt class of metres must have come from Brajbhasha
- (C) It treats the matter as follows: the authors writing in Maithili began only after the writer became associated with Videha
- (D) It explains that here the writer ought to also say that some metres, such as Bahre Wafir, are current in Arabic but not in Persian

७७८. Which statement would fit the discussion in “11. Anil Kumar Mallik”?

- (A) It emphasizes that here, however, it must be remembered that in Arabic 122+122+122+122 is bahre motaqarib; if you use 122+122+122 instead, or 122+122+122+122+122 instead, it would still be bahre motaqarib
- (B) It presents the point that the writer mostly write ghazals in simple varna metre on the concepts explained by Ashish ji
- (C) The other kafiya taken in this ghazal are o, khaso, paro, and so on
- (D) It explains that from around the 1980s, Yoganand Heera and Vijaynath Jha were writing Maithili ghazals in Arabic metres, but editors who did not understand bahr pushed them aside

७७९. In “11. Anil Kumar Mallik”, which statement best matches the book’s discussion?

- (A) It explains that so a ghazal is said, not written. In a ghazal where no relaxation of principles or permission is taken, you may say, the writer have written a ghazal
- (B) It treats the matter as follows: a) Mithila Bhasha Vidyotan, by the great grammarian Pandit Deenbandhu Jha; editor and publisher Govind Jha; second edition, 1993
- (C) It explains that on Anchinhar Akhar he is present under the name Anil. His introduction in his own words: the writer am Anil Kumar Mallik, son of Shri Surendra Lal Mallik and Mrs
- (D) The prabandha-kāvya of Maithili is equivalent to the masnavi of Arabic, Persian, and Urdu

७८०. According to the treatment of “12. Mihir Jha”, which statement is accurate?

- (A) The permanent basis of the mahiya metre is śṛṅgāra rasa, the erotic or love sentiment, but in modern times it is written on every subject
- (B) It frames the idea this way: this too has three forms: Mustaf'ilun + Mustaf'ilun + Fa'ilatun Fa'ilatun + Mustaf'ilun + Mustaf'ilun Mustaf'ilun + Fa'ilatun + Mustaf'ilun E) In every line, Fa'ilatun is used twice and Mufa'ilatun once
- (C) It explains that like the radif, it must appear compulsorily before the radif in the second line of every sher of the ghazal, except in the matla couplet
- (D) It frames the idea this way: interest: literature, especially verse; an initial effort in the ghazal form through the inspiration of Anchinhar Akhar

७८१. Which statement would fit the discussion in “13. Omprakash”?

- (A) It frames the idea this way: even so, if one has to choose a generally accepted definition of ghazal, then in the authors view the first Arabic sense, to card or to beat out as cotton is carded, and the second sense, love-talk, are both correct
- (B) It presents the point that now, dear brother, he could not understand that Maithili and Urdu are different languages, and asked me: this is a work by such-and-such great Urdu poet, and in it the letter ढ has ڙ as qafiya
- (C) It frames the idea this way: in the authors understanding this happens as, for grammar and historical account, the facts are often the same
- (D) It explains that inspired by Ashish bhai, the writer began writing ghazals in Arabic metre

७८२. In “13. Omprakash”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: first, in Maithili the letters ga and ja are not written with a nuqta; so, in Maithili the spelling ghazal with dotted letters is wrong, and gajal is correct
- (B) It is needed to make clear that the metre used for ghazal is varnik in nature, that is, every line of the ghazal must remain in the same sequence of light and heavy syllabic values
- (C) It emphasizes that so, along with the ghazal, do write the name of the bahr and its mātrā-pattern
- (D) It treats the matter as follows: on Anchinhar Akhar the writer had the opportunity to read the principles of Ghazal-shastra, which proved very useful for me

७८३. Which option correctly reflects the point made under “13. Omprakash”?

- (A) It explains that on Videha the writer came into contact with respected Gajendra bhai and younger brother Ashish bhai; the writer always feel that he is the authors lost younger brother, who suddenly appeared
- (B) It frames the idea this way: just as the talagana of each line in talavritta must be equal, in Vedic meter each line ought to have equal letters, and in varnika meter each line must have the same quantity sequence
- (C) It presents the point that but this siddhāsana or vajrāsana is almost prohibited for householders, as through its practice semen rises upward and sexual desire decreases
- (D) It treats the matter as follows: its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktaajib: Though it remained beside the stream, the authors life stayed thirsty

७८४. Which statement would fit the discussion in “14. Amit Mishra”?

- (A) It emphasizes that if you give its matra-sequence, you would see that its form is: 2221-1222-2122 Now let us consider which bahar ought to be given priority in Maithili
- (B) It treats the matter as follows: the authors father is a farmer; so the authors early education took place in the village school, and the writer matriculated from Baidyanathpur High School in 2008
- (C) The language of ghazal ought to be indirect and suggestive, while the language of criticism ought to be plain
- (D) It explains that so it is extremely significant to understand when it would take the form of a qafiya and when it would take the form of a radif

७८५. In “14. Amit Mishra”, which statement best matches the book’s discussion?

- (A) It presents the point that but this siddhāsana or vajrāsana is almost prohibited for householders, as through its practice semen rises upward and sexual desire decreases
- (B) It emphasizes that the writer am giving the full ghazal: हो गई है पीर पर्वत सी पिघलनी चाहिए, इस हिमालय से कोई गंगा निकलनी चाहिए। आज यह दीवार, परदों की तरह हिलने लगी, शर्त लेकिन थी कि ये बुनियाद हिलनी चाहिए। हर सड़क पर, हर गली
- (C) It explains that readers shall meet again there, the writer used to think; so the writer stayed awake and kept tying hope, O moon
- (D) It explains that yet the authors grandfather, the late Bhola Ishar--up to the authors grandfather’s generation the family wrote Ishar, but from the authors father onward it became Mishra, which other paternal uncles of the

७८६. What does the topic “15. Chandan Kumar Jha” most clearly emphasize?

- (A) It frames the idea this way: traditional intoxicants such as bhang would not bring life into a ghazal, as bhang is ground and drunk by oneself, whereas toddy comes through another hand, just as in Arabic wine comes through the hand of the saqi
- (B) It explains that the writer cannot say that the writer never had contact with Maithili, as from matriculation to graduation the writer studied it every day as an elective subject
- (C) It frames the idea this way: this topic treats maithili Ghazalak Ready Reckoner as part of Maithili ghazal grammar and history.
- (D) It presents the point that take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter

७८७. According to the treatment of “15. Chandan Kumar Jha”, which statement is accurate?

- (A) It emphasizes that the writer never had much difficulty in reading or writing Maithili, as the writer wrote just as the writer spoke and heard, and Maithili literature always interested me
- (B) It presents the point that for this class of meters, it is best to give only the three required rukns in a line, as if they are doubled, each line would have six rukns, and if they keep increasing in this way the result would be unsuitable
- (C) It treats the matter as follows: but here remember that the ghazal is completely based on the principles of pronunciation and music; so very long lines would not be singable
- (D) It treats the matter as follows: according to the principle above, if मस्त is the kafiya in the first line of the matla, then afterwards चुस्त, सुस्त, and similar kafiya cannot come in other shers

७८८. Which statement would fit the discussion in “15. Chandan Kumar Jha”?

- (A) The other kafiya taken in this ghazal are ganu, aanu, tanu, and so on
- (B) It presents the point that yes, the writer certainly never had a proper encounter with Maithili grammar then
- (C) It treats the matter as follows: the writer hope this would make it still clearer how a ghazal is placed in a bahr
- (D) It emphasizes that if readers look at this by the principle of qafiya, then गणेश cannot be the qafiya of गनेस

७८९. In “15. Chandan Kumar Jha”, which statement best matches the book’s discussion?

- (A) It explains that so, fulfilling the duty of a responsible writer, the writer make it clear that Anchinhar Akhar is not the first meter-based ghazal collection in Maithili
- (B) It presents the point that a time came when it seemed that the writer would have to leave the authors studies in the middle, as the authors guardians were unable to meet the cost of the authors education
- (C) The future would decide how this meter would be for Maithili ghazal
- (D) It treats the matter as follows: when a particular radif has been used in a ghazal, its use again by another shair indicates the popularity of the first and original ghazal

७९०. Which option correctly reflects the point made under “15. Chandan Kumar Jha”?

- (A) It emphasizes that sections 1 to 24 deal with the grammar of the ghazal, and the twenty-fifth part deals with historical account
- (B) It emphasizes that this suggestion suited me, and with renewed enthusiasm the idea took shape that the writer ought to study while earning myself
- (C) It emphasizes that remember: the metrical sequence in the first line of the matla must remain the same in all lines of the ghazal
- (D) It explains that for example, in घर and मज़ूर, stress falls in the second position in both, but the quantities are different; so the two cannot be qafiya of each other

७९१. Which statement would fit the discussion in “Khand 25: The Tradition and History of Maithili Ghazal - Part 8”?

- (A) It treats the matter as follows: combining Arabic, Persian and Urdu, there are around 60 to 62 such principles on whose basis muzaif meters are made, but in ghazal mainly 14 or 15 principles are used
- (B) It frames the idea this way: so the writer especially request ghazal authors to write to print-magazine editors that the ghazal must be published in the exact form in which it has been sent, otherwise it ought to not be published
- (C) It explains that its pattern is: 2212 + 212 See this ghazal by Amit Mishra, which is in Bahre Basit: the writer am weary of the authors foolish son with his stick; the writer am weary of grandfather's broken-mouthed lota
- (D) The topic Khand 25: The Tradition and historical account of Maithili Ghazal - Part 8 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

७९२. Which option correctly reflects the point made under “16. Jagdanand Jha “Manu””?

- (A) It treats the matter as follows: so, in a ghazal, kanhai would be long + long + short, and kumhar would also be long + long + short
- (B) It treats the matter as follows: wherever the pure form of a letter may become a kafiya, its description is being given along with the example of that matra
- (C) It emphasizes that education: primary education in the village of Haripur Dihtol; all further education through CBSE in Delhi; graduation in business from Deshbandhu College, University of Delhi, in 1994
- (D) It emphasizes that so it may be accepted, without difficulty, that metres are older than even the R̥gveda

७९३. What does the topic “16. Jagdanand Jha “Manu”” most clearly emphasize?

- (A) It presents the point that however, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it would not be very good from the point of view of singing
- (B) It frames the idea this way: सरासर भूल करते हैं उन्हें जो प्यार करते हैं बुराई कर रहे हैं और अस्वीकार करते हैं उन्हें अवकाश ही इतना कहा है मुझसे मिलने का किसी से पूछ लेते हैं यही उपकार करते हैं जो ऊंचे चढ़ के चलते हैं वे नीचे देखते हरदम
- (C) It explains that the writer have already published a complete article opposing the view that this ghazal ought to be taken as a song
- (D) It treats the matter as follows: in October 2011, Shri Gajendra Thakur ji connected him with the Videha group, and from there his literary life began

७९४. What does the topic “17. Pankaj Chaudhary “Naval Shri”” most clearly emphasize?

- (A) It emphasizes that in the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it t... After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik
- (B) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one's life
- (C) It emphasizes that similarly, if after knowing the grammar one writes an a-bahr free ghazal, there is no guarantee that it would be excellent, but its possibility of being excellent increases
- (D) It presents the point that but let me say that the work is not only a grammar; it is also a historical account, and historical account contains both good and bad facts

७९५. According to the treatment of “17. Pankaj Chaudhary “Naval Shri””, which statement is accurate?

- (A) It presents the point that this topic treats swatantracheta as part of Maithili ghazal grammar and history.
- (B) It treats the matter as follows: although he had been writing even before joining Facebook, Videha, and Anchinar Akhar, if he has received place and respect as a ghazal writer, he unhesitatingly gives credit to Videha and Anchinar Akhar
- (C) The letter e may indeed form kafiya in its pure independent form, but it would not be very effective, as in Maithili the pronunciation of final e is incomplete
- (D) The other kafiyas taken in this ghazal are rahiau, chaliau, bujhabiau, and so on

७९६. Which statement would fit the discussion in “17. Pankaj Chaudhary “Naval Shri””?

- (A) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiya. In the authors view this must have been a printing error
- (B) It emphasizes that with the help of this article, one may write correct ghazal not only in Maithili but also in any other language; only the principles of rhyme would change according to the language
- (C) It frames the idea this way: just one month after joining Videha and Anchinar Akhar, one of his child-ghazals was selected for the first phase, April 2012, of the Ghazal Kamla-Koshi-Bagmati-Mahananda award sponsored by Anchinar Akhar in
- (D) It emphasizes that here, however, it must be remembered that in Arabic 122+122+122+122 is bahre motaqarib; if you use 122+122+122 instead, or 122+122+122+122+122 instead, it would still be bahre motaqarib

७९७. In “17. Pankaj Chaudhary “Naval Shri””, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: later, however, as of some lazy and confused people, Maithili ghazal could not develop as expected
- (B) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language
- (C) It emphasizes that apart from Facebook, many ghazals, poems, songs, stories, and essays have also been published in journals and magazines such as Videha e-journal, Mithimedia, Shri-Mithila, Maithili Darpan, Mithilanchal Today, souvenirs
- (D) It treats the matter as follows: a) Mithila Bhasha Vidyotan, by the great grammarian Pandit Deenbandhu Jha; editor and publisher Govind Jha; second edition, 1993

७९८. Which option correctly reflects the point made under “17. Pankaj Chaudhary “Naval Shri””?

- (A) It frames the idea this way: so, if someone takes the inflected words फूलक and हाथक as qafiya in the matla, that would be correct, and the remaining couplets would use the अक qafiya
- (B) It emphasizes that until now, no such work has been done in grammarless Maithili ghazal on the basis of which it may be assessed easily; so, evaluating it is not impossible, but it is certainly very difficult
- (C) It explains that the authors quarrel with singer-composers is precisely that they sing other compositions in the name of ghazal, as they do not understand what a ghazal is
- (D) It frames the idea this way: on the literary path too, he found friends and guides such as Gajendra Thakur, Ashish Anchinar, Chandan Jha, Rajiv Ranjan Mishra, Amit Mishra, Manu bhai, Om Prakash Jha, Mihir Jha, Gunjan Shri

७९९. What does the topic “17. Pankaj Chaudhary “Naval Shri”” most clearly emphasize?

- (A) It presents the point that see this example of Bahr-e-Mutadarik written by Amit Mishra: The dog lay overturned on its saliva; the monkey too sat on the cot
- (B) It ought to be remembered, however, that earlier ghazal was not meant for singing; it circulated like other literary forms
- (C) It emphasizes that this topic treats so, बिमारी and हरामी cannot become qafiya in the matla as part of Maithili ghazal grammar and history.
- (D) It presents the point that from Anchinar Akhar and Ashish Anchinar ji he received a great deal of learning and understanding regarding ghazal

८००. Which option correctly reflects the point made under “18. Kundan Kumar Karn”?

- (A) It emphasizes that most of the material in Sections 5 and 6 has been taken from the Videha Maithili Standard Language and Maithili Language Editing Course, also known as Bhashapak, which may be downloaded from Videha Pothi.)
- (B) It emphasizes that as far as the authors information goes, Kundan Kumar Karn is the first poet from Nepal who is composing ghazals in Arabic bahr
- (C) It frames the idea this way: the writer expect readers to understand this difference, as prejudiced critics and editors, along with willfully ignorant people, knowingly push facts aside and maintain their own argument
- (D) It explains that so from the end of classical Sanskrit and from the birth of Prakrit, rhyme had great importance in poetry, and as time moved forward, the imagination of poetry without rhyme became impossible

८०१. What does the topic “18. Kundan Kumar Karn” most clearly emphasize?

- (A) It emphasizes that so, along with the ghazal, do write the name of the bahr and its mātrā-pattern
- (B) It treats the matter as follows: the writer began writing Maithili ghazal in 2005, but officially it was first published in Nepal’s first newspaper, the government newspaper Gorkhapatra, on 18 September 2012
- (C) It frames the idea this way: but there is no hesitation in saying here that the ghazals composed in Persian are better, richer, more liberal, and more full of emotion than Arabic ghazals
- (D) It treats the matter as follows: readers may take help from original Arabic-Persian-Urdu books on aruz

८०२. Which statement would fit the discussion in “19. Pradeep Pushp”?

- (A) It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on
- (B) It explains that in Arabic, Persian, and Urdu, more emphasis is placed on kahan than on kathyā
- (C) It explains that published work: Monak Dehari Par, first work, a ghazal collection, 2020
- (D) Ghazal has varṇik metre and qafiya, and along with that it also has radif, as of which ghazal becomes even more suitable for singing

८०३. What does the topic “20. Abhilash Thakur” most clearly emphasize?

- (A) It explains that like the radif, it must appear compulsorily before the radif in the second line of every sher of the ghazal, except in the matla couplet
- (B) It explains that abhilash Thakur has been active in Maithili ghazal from 2020 onward, and has remained so continuously
- (C) It treats the matter as follows: in Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish signifies blessing
- (D) It emphasizes that yet the syllabic metres of classical Sanskrit run parallel to the ghazal, and the tradition of Maithili ghazal was formed from there

८०४. According to the treatment of “21. Baba Baidyanath”, which statement is accurate?

- (A) It frames the idea this way: in Arabic, Persian, and Urdu, however, the shair composes poetry with sentences just like those spoken at home by the people; so sher-o-shairi climbs onto everyone’s tongue
- (B) It presents the point that in the programme Aap Ki Adalat, a spectator asked Jagjit Singhji about your ghazal, ‘Na chitthi na koi sandesh.’ Jagjit Singhji stopped him and said this was not a ghazal but a song
- (C) It frames the idea this way: earlier, Baba Baidyanath ji’s Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal authors, and there too he was told that bahr and qafiya are needed
- (D) It emphasizes that in many Hindi grammar and prosody books, the definition of varṇic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi

८०५. Which statement would fit the discussion in “21. Baba Baidyanath”?

- (A) It emphasizes that so it may be accepted, without difficulty, that metres are older than even the R̥gveda
- (B) It is especially needed to make one thing clear here: ghazal is an Arabic word and, in Maithili, it has been in circulation since the medieval period
- (C) It presents the point that occasionally he writes Maithili ghazals, but now they remain fully in accordance with grammar
- (D) It presents the point that here it must be remembered that when people call and understand the sacred somarasa described in the Veda as wine, then what mistake is there if those people understand the wine used in ghazal as wine?

८०६. Which option correctly reflects the point made under “22. Collective introduction of ghazal writers”?

- (A) It is not out of place to say here that some meters that are current in Arabic are not current in Persian, and some that are current in Persian are not current in Urdu
- (B) It emphasizes that in Urdu, both khumar and surur are used for intoxication, but khumar usually signifies an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas surur signifies a rising intoxication
- (C) It emphasizes that there was a desire to give detailed introductions of some ghazal authors, but despite repeated requests, even while being available online, they could not send their introductions
- (D) It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha’iri

८०७. Which statement would fit the discussion in “List of Maithili books with bahr”?

- (A) It emphasizes that as of the bahr, rhythm already comes; whatever small pronunciation difficulty remains is discovered through recitation, and the shair may correct it before publication
- (B) The topic Part 7: The Ghazal-Writer Introduction Series - Shantilakshmi Chaudhary to Chandan Kumar Jha appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It frames the idea this way: but the authors point is that even if this is an imitation of Urdu and Braj Bhasha, there ought to still be debate over why this imitation occurred
- (D) It explains that as the ghazals of ancient ghazal authors are in edited books, and as they have already been discussed above, here the writer am giving the details of the later books

८०८. In “List of Maithili books with bahr”, which statement best matches the book’s discussion?

- (A) It presents the point that अथ प्रथमोऽष्टकः, प्रथमोऽध्यायः, वर्गाः 137, ऋषि मधुच्छन्दा वैश्वामित्रः छन्द गायत्री, देवता अग्नि 1) ॐ अग्निमीले पुरोहितमं यज्ञस्य देवमृत्विजम्। होतारं रत्नधातमम् 2) अग्निः पूर्वेभिर्ऋषिभिरीड्यो नूतनैरुत। स देवाँ
- (B) It emphasizes that most of the time, when the shair recites the first line, irshad, irshad is said for the second line, and as soon as the second line is completed there is wah-wah
- (C) Anchinhar Akhar is the first and, so far, the only ghazal-centred magazine in Maithili
- (D) It presents the point that his other published works include Āñjur Bhari Siṅgarhār , Gīt Rashmi , Nai Bhetaut Khālīstān , Ākhar Ākhar Gīt , Channāk Pahār , Ugait Sūryak Dhammak , and the ghazal collections named above

८०९. Which option correctly reflects the point made under “List of Maithili books with bahr”?

- (A) It explains that since, in India, the grammar of the ghazal is governed by Arabic, Persian, and Urdu conventions, the writer have removed many principles that did not agree with the grammar and nature of the Maithili language
- (B) It explains that readers, critics, universities, Maithili institutions, and others ought to keep the following points in mind while filling the form: 1) At one time, only one person or institution would receive it
- (C) It presents the point that in Maithili, many suffixes such as गेना, गर, and others have come from Arabic and Persian; so, the ita defect would remain relevant in Maithili
- (D) It explains that this topic treats published by Maithili Sahityik evam Sanskritik Samiti, Madhubani as part of Maithili ghazal grammar and history.

८१०. What does the topic “List of Maithili books with bahr” most clearly emphasize?

- (A) It treats the matter as follows: in such a situation, keep in mind that exactly the same letter with उ and the chandrabindu must occur in the qafiya
- (B) It emphasizes that this topic treats a known metre signifies one that earlier ācāryas have discussed as part of Maithili ghazal grammar and history.
- (C) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems
- (D) It presents the point that in this connection see Shri Gajendra Thakur’s view: In the authors opinion emotion is needed for every literary form, but grammar ought to not be abandoned under the excuse of emotion

८११. In “Section 25 - The Tradition and History of Maithili Ghazal Part 9”, which statement best matches the book’s discussion?

- (A) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 9 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It is not for those who once wrote a two-page article sometime in the past and so believe that no more work ought to now be done on ghazal
- (C) It emphasizes that this topic treats it is true that Faiz did not write many ghazals as part of Maithili ghazal grammar and history.
- (D) The tradition and historical account of Maithili ghazal For this subject the writer have deliberately prepared myself in a concise way, as a thing is often better when it is to the point

८१२. Which statement would fit the discussion in “Anchinhar Akhar and the Criticism of Maithili Ghazal”?

- (A) It frames the idea this way: why Qafiya Is needed in Maithili Ghazal When beginning the treatment on qafiya, the writer had said that Sanskrit did not have qafiya or end-rhyme, whereas in Arabic qafiya has been compulsory from the beginning
- (B) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal
- (C) It ought to not be that you attach the vibhakti only in ghazal in order to take a relaxation in qafiya, while in other genres you separate it
- (D) It treats the matter as follows: if readers speak of modern grammar-based ghazal criticism, then first of all readers must discuss the essay written by Ramdev Jha ji and published in the June 1984 issue of Rachna, under the title Maithilime

८१३. In “Anchinhar Akhar and the Criticism of Maithili Ghazal”, which statement best matches the book’s discussion?

- (A) It ought to not be that you attach the vibhakti only in ghazal in order to take a relaxation in qafiya, while in other genres you separate it
- (B) It explains that आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर,
- (C) It treats the matter as follows: according to the prefaces, the anthology is a collection of progressive ghazals, and it is obvious that the participating ghazal authors too must have been progressive
- (D) It treats the matter as follows: ekṭā Maithili Ghazal Je Badali Delakai Maithili Gīt-Sangītak Itihās - A Maithili Ghazal that Changed the historical account of Maithili Song and Music

८१४. Which option correctly reflects the point made under “Anchinhar Akhar and the Criticism of Maithili Ghazal”?

- (A) It presents the point that take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter
- (B) It presents the point that up to a certain limit as if too much looseness is allowed, the sounds of another language would climb over it, and slowly the first language would disappear, that is, it would go out of use
- (C) It frames the idea this way: this topic treats so, दोस्ती and दुश्मनी cannot become qafiya in the matla as part of Maithili ghazal grammar and history.
- (D) It treats the matter as follows: so, from its very beginning, Anchinhar Akhar, besides its other work, also focused on ghazal criticism, identified critics of Maithili ghazal, and got more criticism written

८१५. What does the topic “Anchinhar Akhar and the Criticism of Maithili Ghazal” most clearly emphasize?

- (A) It explains that similarly, in the Ashoka grove, Hanuman’s worry about whether he ought to speak to Sita in devabhasha, divine language, or manushi bhasha, human language, also proves that even at that time there was a language
- (B) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212
- (C) It is worth noting, however, that this essay also tangled the principles of the ghazal, as in it the bahr of the ghazal was treated like a mātrik metre
- (D) It emphasizes that in Maithili many people do not know the principles of ghazal; on top of that they argue that film songs sound beautiful without any principles

८१६. According to the treatment of “Anchinhar Akhar and the Criticism of Maithili Ghazal”, which statement is accurate?

- (A) It presents the point that in this connection see Shri Gajendra Thakur’s view: In the authors opinion emotion is needed for every literary form, but grammar ought to not be abandoned under the excuse of emotion
- (B) It presents the point that for the year 2014, he was honoured with the Videha Language Award for the work Anchinhar Akhar
- (C) Maithili Ghazal Vyākaraṇak Shurūātī Prayog - The Initial Experiment of Maithili Ghazal grammar
- (D) It treats the matter as follows: wherever the pure form of a letter may become a kafiya, its description is being given along with the example of that matra

८१७. Which statement would fit the discussion in “Anchinhar Akhar and the Criticism of Maithili Ghazal”?

- (A) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly
- (B) Maithili is a language full of possibilities and has an abundance of qafiyas; so, shers that create such ambiguity ought to be rare
- (C) It explains that this essay was published on 9 February 2014 in the daily Mithila Awaz from Darbhanga under the title The Contribution of Heavyweight Ghazal authors to Maithili Ghazal
- (D) It explains that after Ramdev Jha ji’s essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors

८१८. In “Anchinhar Akhar and the Criticism of Maithili Ghazal”, which statement best matches the book’s discussion?

- (A) It explains that the authors quarrel with singer-composers is precisely that they sing other compositions in the name of ghazal, as they do not understand what a ghazal is
- (B) Maithili Ghazalak Sansārme Anchinhar Akhar - Anchinhar Akhar in the World of Maithili Ghazal
- (C) It may be seen as: 12 + 22 = 1222 4) If that form of chatushkal which begins with two short syllables and ends with one long syllable, that is , is joined with the form of trikal in which the first syllable is
- (D) It emphasizes that if in a matla the kafiya words are लीमन and नीमन, then one must be a little careful

८१९. Which option correctly reflects the point made under “Anchinhar Akhar and the Criticism of Maithili Ghazal”?

- (A) The tradition and historical account of Maithili ghazal For this subject the writer have deliberately prepared myself in a concise way, as a thing is often better when it is to the point
- (B) It presents the point that some people began writing ghazals with the expectation that as long as they wrote ghazals, Anchinhar would keep accepting even their improper demands; if he did not, they would stop writing ghazals
- (C) It treats the matter as follows: now, if a poet takes a base word that is a-karant and has a vibhakti attached to it, and makes it the qafiya, he must keep in mind that in every later qafiya the same vibhakti must occur with another base word
- (D) It explains that narendrajīk Maithili ā Hindi Ghazalak Tulanātmak Vivechanā - A Comparative Study of Narendra ji’s Maithili and Hindi Ghazals

८२०. What does the topic “Anchinhar Akhar and the Criticism of Maithili Ghazal” most clearly emphasize?

- (A) It emphasizes that look at the couplet in the above ghazal that comes after the matla: हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना Even air is needed for fragrance; Without air, how would the fragrance of a flower spread?
- (B) It explains that but for the singer, varnic metre is the lightest, matra-based is more difficult, simple varnic is still more difficult, and free ghazal is the most difficult
- (C) It presents the point that dushyant Kumārak Ghazalak Mizāj San Ghazal Maithilime Kahiyā Līkhal Jetai - When would a Ghazal with the Temper of Dushyant Kumar’s Ghazal Be Written in Maithili?
- (D) It treats the matter as follows: this too has three forms: Fa'ilatun + Fa'ilatun + Maf'ulat Maf'ulat + Fa'ilatun + Fa'ilatun Fa'ilatun + Maf'ulat + Fa'ilatun J) In every line, Maf'ulat is used twice and Fa'ilatun once

८२१. According to the treatment of “Anchinhar Akhar and the Criticism of Maithili Ghazal”, which statement is accurate?

- (A) It emphasizes that bayānak Sandarbhme Maithili Ghazal - Maithili Ghazal in the Context of Statements
- (B) It treats the matter as follows: originally the Indian form mujra comes from the Arabic expression salaam majra. In Arabic it signifies to present respectful greeting while praising
- (C) The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing
- (D) It explains that like the radif, it must appear compulsorily before the radif in the second line of every sher of the ghazal, except in the matla couplet

८२२. Which statement would fit the discussion in “Anchinhar Akhar and the Criticism of Maithili Ghazal”?

- (A) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed
- (B) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony
- (C) The future would decide how this meter would be for Maithili ghazal
- (D) It emphasizes that ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay - A Brief Critical Introduction to Modern Maithili Ghazal

८२३. In “Anchinhar Akhar and the Criticism of Maithili Ghazal”, which statement best matches the book’s discussion?

- (A) It presents the point that along with that, they ought to relish Maithili folk songs such as sohar, batgabani, phagua, tirhuta, chaitabar, and others
- (B) It emphasizes that for this reason, Maithili ghazal is now free from those critics who are basically critics of other literary genres and who, once in a while, do a favour to ghazal by writing about it
- (C) It frames the idea this way: this topic treats in any case, in Arabic-Persian-Urdu, the saqi has great respect as part of Maithili ghazal grammar and history.
- (D) The very same ghazal, in Taranand Viyogi’s article Maithili Ghazal: The Direction of Evaluation, included in the collection Lokved and Lal Kila edited by Siyaram Jha Saras, appears as follows

८२४. In “Gajendra Thakur’s Brief Description of the Work of Anchinhar Akhar”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: so, in this sher, संगमे and हाथमे are qafiyas, and आम छै is the radif
- (B) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi
- (C) It treats the matter as follows: a concise description of the work of Anchinhar Akhar was written by Shri Gajendra Thakur in his Ghazal Shastra 14. Later, this essay, from part 1 to part 14, also appeared in his ghazal collection Dhangī Bāt
- (D) It emphasizes that here the writer am describing Arabic bahr, and these metres have been used abundantly in the hundred-year historical account of Maithili ghazal

८२५. Which option correctly reflects the point made under “1. The Jivan Age”?

- (A) It emphasizes that the writer fully believe that from this you too have understood how bahr is maintained. -Jagdish Chandra Thakur Anil Thus you have seen how Anil ji himself revised a ghazal that was outside bahr and brought it into bahr
- (B) It explains that then how would the example of nagana, short-short-short, that you have given in the work Maithili Chhand Shastra be possible?
- (C) It frames the idea this way: yet there are some singers and composers who have talent, but for some reason they sing compositions without bahr and qafiya and call them ghazal
- (D) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre

८२६. What does the topic “1. The Jivan Age” most clearly emphasize?

- (A) It presents the point that for an example of Mustaf'ilun + Fa'ulun, see this ghazal by Rajiv Ranjan Mishra: May it be filled with the fragrance of flowers; May life be adorned and made beautiful
- (B) It frames the idea this way: the writer begin this age with Jivan Jha, who is regarded as the father of modern Maithili ghazal, though he was able to write only a small number of ghazals
- (C) It treats the matter as follows: for example, if the first line of a ghazal's matla is: Your veil is now the authors life, its count is 22-22-211-22-22
- (D) It explains that here the writer am taking up even some of those songs which are in fact ghazals composed in Arabic metres

८२७. What does the topic “2. The Anchinhar Age” most clearly emphasize?

- (A) It emphasizes that relaxation of principles signifies that a principle of a meter certainly exists, but for some reason one or two matras move up or down
- (B) It may be seen in talavritta in this way: भागि गेला अंग्रेज अकेला, छोरि कऽ पाछू ढेरो जाति कर रंगदारी वसुल रहल अछि, मारि मारि कऽ सभकेँ लाति Take one more example
- (C) It presents the point that in the programme Aap Ki Adalat, a spectator asked Jagjit Singhji about your ghazal, 'Na chitthi na koi sandesh.' Jagjit Singhji stopped him and said this was not a ghazal but a song
- (D) It explains that • Award scheme for ghazal: For the first time in the historical account of Maithili literature, Anchinhar Akhar announced a separate award for ghazal

८२८. According to the treatment of “2. The Anchinhar Age”, which statement is accurate?

- (A) It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22
- (B) It presents the point that • Primacy of Maithili in the ghazal: Before the Anchinhar Age, ghazals were filled with Urdu-Hindi words, and the belief had taken hold that a ghazal could not be composed without Urdu-Hindi words
- (C) It emphasizes that according to the principle above, wherever a given metrical sequence is needed in a ghazal, create the suitable word form
- (D) It treats the matter as follows: later, when Sanskrit broke and Prakrit languages emerged, many Sanskrit metres fell out of use; but with the help of those very Sanskrit metres, many new metres were formed, especially many parts and subparts

८२९. What does the topic “Important Points from the Beginning up to the Present” most clearly emphasize?

- (A) It treats the matter as follows: although this principle belongs to Arabic, it is very significant for Maithili ghazal as in Maithili the case-marker attaches itself to the word
- (B) It emphasizes that for example, the Urdu word raasta became rasta in Maithili, but this principle did not work in the word dosti; so, in an alternative situation one may count dosti as 212
- (C) It emphasizes that now that the reader has reached this point, many facts about the historical account of Maithili ghazal must have come before them
- (D) It emphasizes that most of the time, when the shair recites the first line, irshad, irshad is said for the second line, and as soon as the second line is completed there is wah-wah

८३०. According to the treatment of “Important Points from the Beginning up to the Present”, which statement is accurate?

- (A) It explains that seeing all these activities of Anchinhar Akhar, the first aruzi of Maithili ghazal, Gajendra Thakur, gave the name Anchinhar Age to the period from after 2008 up to the present
- (B) Ghazal and sher-o-shairi depend on mood; so first see the mood, then try to recite
- (C) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained
- (D) It presents the point that for example, from the Sanskrit word chandra the Prakrit form chanda was formed, but from indra, inda was not formed; rather, indar was formed

८३१. Which statement would fit the discussion in “Important Points from the Beginning up to the Present”?

- (A) It frames the idea this way: if viewed properly, marsiya or jharni is the first form of Arabic-Persian-Urdu shairi that entered Maithili literature
- (B) It explains that so, in Maithili ghazal, this too may be treated as a concession in emergency
- (C) It emphasizes that even so, the significant points from the beginning to the end are being given below, and only such points are being given as are grammar-based
- (D) It explains that in a ghazal without radif, both lines of the matla must contain kafiya

८३२. What does the topic “Section 25 - The Tradition and History of Maithili Ghazal Part 10” most clearly emphasize?

- (A) It emphasizes that in Maithili and other modern North Indian languages too, this principle is not generally accepted as of the influence of Prakrit-Apabhramsha
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 10 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It treats the matter as follows: so, in the authors opinion, punctuation ought to not be used in ghazal or in other metrical verse forms
- (D) It explains that saras ji opposed Mayanand ji most strongly as of his statement, but Saras ji himself wrote, and writes, grammarless ghazals

८३३. What does the topic “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal” most clearly emphasize?

- (A) It emphasizes that look at the couplet in the above ghazal that comes after the matla: हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना Even air is needed for fragrance; Without air, how would the fragrance of a flower spread?
- (B) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji
- (C) It treats the matter as follows: in Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish signifies blessing
- (D) It presents the point that now the writer fully believe that you would never be able to write a ghazal that is outside bahr

८३४. According to the treatment of “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal”, which statement is accurate?

- (A) It presents the point that much cannot be said about the subject or emotion of ghazal as it depends on the shair which subject he writes on and when
- (B) It emphasizes that since every consonant becomes a modified consonantal sound only when अँ is attached to it, as in the groups क-च-ट-त-प and य-ह, the kafiya of this ghazal becomes the letter ल preceded by any letter from the
- (C) It treats the matter as follows: if you like a sher and want to hear it again, use a sentence such as Say it again. In Urdu this is called mukarrar, but in Maithili the sentence fer san kahu - say it again - would be used
- (D) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji

८३५. Which statement would fit the discussion in “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal”?

- (A) It treats the matter as follows: in a ghazal in which a radeef has been used, that radeef must necessarily appear in the second line of every couplet of the ghazal, except for the matla-couplet, where it appears in both lines
- (B) The title of this treatment was Maithili Ghazal: Utpatti ā Vikās - Maithili Ghazal: Origin and Development . Those who took part in it were Siyaram Jha Saras, Gangesh Gunjan, Premchand Pankaj, Shefalika
- (C) It explains that musanna or musna, one: a ghazal in which each line of every sher has one rukn, that is, one sher has two rukns, is called a musanna sher
- (D) It frames the idea this way: in Urdu, the word containing a conjunct letter cannot be changed in this manner: for example, in Urdu the kafiya of मस्त would be पस्त, not तप्त

८३६. In “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: today readers are sitting down to discuss the ghazal, the popular poetic form of Arabic-Persian-Urdu poetry
- (B) It treats the matter as follows: so the writer have regarded this very issue as Videha’s ghazal special issue
- (C) Pandit Jivan Jha: a ghazal from Samavati-Punarjanma On page 80, the following ghazal is found; Kavivar clearly calls it a ghazal
- (D) It explains that take another example: दोस्ती and दुश्मनी cannot be qafiya in the matla

८३७. Which option correctly reflects the point made under “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal”?

- (A) The topic Sections 19-21 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It explains that first the writer ought to make it clear that this is only a set of directions, similar to the directions Gajendra Thakurji has given for other genres, and it is in the form of Gajendra Thakurji’s review-science
- (C) It is also needed to clarify that in Hindu dharma, karma is given primacy even after death; so even after a authors death his actions ought to be reviewed, and reviewed seriously
- (D) It emphasizes that if readers look at the ghazal after 2008, then certainly Videha - at first a fortnightly magazine - gave it open support, and from time to time brought out special issues related to ghazal and carried the ghazal forward

८३८. What does the topic “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal” most clearly emphasize?

- (A) It frames the idea this way: the writer do not wish to reduce the importance of this present research by comparing it with university research on Maithili language and literature
- (B) It emphasizes that an significant matter about qafiya is that, according to the Sanskrit tradition, स, श, and ष have separate pronunciations
- (C) It frames the idea this way: along with this, there is one essay by Dharendra Premarshi ji, Maithilime Ghazal ā Ekar Sanrachana - Ghazal in Maithili and Its Structure. With that essay, there is also one ghazal by Premarshi ji
- (D) The topic Appendix 3 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

८३९. According to the treatment of “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal”, which statement is accurate?

- (A) It treats the matter as follows: first let us look at the historical account of metered ghazals in Maithili
- (B) It frames the idea this way: so it is likely that Maithili scholars too would place ghazal in muktaka
- (C) It would not be wrong to say that the background of all the work of Anchinhar Akhar shown above was, and still is, Videha
- (D) It explains that similarly, there would be no ita defect in words that differ grammatically - for example, if the first qafiya is a noun and the second qafiya is an adjective, and so on

८४०. Which statement would fit the discussion in “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal”?

- (A) It frames the idea this way: if both qafiya in the matla are words formed with a vowel-mark, or with a suffix, or by sandhi or prefix, then remove the vowel-mark, remove the suffix, or break the sandhi
- (B) It emphasizes that if, after removing the vibhakti, a qafiya is being formed, then consider it a sher or ghazal with radif
- (C) It presents the point that nowhere in that issue of Videha is it clearly stated that it is a ghazal special issue, but in the earlier issues of Videha the writer do not find such an extensive presence of ghazal
- (D) It presents the point that if this sound is used in a sher, it would be as follows: 2122 + 2122 + 2122 + 2122 2122 + 2122 + 2122 + 2122 Here the writer have given only the example of four sounds in each line

८४१. In “The Contribution of Videha (www.videha.co.in) to Maithili Ghazal”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: this topic treats the next part continues with Anchinhar Akhar and Maithili Ghazal as part of Maithili ghazal grammar and history.
- (B) It explains that there is also an essay titled Bhakti Ghazal, written by Ashish Anchinhar, in which one bhakti-ghazal by Kavivar Sitaram Jha ji is also included
- (C) Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla
- (D) It explains that to achieve this kahan, one must recognize the historical account of ghazal

८४२. What does the topic “The Contribution of Shruti Prakashan to Maithili Ghazal” most clearly emphasize?

- (A) It presents the point that if the historical account of Maithili ghazal is examined, Shruti Prakashan is the first such publisher that has published the largest number of ghazal collections in Maithili
- (B) The topic Sections 19-21 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It presents the point that this signifies that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different
- (D) It explains that this topic treats so qafiya is compulsory for Maithili ghazal too as part of Maithili ghazal grammar and history.

८४३. According to the treatment of “The Contribution of Shruti Prakashan to Maithili Ghazal”, which statement is accurate?

- (A) It explains that in addition to ghazal collections, the edited volume Maithilīk Pratinidhi Ghazal: 1905sañ 2014 dhari - Representative Maithili Ghazals
- (B) It presents the point that for example, rati has the written form २१, but the pronounced form rait is २२; sadhu has the written form २१, but the pronounced form saudh is २२; achhi may be pronounced aichh, १२ or २१
- (C) The letter e may indeed form kafiya in its pure independent form, but it would not be very effective, as in Maithili the pronunciation of final e is incomplete
- (D) It frames the idea this way: if the radif of a couplet cannot harmonize with the qafiya, that is a serious defect of radif

८४४. Which option correctly reflects the point made under “Before Speaking about the Free Ghazal”?

- (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children’s ghazal this seems difficult
- (B) It treats the matter as follows: if the conjunct occurred somewhere other than the beginning of the word, sometimes it was lost and sometimes it took a new conjunct form
- (C) It explains that consequently, the ending of a Maithili word may be only of the four types २२, ११२, २११, १२१, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on
- (D) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal

८४५. Which statement would fit the discussion in “The Contribution of Women to Maithili Ghazal”?

- (A) It explains that before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji
- (B) It treats the matter as follows: just as poets write the name of the bahr, they ought to also write the concessions taken in the ghazal
- (C) It emphasizes that whenever anyone wants to grasp Maithili ghazal from its root, they ought to observe the vocabulary, sentences, and tone used in a village market or a city vegetable market
- (D) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for

८४६. Which statement would fit the discussion in “Muslim Ghazal Writers in Maithili”?

- (A) It emphasizes that according to some people, if more than seventeen shers are to be given, then one ought to say another matla and continue saying shers
- (B) It explains that when Jiaur Rahman Jafri writes ghazals in Hindi-Urdu, his ghazals have full bahr and qafiya; but in his Maithili ghazals, there is no bahr
- (C) It emphasizes that since every consonant becomes a modified consonantal sound only when अ is attached to it, as in the groups क-च-ट-त-प and य-ह, the kafiya of this ghazal becomes the letter ल preceded by any letter from the
- (D) The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji

८४७. In “Muslim Ghazal Writers in Maithili”, which statement best matches the book’s discussion?

- (A) It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya
- (B) It frames the idea this way: of course, the breaking of the authors pride is not as significant as the fact that, with the arrival of a better work, Maithili ghazal would move two steps further
- (C) It explains that this topic treats published by Maithili Sahityik evam Sanskritik Samiti, Madhubani as part of Maithili ghazal grammar and history.
- (D) It treats the matter as follows: one large myth attached to Maithili’s Muslim poets is this: Hindu ghazal authors assume that, as these are Muslim poets, they must necessarily have knowledge of bahr

८४८. Which option correctly reflects the point made under “Muslim Ghazal Writers in Maithili”?

- (A) It explains that आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर,
- (B) It is not a matter of great surprise that there are fewer Muslim ghazal authors in Maithili ghazal, as in the whole of Maithili literature too Muslim authors remain on the margin
- (C) It is not needed that to write heroic poetry a writer ought to take up a gun and go to the border to fight, or that to write about a prostitute he ought to go to prostitutes
- (D) It emphasizes that in this anthology all the ancient ghazal authors have been given a place, and through this the complete image of the Maithili ghazal comes before the reader

८४९. Which statement would fit the discussion in “Section 25 - The Tradition and History of Maithili Ghazal Part 11”?

- (A) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained
- (B) It emphasizes that if something that ought to have been said first is said later, that is, in the second line of the couplet, it is a defect of the couplet
- (C) It emphasizes that ramavatar Yadav does not accept quantitative stress in Maithili, and says that stress increases the prolongation of the vowel and so a short vowel does not turn into a long one
- (D) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 11 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

८५०. Which option correctly reflects the point made under “The History of Maithili Ghazal without Bahr - the Free Ghazal”?

- (A) It emphasizes that now that the reader has reached this point, many facts about the historical account of Maithili ghazal must have come before them
- (B) The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji
- (C) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children’s ghazal this seems difficult
- (D) It presents the point that in January 2012, Kumar Pankaj Jha entered Maithili ghazal through Anchinhar Akhar

८५१. What does the topic “The History of Maithili Ghazal without Bahr - the Free Ghazal” most clearly emphasize?

- (A) It explains that this essay was published on 9 February 2014 in the daily Mithila Awaz from Darbhanga under the title The Contribution of Heavyweight Ghazal authors to Maithili Ghazal
- (B) The topic Appendix 3 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It treats the matter as follows: योगानंद हीरा - Yoganand Hira After 1950, he was the first ghazal writer in Maithili who fully followed Arabic metre
- (D) It explains that in a genre where one hundred out of one hundred literary people consider themselves masters of that genre, and where some of them carry the flag of revolution in their hands, writing its historical account was like

८५२. According to the treatment of “The History of Maithili Ghazal without Bahr - the Free Ghazal”, which statement is accurate?

- (A) It treats the matter as follows: how needed it is to give Maithili editors instructions about metre may be understood from what Pandit Govind Jha wrote in the preface, page 6, of the edition published by the Maithili Academy, Patna, 2008,
- (B) It presents the point that since Maithili is the only language in the world that imitates Hindi, if Hindi authors called day night, Maithili authors too would call day night, as Maithili authors are, in a purely mental sense, slaves of Hindi
- (C) It frames the idea this way: ira Mallik, Manohar Kumar Jha, and Praveen Narayan Chaudhary ji entered through Anchinhar Akhar as new signatures of Maithili ghazal
- (D) It frames the idea this way: some people, some authors, and some literary figures believe that if knowledge is made mysterious, if a little knowledge is distributed over ten or twenty years, the respect and prestige of that writer or

८५३. Which statement would fit the discussion in “The History of Maithili Ghazal without Bahr - the Free Ghazal”?

- (A) It presents the point that this topic treats swatantracheta as part of Maithili ghazal grammar and history.
- (B) It is especially significant to remember that exactly the same thing was repeated in the so-called ghazal collection Bahurupiya Pradesh Me, written by Arvind Thakur and published in 2011
- (C) It explains that for other qafiyas, remember that the incoming qafiya must also end in the vibhakti क; but immediately before that vibhakti क, there must be an a-karant letter and there must be vowel harmony
- (D) It frames the idea this way: of course, the breaking of the authors pride is not as significant as the fact that, with the arrival of a better work, Maithili ghazal would move two steps further

८५४. What does the topic “Possible Reasons behind Mayanand Mishra’s Geetal” most clearly emphasize?

- (A) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth
- (B) It explains that abhilash Thakur has been active in Maithili ghazal from 2020 onward, and has remained so continuously
- (C) It frames the idea this way: for example, if the writer write Anchinhar in quotation marks, it becomes a proper noun and its sense becomes Ashish Anchinhar
- (D) It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless

८५५. According to the treatment of “Possible Reasons behind Mayanand Mishra’s Geetal”, which statement is accurate?

- (A) It explains that saras ji opposed Mayanand ji most strongly as of his statement, but Saras ji himself wrote, and writes, grammarless ghazals
- (B) It treats the matter as follows: for āsana, find a clean place, spread a cotton mat, bring the restless mind to one point, and practise padmāsana, vīrāsana, dhanurāsana, cakrāsana, uttānapādāsana, garbhāsana-especially useful for a learned
- (C) The topic part 13 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It presents the point that in Maithili, surprisingly, poetic talent is obtained by many, but most people reject study; so after coming forward they disappear

८५६. Which statement would fit the discussion in “Possible Reasons behind Mayanand Mishra’s Geetal”?

- (A) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (B) It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother
- (C) It explains that without recognizing the historical account, things go wrong. Aadharshila 44, 2006, Ghazal Special Issue, p
- (D) It explains that co-writing: With Gajendra Thakur, Nagendra Kumar Jha, and panjekar Vidyanand Jha: Maithili-English Dictionaries; Maithili_English_Dictionary_Vol.the writer.pdf

८५७. According to the treatment of “Work Done in Maithili’s So-called Ghazal without Grammar”, which statement is accurate?

- (A) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post
- (B) It explains that when Jiaur Rahman Jafri writes ghazals in Hindi-Urdu, his ghazals have full bahr and qafiya; but in his Maithili ghazals, there is no bahr
- (C) It presents the point that from here onward, the writer shall use the term free ghazal for Maithili ghazal without grammar. The first visible and noteworthy work in the historical account of the free ghazal is the publication, in 1990, of the
- (D) It frames the idea this way: the writer also wish to say that this is not academic research; so the writer had difficulty finding the books of many ghazal authors

८५८. Which statement would fit the discussion in “Work Done in Maithili’s So-called Ghazal without Grammar”?

- (A) It frames the idea this way: if a shair makes a kafiya with a word carrying an elision mark or vikari, he ought to ensure that in every kafiya the letter before the elision mark or vikari remains the same
- (B) It emphasizes that until now, no such work has been done in grammarless Maithili ghazal on the basis of which it may be assessed easily; so, evaluating it is not impossible, but it is certainly very difficult
- (C) It would not be wrong to say that the background of all the work of Anchinhar Akhar shown above was, and still is, Videha
- (D) It emphasizes that along with Urdu, the ghazal also spread on Maithili soil, and its first example is found in Kavivar Jivan Jha’s play Sundar-Sanyog in 1905

८५९. In “Work Done in Maithili’s So-called Ghazal without Grammar”, which statement best matches the book’s discussion?

- (A) The second kind are those who do not write ghazals, but cannot bear the development of the ghazal genre; so they too began opposing the principles
- (B) Ghazal is originally an Arabic word; so there is no confusion in understanding that the poetic form called ghazal was first composed in Arabic
- (C) It frames the idea this way: of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great
- (D) It emphasizes that in that ghazal special issue there is one ghazal each by Kalanand Bhatt, Phoolchandra Jha Praveen, Ramanand Renu, Siyaram Jha Saras, Rajendra Vimal, Ramdev Jha, Baikunth Videh, Ram Bharos Kapadi Bhramar,

८६०. Which option correctly reflects the point made under “Work Done in Maithili’s So-called Ghazal without Grammar”?

- (A) It emphasizes that similarly, remember this: if the reph occurs in a word somewhere other than the end, that is, at the beginning or somewhere in the middle, then in Sanskrit words the reph would remain as reph
- (B) It presents the point that and if, after removing the vibhakti, a qafiya is not being formed, then consider it a sher or ghazal without radif
- (C) It is not a matter of great surprise that there are fewer Muslim ghazal authors in Maithili ghazal, as in the whole of Maithili literature too Muslim authors remain on the margin
- (D) It treats the matter as follows: according to the prefaces, the anthology is a collection of progressive ghazals, and it is obvious that the participating ghazal authors too must have been progressive

८६१. What does the topic “Work Done in Maithili’s So-called Ghazal without Grammar” most clearly emphasize?

- (A) It emphasizes that if something that ought to have been said first is said later, that is, in the second line of the couplet, it is a defect of the couplet
- (B) Maithili is a language full of possibilities and has an abundance of qafiyas; so, shers that create such ambiguity ought to be rare
- (C) It emphasizes that in this anthology all the ancient ghazal authors have been given a place, and through this the complete image of the Maithili ghazal comes before the reader
- (D) It frames the idea this way: for example, if the writer write Anchinhar in quotation marks, it becomes a proper noun and its sense becomes Ashish Anchinhar

८६२. Which option correctly reflects the point made under “Work Not Done in Maithili’s Free Ghazal”?

- (A) The topic Work not Done in Maithili’s Free Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It explains that rukn 2221, whose form is sometimes also found as 11221, is not used in a basic meter; but in Maithili, such a structure that begins with four or five, or even more, long syllables and ends in a short syllable
- (C) It frames the idea this way: if you are making a rhyme with a word whose final letter carries the ङ vowel-sign, then for the other rhymes you must use the same letter with the ङ vowel-sign that appears in the first rhyme
- (D) It frames the idea this way: so many Maithils, taking ghazal and nazm to be the same, begin arguing that ghazal has no principles

८६३. Which statement would fit the discussion in “1) No attention to increasing the number of ghazals”?

- (A) It emphasizes that whenever anyone wants to grasp Maithili ghazal from its root, they ought to observe the vocabulary, sentences, and tone used in a village market or a city vegetable market
- (B) It emphasizes that here, however, it must be remembered that in Arabic 122+122+122+122 is bahre motaqarib; if you use 122+122+122 instead, or 122+122+122+122+122 instead, it would still be bahre motaqarib
- (C) It explains that almost all significant Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others
- (D) It seems to me that the free ghazal authors of Maithili are afraid of competition

८६४. In “1) No attention to increasing the number of ghazals”, which statement best matches the book’s discussion?

- (A) It explains that but keep in mind that as the ghazal has a musical foundation, for singing, three rukns in one line are considered good, four rukns are considered best, and five rukns are also considered good
- (B) It emphasizes that but they ought to understand that in literature there is no such thing as winning and losing
- (C) It explains that to achieve this kahan, one must recognize the historical account of ghazal
- (D) The topic part 14 appears in the outline of the work and is part of the complete coverage of Maithili ghazal

८६५. According to the treatment of “2) No attention to increasing the number of ghazal writers”, which statement is accurate?

- (A) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi
- (B) It frames the idea this way: so, if someone takes the inflected words फूलक and हाथक as qafiya in the matla, that would be correct, and the remaining couplets would use the अक qafiya
- (C) It may also be said that Maithili's free ghazal authors deliberately did not encourage new poets so that their own dominance would remain secure
- (D) It treats the matter as follows: in Maithili, under the influence of Awadhi, Brajbhasha and other traditions, there was much treatment of rasa, rīti, alaṅkāra and so on

८६६. What does the topic “3) No attention to criticism of the Maithili ghazal” most clearly emphasize?

- (A) It presents the point that one couplet of his ghazal is: If in love there must be boundless passion, let it be like this; if there is a river, let it be like this; if a desert, let it be like this
- (B) The first introduction is by Saras ji, and he begins it in this way: In the field of criticism and literary historical account, only that person ought to move the pen who feels the minutest pulse of that literary form... In
- (C) It frames the idea this way: this topic treats in this part a total of seven bahrs are placed as part of Maithili ghazal grammar and history.
- (D) It frames the idea this way: that signifies that wherever stress is falling, you put a vikari mark there and declare it guru. But you yourself have written on page 54 of Maithili Parishilan

८६७. According to the treatment of “3) No attention to criticism of the Maithili ghazal”, which statement is accurate?

- (A) Pandit Govind Jha has discussed these two kinds of pronunciation in detail in his books; see pages 16-17 of उच्चतर मैथिली व्याकरण, published by Maithili Akademi, Patna, second edition
- (B) It emphasizes that readers ought to read the reference books given here, as some older ghazal authors are thinking that Ashish Anchinhar is making up these principles from his own mind
- (C) It emphasizes that ramavatar Yadav does not accept quantitative stress in Maithili, and says that stress increases the prolongation of the vowel and so a short vowel does not turn into a long one
- (D) It treats the matter as follows: at the beginning of the essay his feeling is that a person who does not write ghazals is unqualified to review or write historical account of the ghazal

८६८. Which statement would fit the discussion in “3) No attention to criticism of the Maithili ghazal”?

- (A) It treats the matter as follows: this too has three forms: Mutafa'ilun + Mutafa'ilun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Mutafa'ilun the writer) In every line, Fa'ilatun is used twice and Maf'ulat once
- (B) It frames the idea this way: but here the writer have one question for Saras ji: if, for whatever reason, Maya ji could not do that work, or if Mayanand ji had said that ghazal cannot be written in Maithili, then what did Saras ji himself
- (C) It is quite possible that in taverns wine was given after measuring it, and so sagar, jam, or glass also came to be called paimana
- (D) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly

८६९. In “3) No attention to criticism of the Maithili ghazal”, which statement best matches the book's discussion?

- (A) It emphasizes that even more troublesome was the task of writing the historical account of Maithili ghazal
- (B) It frames the idea this way: asymmetrical meters - In this part there are a total of 213 meters, but only 13 are in common use
- (C) The other kafiya taken in this ghazal are rahiau, chaliau, bujhabiau, and so on
- (D) It emphasizes that writing the grammar or historical account of the ghazal is a matter far beyond that

८७०. Which option correctly reflects the point made under “3) No attention to criticism of the Maithili ghazal”?

- (A) It treats the matter as follows: a) Mithila Bhasha Vidyotan, by the great grammarian Pandit Deenbandhu Jha; editor and publisher Govind Jha; second edition, 1993
- (B) It treats the matter as follows: the writer shall view the tradition and historical account of modern Maithili ghazal in two parts: first, the historical account of metered ghazals, and after that the historical account of free ghazals without bahr
- (C) It frames the idea this way: for example, after the kafiya ल' or लऽ, the shair ought to choose such a word whose ending carries an elision mark or vikari , and before it the letter ought to be ल, as in चल' or चलऽ
- (D) It emphasizes that such talk probably arises as no recognised critic or reviewer of Maithili has, until now, considered even looking toward Maithili ghazal, treating it as untouchable and contrary to his own dignity

८७१. What does the topic “3) No attention to criticism of the Maithili ghazal” most clearly emphasize?

- (A) It explains that if the writer interpret this, the conclusion is that the criticism, review, or historical account of the ghazal may be written only by a person who is himself a ghazal writer
- (B) It frames the idea this way: here the treatment is about ghazal, so understand it in this way: in a matla, कलमसँ and पतनसँ may become qafiyas, but कलम सँ and पतनसँ cannot become qafiyas in the matla
- (C) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment
- (D) It explains that but here it is very needed to keep in mind that Maithili also has children's ghazal, and in children's ghazal there may be some shers that have no sense

८७२. According to the treatment of “3) No attention to criticism of the Maithili ghazal”, which statement is accurate?

- (A) It emphasizes that in 1990, the representative free-ghazal authors of Maithili - Siyaram Jha Saras, Taranand Viyogi, Ramesh and Devshankar Naveen ji - edited a joint ghazal collection titled Lālkilā ā Lokaved
- (B) It explains that then how would the example of nagana, short-short-short, that you have given in the work Maithili Chhand Shastra be possible?
- (C) It frames the idea this way: that signifies that wherever stress is falling, you put a vikari mark there and declare it guru. But you yourself have written on page 54 of Maithili Parishilan
- (D) The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji

८७३. Which statement would fit the discussion in “3) No attention to criticism of the Maithili ghazal”?

- (A) It explains that so, whether you write a ghazal, a poem, a story, criticism, or anything else in Maithili, the vibhakti ought to remain attached to the base word
- (B) It explains that this topic treats but before discussing the ghazal, two things must be understood as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: in the authors view this could have been regarded as the limitation of a ghazal writer, but again, on the third and fourth pages of the same introduction, Saras ji writes
- (D) It explains that all kinds of criticism are welcome, but a critic's criticism would be strong only when he knows Urdu grammar along with Maithili grammar

८७४. In “3) No attention to criticism of the Maithili ghazal”, which statement best matches the book's discussion?

- (A) It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout
- (B) It frames the idea this way: so, in Maithili the qaafiya has to be determined carefully, and its detailed explanation would be found in the part on qaafiya
- (C) It explains that here it is significant to clarify that the writer am not especially saddened by the fact that they wrote ghazals without grammar
- (D) It presents the point that but this siddhāsana or vajrāsana is almost prohibited for householders, as through its practice semen rises upward and sexual desire decreases

८७५. According to the treatment of “The Violence Done to Ghazal in Singing”, which statement is accurate?

- (A) The other kafiya in this ghazal are kana, bhasiya, ja, kha, and so on
- (B) It treats the matter as follows: sher: Two lines adorned with the same radif and different kafiya, in which a complete thought begins and ends within those two lines and which is also fitted to a bahr, are called a sher
- (C) It treats the matter as follows: so a composition made in one metre may be, and is, sung by many singers in many ragas
- (D) It emphasizes that relaxation of principles signifies that a principle of a meter certainly exists, but for some reason one or two matras move up or down

८७६. Which statement would fit the discussion in “The Violence Done to Ghazal in Singing”?

- (A) It frames the idea this way: of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great
- (B) It treats the matter as follows: but that does not mean that if they do anything at all in the name of ghazal, they ought to be honoured for it
- (C) It explains that before the radif, the kafiya is हरस्त, which has स्त from the end, and along with it also has the vowel correspondence of अ, which is correct according to the principle
- (D) It treats the matter as follows: he even came to India, Hindustan in Persian historical account, to meet him

८७७. In “The Violence Done to Ghazal in Singing”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: in Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi
- (B) It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors
- (C) It presents the point that such people ought to read every children’s ghazal in issue 111 of Videha, which is the children’s ghazal special issue; they would find their answer
- (D) It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically

८७८. Which statement would fit the discussion in “Why Such Strong Criticism?”?

- (A) It emphasizes that भेद कुल खुल जाए वह सूत हमारे दिल में है देश को मिल जाए जो पूँजी तुम्हारी मिल में है The matra-sequence of the matla, that is, the first couplet, is
- (B) It presents the point that but this siddhāsana or vajrāsana is almost prohibited for householders, as through its practice semen rises upward and sexual desire decreases
- (C) It emphasizes that yes, the writer would say this much: in some issues of Karnamrit the writer had the opportunity to read his ghazals, for example in the October-December 2007 issue, but in those ghazals there is an absence of bahr
- (D) It presents the point that its pattern is: 2212 + 2221 Let us look at a Bahre Munsari ghazal written by Amit Mishra: When the writer wrote the letters of beauty, The simile was adorned; it was written of flowers

८७९. In “Why Such Strong Criticism?”, which statement best matches the book’s discussion?

- (A) It explains that the writer have already published a complete article opposing the view that this ghazal ought to be taken as a song
- (B) It presents the point that tell them: Sir, it is as of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha
- (C) It frames the idea this way: moreover, if any of the above-mentioned defects is present in a couplet, that becomes a defect of the ghazal, as ultimately a ghazal is a collection of some couplets
- (D) It frames the idea this way: the writer also wish to say that this is not academic research; so the writer had difficulty finding the books of many ghazal authors

८८०. Which option correctly reflects the point made under “Why Such Strong Criticism?”?

- (A) The topic Chapter 3: part 1 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It explains that similarly, there would be no ita defect in words that differ grammatically - for example, if the first qafiya is a noun and the second qafiya is an adjective, and so on
- (C) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiya. In the authors view this must have been a printing error
- (D) It treats the matter as follows: read especially the prefaces to Saras ji's ghazal books: you would find no treatment of ghazal and no treatment of ghazal grammar

८८१. What does the topic “Why Such Strong Criticism?” most clearly emphasize?

- (A) It treats the matter as follows: for example, in Mithila Gitanjali, published in 1923 under the editorship of Yadunath Jha Yaduvar, Yaduvarji begins one ghazal as follows: O God, may this Mithila of ours
- (B) It emphasizes that these so-called ghazal authors did have talent, as without talent no one even comes toward literature; later, of course, study becomes needed
- (C) It presents the point that for the year 2014, he was honoured with the Videha Language Award for the work Anchinhar Akhar
- (D) It emphasizes that but here always keep this point in mind: if, under the influence of Hindi in writing, a poet does not attach the vibhakti to the base word, he is doing wrong, as attaching the vibhakti to the base word is

८८२. According to the treatment of “Why Such Strong Criticism?”, which statement is accurate?

- (A) The topic Sections 19-21 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) It emphasizes that this topic treats so the writer regard their so-called ghazals as verse as part of Maithili ghazal grammar and history.
- (C) It frames the idea this way: second, for a ghazal the basic elements are a correct rhyme, a uniform metre, and a forceful manner of expression
- (D) It emphasizes that waw-e-atf is an significant principle of Arabic, also accepted in Persian and Urdu

८८३. According to the treatment of “Toward the Representative Poets of Maithili Free Ghazal”, which statement is accurate?

- (A) It explains that rukn 2221, whose form is sometimes also found as 11221, is not used in a basic meter; but in Maithili, such a structure that begins with four or five, or even more, long syllables and ends in a short syllable
- (B) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili's free ghazal
- (C) The letter e may indeed form kafiya in its pure independent form, but it would not be very effective, as in Maithili the pronunciation of final e is incomplete
- (D) Pandit Jivan Jha: a ghazal from Samavati-Punarjanma On page 80, the following ghazal is found; Kavivar clearly calls it a ghazal

८८४. Which statement would fit the discussion in “Section 25 - The Tradition and History of Maithili Ghazal Part 12”?

- (A) It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun +
- (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 12 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It treats the matter as follows: now, if a poet takes a base word that is a-karant and has a vibhakti attached to it, and makes it the qafiya, he must keep in mind that in every later qafiya the same vibhakti must occur with another base word
- (D) It presents the point that look at this ghazal by Shrimati Shanti Lakshmi Chaudhary, published on Anchinhar Akhar on 9 December 2011 and later in the May-June 2012 issue of Mithila Darshan

८८५. Which statement would fit the discussion in “Representative Poets of Maithili Free Ghazal”?

- (A) It explains that similarly, in the Ashoka grove, Hanuman’s worry about whether he ought to speak to Sita in devabhasha, divine language, or manushi bhasha, human language, also proves that even at that time there was a language
- (B) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili’s free ghazal
- (C) It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced
- (D) It is not out of place to say here that some meters that are current in Arabic are not current in Persian, and some that are current in Persian are not current in Urdu

८८६. Which option correctly reflects the point made under “Ravindra Nath Thakur”?

- (A) It explains that after practice, they ought to move to the second bahar, the varnic bahar, and after that try their hand at the Urdu bahars
- (B) It treats the matter as follows: remember that there is a fine difference between humour and satire; so a ghazal that contains satire does not fall into the category of hazal
- (C) It treats the matter as follows: later, however, as of some lazy and confused people, Maithili ghazal could not develop as expected
- (D) It frames the idea this way: seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled Ek Rati, one Hindi play, and the ghazal collection mentioned above have been published by him

८८७. What does the topic “Mayanand Mishra” most clearly emphasize?

- (A) It frames the idea this way: after Vedic literature, from classical Sanskrit through the Prakrit-Apabhramsha form of Maithili literature, Vedic meter did not remain
- (B) It frames the idea this way: so he himself composed ghazal-like writing under the name geetal. Here it ought to be remembered that Maya Babu gave the Maithili ghazal the name geetal, which was unacceptable
- (C) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony
- (D) It frames the idea this way: yet remember here that even if the couplets of a ghazal describe love, that love ought to be described in such a way that it seems to be between soul and Supreme Soul

८८८. According to the treatment of “Mayanand Mishra”, which statement is accurate?

- (A) It frames the idea this way: gajendra ji further writes that even if Maya Babu did say that ghazal cannot be written in Maithili, that statement was a limitation not only of his own but also of all the ghazal authors of that time
- (B) It presents the point that as of lack of time, the writer am not giving all the expanded forms
- (C) It presents the point that since Maithili is the only language in the world that imitates Hindi, if Hindi authors called day night, Maithili authors too would call day night, as Maithili authors are, in a purely mental sense, slaves of Hindi
- (D) It frames the idea this way: as an example, see this ghazal written by Rajiv Ranjan Jha: People covered in white cloth, People strung clear and tangled

८८९. Which option correctly reflects the point made under “3. Late Kalanand Bhatt”?

- (A) The permanent basis of the mahiya metre is śṛṅgāra rasa, the erotic or love sentiment, but in modern times it is written on every subject
- (B) The topic Appendix 3 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It explains that sharma Maharshi; Jawahar Publishers and Distributors, Delhi; first edition, 2009
- (D) It treats the matter as follows: this topic treats published work: कान्ह पर लहास हमर , a ghazal collection as part of Maithili ghazal grammar and history.

८९०. What does the topic “4. Siyaram Jha “Saras”” most clearly emphasize?

- (A) It emphasizes that even more troublesome was the task of writing the historical account of Maithili ghazal
- (B) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole
- (C) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment
- (D) It treats the matter as follows: special note: Shri Saras ji was the first chief selector for the Ghazal Kamla-Kosi-Bagmati-Mahananda Samman, the first award for ghazal in Maithili, sponsored by Anchinhar Akhar and begun in 2011

८९१. According to the treatment of “4. Siyaram Jha “Saras””, which statement is accurate?

- (A) It explains that to achieve this kahan, one must recognize the historical account of ghazal
- (B) It emphasizes that with the help of this article, one may write correct ghazal not only in Maithili but also in any other language; only the principles of rhyme would change according to the language
- (C) It explains that here also remember that if in a matla तीमन and धूमन are kafiya, it would be wrong, as before the letter group मन, one word has the vowel-mark of ई and the other has the vowel-mark of उ
- (D) It presents the point that his other published works include Āñjur Bhari Siṅgarhār , Gīt Rashmi , Nai Bhetaut Khālistān , Ākhar Ākhar Gīt , Channāk Pahār , Ugait Sūryak Dhammak , and the ghazal collections named above

८९२. According to the treatment of “5. Arvind Thakur”, which statement is accurate?

- (A) It emphasizes that if in a matla the kafiya words are तीमन and नीमन, then one must be a little careful
- (B) It presents the point that for example, from the Sanskrit word chandra the Prakrit form chanda was formed, but from indra, inda was not formed; rather, indar was formed
- (C) It treats the matter as follows: published ghazal collection: बहुरूपिया प्रदेश मे , Navarambh Prakashan, November 2011
- (D) It frames the idea this way: many singers, to fill their stomachs, sing on a previously sung ghazal tune, whereas ghazal singing is a separate art and ought to be sung in different tunes

८९३. According to the treatment of “6. Sudhanshu Shekhar Chaudhary”, which statement is accurate?

- (A) It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position
- (B) It frames the idea this way: so in the Yajurveda the Supreme Being is called kavi: Kavir manīṣī paribhūḥ svayambhūḥ yāthātathyato, arthat vyadadhāt śāśvatībhyaḥ samābhyāḥ
- (C) It presents the point that his novel ई बतहा संसार, published by the Maithili Akademi, received the Sahitya Akademi Award in 1980
- (D) It treats the matter as follows: in a ghazal in which a radeef has been used, that radeef must necessarily appear in the second line of every couplet of the ghazal, except for the matla-couplet, where it appears in both lines

८९४. Which option correctly reflects the point made under “7. Dhirendra Premarshi”?

- (A) It is especially significant to remember that exactly the same thing was repeated in the so-called ghazal collection Bahurupiya Pradesh Me, written by Arvind Thakur and published in 2011
- (B) It treats the matter as follows: yet its oldest link still available is from 5 July 2004: the linked reference and the linked reference In Nachiketa’s play, published serially from the eighth issue of Videha and later brought out as a work in
- (C) It frames the idea this way: in Urdu, the word containing a conjunct letter cannot be changed in this manner: for example, in Urdu the kafiya of मस्त would be पस्त, not तप्त
- (D) It explains that but when that same writer, who writes about Putin, writes that during the time of Veena Thakur or Ashok Avichal a bad work was selected, he may be expelled from the academy as the distance here is small

८९५. What does the topic “7. Dhirendra Premarshi” most clearly emphasize?

- (A) It presents the point that earlier the writer had some confusion regarding the kafiya of ghazals without radif, but now this is final; and as of the authors confusion, the writer alone am responsible for the faulty ghazals that were written
- (B) The names, URLs, and first-post dates of all Maithili internet magazines from the first one up to the present may be seen at the linked reference If anyone has a link earlier than 5 July 2004, it ought to be presented
- (C) It explains that in addition, Maithili nouns and pronouns also take o and u, and their sense is equivalent to Urdu bhi, also. For example: Ramo gelathi, Ram also went; hamhu gelahun, the writer too went; oho gelathi, he also went
- (D) It frames the idea this way: broadly speaking, understand that the writer brought these principles of the ghazal into Maithili mainly in order to improve the authors own ghazals

८९६. According to the treatment of “7. Dhirendra Premarshi”, which statement is accurate?

- (A) The defect of bahr is only one: if all couplets of a ghazal are not in the same bahr, that is a defect of bahr
- (B) It explains that 6 hours ago via Mobile · Unlike · 1 Ashish Anchinar: And the authors effort has been that the stars among the stars ought to also appear in this photograph; they have appeared
- (C) The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It presents the point that for example, rati has the written form २१, but the pronounced form rait is २२; sadhu has the written form २१, but the pronounced form saudh is २२; achhi may be pronounced aichh, १२ or २१

८९७. Which statement would fit the discussion in “7. Dhirendra Premarshi”?

- (A) It explains that here also remember that if in a matla तीमन and धूमन are kafiya, it would be wrong, as before the letter group मन, one word has the vowel-mark of ई and the other has the vowel-mark of उ
- (B) The old, so-called pandit-style Maithili literature too strengthens the grammar of the ghazal
- (C) It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the
- (D) It presents the point that २२२२ १२१ १२२२ From these four ghazals by Rajiv Ji you must have understood that, even if one does not take a pattern accepted in Arabic, a ghazal is possible in other syllabic-metric patterns

८९८. In “7. Dhirendra Premarshi”, which statement best matches the book’s discussion?

- (A) It explains that this topic treats so qafiya is compulsory for Maithili ghazal too as part of Maithili ghazal grammar and history.
- (B) It explains that in any case, when Sanskrit words are used in Maithili or in any other modern Indian language’s poetry, the principle is automatically observed
- (C) It emphasizes that 3 hours ago · Unlike · 3 Dhirendra Premarshi: From Maghe Sankranti 2059, Nepal’s first internet magazine in the Maithili language, Pallav, www.pallavmithila.mainpage.net, has been started
- (D) It explains that for the grammar of early Maithili ghazal, keep the following point in mind: many ghazals from 1905 to 1970 have reached us in forms edited by different editors

८९९. Which option correctly reflects the point made under “7. Dhirendra Premarshi”?

- (A) It explains that just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn
- (B) It explains that kasajoo’s work here: the linked reference mainpage.net: The Leading Main Page Site on the Net www.mainpage.net 2 hours ago · Like Ashish Anchinar
- (C) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal
- (D) It emphasizes that but if both words left after removing the vowel-mark or suffix, or after the break, are meaningful, and if those remaining meaningful words do not rhyme with each other, then the words containing the

१००. What does the topic “7. Dhirendra Premarshi” most clearly emphasize?

- (A) It explains that this topic treats in Arabic, Persian, and Urdu shairi this is called marsiya as part of Maithili ghazal grammar and history.
- (B) It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position
- (C) It treats the matter as follows: so, in the authors opinion, ghazal ought to be composed in such a way that it is useful for the future as well as the present
- (D) It frames the idea this way: still, the information you have given is significant, and Pallav may be considered the second internet magazine after Bhālsarik Gāchh

१०१. According to the treatment of “7. Dhirendra Premarshi”, which statement is accurate?

- (A) The famous Urdu poet Khumar Barabankvi was repeatedly told that his name was negative in comparison with his poetry, as his couplets contained surur, but he had kept his name Khumar
- (B) The subsequent argument and comments with Dhirendra Premarshi ji on the Facebook version of Videha at the linked reference are given here; they are useful for historical accuracy
- (C) It emphasizes that but if the couplets of a ghazal are said in such a way that the reader or listener feels the ghazal authors sorrow to be his own sorrow, understand that the couplet becomes timeless
- (D) It emphasizes that ठोस धरती की सतह पर लौट भी आओ मुलम्मे के सिवा क्या है फ़लक़ के चाँदतारों में रहे मुफ़लिस गुज़रते बेयक़ीनी के तज़रबे से बदल देंगे ये इन महलों की रंगीनी मज़ारों में कहीं पर भुखमरी की धूप तीखी हो गई शायद जो है

१०२. Which statement would fit the discussion in “7. Dhirendra Premarshi”?

- (A) It presents the point that earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner sense might be as of the manner of saying
- (B) It emphasizes that but finding that cutting would also be difficult for me, as the writer am very weak in matters of organisation
- (C) It explains that after practice, they ought to move to the second bahar, the varnic bahar, and after that try their hand at the Urdu bahars
- (D) It presents the point that 3 Original : बाउजी जागू ठारर भरै छी कियै व्यर्थ सूतल कि बैसल सड़ै छी कियै वेद पोथी पढ़ू आ अखाढ़ा चढ़ू बात दू में ऐकोने धरै छी कियै जँ थिकहुँ विप्रवंशीय सत्पुत्र तँ पाठशालाकनामे डरै छी कियै बात में काँट कै काटि

१०३. According to the treatment of “8. Other Poets Who Wrote Free Ghazals Occasionally”, which statement is accurate?

- (A) It treats the matter as follows: a) Mithila Bhasha Vidyotan, by the great grammarian Pandit Deenbandhu Jha; editor and publisher Govind Jha; second edition, 1993
- (B) The first Maithili scholar of aruz writes in his Ghazal Shastra: Simple varṇik metre, counting letters, is the most difficult to sing; less difficult than that is mātrik metre; and the easiest to sing is varṇik metre
- (C) It treats the matter as follows: so in Urdu, साथ may become qafiya of बात, as the ह in the थ of साथ is removed in pronunciation
- (D) It treats the matter as follows: babu Bhuvneshwar Singh Bhuvan, Ramanand Renu, Phool Chandra Jha Praveen, Vaikunth Videh, Sheetal Jha, Premchandra Pankaj, Pandit Nityanand Mishra, Shardanand Das Parimal, Taranand Jha Tarun, Ramakant Rai Rama,

१०४. Which statement would fit the discussion in “8. Other Poets Who Wrote Free Ghazals Occasionally”?

- (A) It presents the point that in addition to the representative ghazal authors given above, there are many other poets who wrote occasional free ghazals and achieved mastery in other genres
- (B) It explains that then how would the example of nagana, short-short-short, that you have given in the work Maithili Chhand Shastra be possible?
- (C) It explains that just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn
- (D) It presents the point that here the point to understand is this: if the matla had छन and धुन, the kafiya would become wrong, as the vowel-mark after the root letter न must also match compulsorily

१०५. What does the topic “List of Books of Maithili Free Ghazal” most clearly emphasize?

- (A) It emphasizes that suppose you also buy a Devanagari transliteration of an Urdu ghazal work and, after reading it, see that ॠ has been used as a qafiya for ॡ; then you too may be confused
- (B) It emphasizes that here, however, it must be remembered that in Arabic 122+122+122+122 is bahre motaqarib; if you use 122+122+122 instead, or 122+122+122+122+122 instead, it would still be bahre motaqarib
- (C) It emphasizes that as of the bahr, rhythm already comes; whatever small pronunciation difficulty remains is discovered through recitation, and the shair may correct it before publication
- (D) It treats the matter as follows: in addition to these so-called ghazal collections, Vilat Paswan Vihangam ji too has some ghazals, which the poet called geetal

१०६. According to the treatment of “List of Books of Maithili Free Ghazal”, which statement is accurate?

- (A) It treats the matter as follows: a second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs
- (B) It explains that sharma Maharshi; Jawahar Publishers and Distributors, Delhi; first edition, 2009
- (C) It presents the point that rajiv, the heat and glitter of karma are separate; One ought to never weave crooked plots
- (D) The answer to that question led to the conclusion that grammar ought to be made by taking the majority sound-pattern of the language as the basis

१०७. Which statement would fit the discussion in “List of Books of Maithili Free Ghazal”?

- (A) It frames the idea this way: this topic treats publisher: Maithili Prerna Parishad, Shripur, Sakri, Darbhanga as part of Maithili ghazal grammar and history.
- (B) It treats the matter as follows: in such a situation, keep in mind that exactly the same letter with ॠ and the chandrabindu must occur in the qafiya
- (C) It treats the matter as follows: a ghazal contains separate shers, but the radif, the sound pattern of the kafiya, and the bahr remain the same
- (D) It presents the point that in Urdu ghazal, breaking tradition signifies breaking and expanding subject, kahan, and symbol

१०८. In “List of Books of Maithili Free Ghazal”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: this too has three forms: Fa'ilatun + Fa'ilatun + Maf'ulat Maf'ulat + Fa'ilatun + Fa'ilatun Fa'ilatun + Maf'ulat + Fa'ilatun J) In every line, Maf'ulat is used twice and Fa'ilatun once
- (B) It ought to also be understood here that when a naat is recited in a moshayara, if the poet receives money or other wealth from the audience, it is acceptable and there is no objection
- (C) It frames the idea this way: this topic treats उठा रहल घोष तिमिर - a ghazal collection without bahr as part of Maithili ghazal grammar and history.
- (D) It emphasizes that so the writer believe that, as in Sanskrit poetry, even when the words are separate, the letter before a conjunct ought to be counted long

१०९. Which option correctly reflects the point made under “List of Books of Maithili Free Ghazal”?

- (A) The first Maithili scholar of aruz writes in his Ghazal Shastra: Simple varṇik metre, counting letters, is the most difficult to sing; less difficult than that is mātrik metre; and the easiest to sing is varṇik metre
- (B) It explains that this topic treats कान्ह पर लहास हमर - a ghazal collection without bahr as part of Maithili ghazal grammar and history.
- (C) Pandit Govind Jha has discussed these two kinds of pronunciation in detail in his books; see pages 16-17 of उच्चतर मैथिली व्याकरण, published by Maithili Akademi, Patna, second edition
- (D) It treats the matter as follows: how needed it is to give Maithili editors instructions about metre may be understood from what Pandit Govind Jha wrote in the preface, page 6, of the edition published by the Maithili Academy, Patna, 2008,

११०. What does the topic “List of Books of Maithili Free Ghazal” most clearly emphasize?

- (A) It treats the matter as follows: this topic treats लेखनी एक रंग अनेक - a ghazal collection without bahr as part of Maithili ghazal grammar and history.
- (B) The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active
- (C) It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system
- (D) It treats the matter as follows: a) Mithila Bhasha Vidyotan, by the great grammarian Pandit Deenbandhu Jha; editor and publisher Govind Jha; second edition, 1993

१११. According to the treatment of “Harimohan Jha’s Poem and Its Scansion”, which statement is accurate?

- (A) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole
- (B) It frames the idea this way: whatever the case may be, this is not worthy of mention in the historical account of the ghazal
- (C) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on
- (D) It treats the matter as follows: in the ghazal given in this moshayara, sense has no primacy; only bahr, kafiya and radif ought to be present

११२. Which statement would fit the discussion in “Harimohan Jha’s Poem and Its Scansion”?

- (A) The radif is kona. In the same way, in the second line of the couplet too, the qafia is the matra of the letter t with the vowel a
- (B) It presents the point that a specimen of what Harimohan Jha ji thought about ghazal is given in the first part of his poem Kahū Kī Au Bābū: Original in Devanagari बसाते तेहन छै जे गोष्ठी मे कवियो गजल दादरा आ कवाली गबैये किछु दिन मे
- (C) It presents the point that here the authors opinion is that if a foreign word cannot be Maithilized, the pluta principle may also be taken optionally in it
- (D) It frames the idea this way: if you take the kafiya, radif and bahr of some shair and say a new ghazal, then it is called a ghazal said on the zamin of that particular ghazal

११३. In “Harimohan Jha’s Poem and Its Scansion”, which statement best matches the book’s discussion?

- (A) It explains that in addition to the details above, the writer present here this ghazal written by the emperor of Maithili satire, Professor Harimohan Jha ji, taken with acknowledgement from page 87 of his collected works, poetry volume
- (B) It explains that this is what people call the breaking of bahr, or say that your ghazal is not in bahr
- (C) It emphasizes that with the help of this article, one may write correct ghazal not only in Maithili but also in any other language; only the principles of rhyme would change according to the language
- (D) It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system

११४. Which option correctly reflects the point made under “Harimohan Jha’s Poem and Its Scansion”?

- (A) It frames the idea this way: but the authors point is that even if this is an imitation of Urdu and Braj Bhasha, there ought to still be debate over why this imitation occurred
- (B) The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same
- (C) It emphasizes that original poem in Devanagari ने लड़लहुँ फौजदारी जौं त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐंठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जोंक बनि कय
- (D) It presents the point that earlier the writer had some confusion regarding the kafiya of ghazals without radif, but now this is final; and as of the authors confusion, the writer alone am responsible for the faulty ghazals that were written

११५. What does the topic “Harimohan Jha’s Poem and Its Scansion” most clearly emphasize?

- (A) The topic Khand 17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (B) The matra-sequence of the first line of the second couplet is 1222-1222, but the second line of the second couplet is 1222-11222, which is not in accordance with the matla
- (C) It presents the point that here the authors opinion is that if a foreign word cannot be Maithilized, the pluta principle may also be taken optionally in it
- (D) It explains that now you may understand that from the combination of hrasva and dirgha a juz is formed; from juz comes ajza; from ajza comes rukn

११६. According to the treatment of “Harimohan Jha’s Poem and Its Scansion”, which statement is accurate?

- (A) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + ३ + ल; for example, भालु, and so on
- (B) It explains that see the example of Bahr-e-Kamil written by Amit Mishra: Something has happened in such a way; in every house, a Ravana has appeared
- (C) The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla
- (D) The pre-history of children’s ghazal Children’s ghazal is Maithili’s own discovery; that is, it is Maithili’s own form

११७. Which statement would fit the discussion in “Closing Note”?

- (A) It explains that for example, in घर and मजूर, stress falls in the second position in both, but the quantities are different; so the two cannot be qafiya of each other
- (B) It treats the matter as follows: the authors wish is that not one but a thousand books ought to appear on the grammar of Maithili ghazal
- (C) It explains that in a ghazal without radif, both lines of the matla must contain kafiya
- (D) It frames the idea this way: as in Hindi words ending with the i vowel are often feminine, they consider saqi feminine too; but this is a misconception

११८. According to the treatment of “Appendix 1”, which statement is accurate?

- (A) It explains that musanna or musna, one: a ghazal in which each line of every sher has one rukn, that is, one sher has two rukns, is called a musanna sher
- (B) The topic Appendix 1 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (C) It presents the point that in Maithili, the technical term devotional ghazal was presented by Amit Mishraji on 7 August 2012 on the Videha Facebook platform
- (D) Ghazal-writer introduction series Anchinhar Akhar published an introduction series of all major Maithili ghazal authors, both those writing with metre and those writing without metre

११९. What does the topic “Certificate of the “Ghazal Kamla-Koshi-Bagmati-Mahananda” Award” most clearly emphasize?

- (A) It presents the point that rajiv, the heat and glitter of karma are separate; One ought to never weave crooked plots
- (B) It frames the idea this way: thus from this example readers may see that in the four lines there is neither matrika meter, nor varnika meter, nor Vedic meter
- (C) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook
- (D) It treats the matter as follows: ashish Anchinhar had a total of eighteen posts, including three award-related announcements, one naat, one qita, four rubai, four ghazals, one band

१२०. In “Appendix 2”, which statement best matches the book’s discussion?

- (A) It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya
- (B) It frames the idea this way: ibtida also signifies beginning, but the difference between sadr and ibtida is that sadr may be an idea, while the beginning that comes in support of the sadr is called ibtida
- (C) It frames the idea this way: muhammad Rafi sang ghazals too, but he was not known for ghazal singing; Begum Akhtar sang some film songs too, but her fame is as of ghazal singing, and she is called the Queen of Ghazal
- (D) It explains that along with this, at least more than five of that person’s ghazal collections, or books on ghazal criticism or historical account, ought to have been published

१२१. Which option correctly reflects the point made under “Appendix 2”?

- (A) It explains that but as of the coherence of sense, this may be accepted as a concession and the whole ghazal may be completed on the pattern 212212212212
- (B) It frames the idea this way: of course, the breaking of the authors pride is not as significant as the fact that, with the arrival of a better work, Maithili ghazal would move two steps further
- (C) It explains that readers, critics, universities, Maithili institutions, and others ought to keep the following points in mind while filling the form: 1) At one time, only one person or institution would receive it
- (D) It treats the matter as follows: नमः सहमानाय निव्याधिर्न आव्याधिर्नीनां पतये नमो नमः ककुभाय निषङ्गिणे स्तेनानां पतये नमो नमो निषङ्गिणं इषुधिमते तस्कराणां पतये नमो नमो वञ्चते परिवञ्चते स्तायूनां पतये नमो नमो

१२२. What does the topic “Appendix 2” most clearly emphasize?

- (A) It emphasizes that its name would be the Pandit Jeevan Jha Lifetime Achievement Ghazal Award. In brief, it would be called the Pandit Jeevan Jha Ghazal Award
- (B) It emphasizes that if readers look at the ghazal after 2008, then certainly Videha - at first a fortnightly magazine - gave it open support, and from time to time brought out special issues related to ghazal and carried the ghazal forward
- (C) It explains that yet the scholars of Maithili are simply scholars; who would question them?
- (D) It treats the matter as follows: but in Maithili, in the authors view, making such a decision right now would be somewhat hasty, as Maithili ghazal is still in the process of forming its own meters or, let us say, its own metrical sequences

१२३. According to the treatment of “Appendix 3”, which statement is accurate?

- (A) It presents the point that for example, rati has the written form 21, but the pronounced form rait is 22; sadhu has the written form 21, but the pronounced form saudh is 22; achhi may be pronounced aichh, 12 or 21
- (B) It presents the point that in August, Praveen Chaudhary Pratik ji entered Maithili ghazal through Anchinhar Akhar
- (C) The topic Appendix 3 appears in the outline of the work and is part of the complete coverage of Maithili ghazal
- (D) It treats the matter as follows: here it ought to also be remembered that Vedic meters are often one-line forms by the basis of the present treatment, and so rhyme was not very needed there

१२४. According to the treatment of “English-language ghazals written by Maithili ghazal writers”, which statement is accurate?

- (A) It frames the idea this way: a Sanskrit ghazal from page 94 Now see a Sanskrit ghazal given on page 94, which Kavivar also clearly calls a ghazal: If some improper treatment is the cure for the sickness of the authors mind, If it exists,
- (B) It frames the idea this way: so, if someone may logically explain that in a certain word the initial or medial long would be short for a given reason, the writer have no objection to accepting it, as the matter would be
- (C) It treats the matter as follows: for full details on this matter, go to this link of Anchinhar Akhar: the linked reference According to historians of the English language, the Indian-origin American poet Agha Shahid Ali wrote ghazals in English
- (D) It presents the point that today’s editors, in their own effort to fit metre, often go on spoiling even correct metre, especially akṣaravṛtta. In other words, the editorial ignorance the writer am experiencing in relation to ghazal was

१२५. Which statement would fit the discussion in “English-language ghazals written by Maithili ghazal writers”?

- (A) It treats the matter as follows: however, many translators had already translated Arabic-Persian ghazals into English before that
- (B) It frames the idea this way: now see a second example of Bahr-e-Hazaj, by Pradeep Pushp: the writer am a learned pandit, yet beaten by bread; the writer speak truth, and so the writer am defeated by empty talk
- (C) The matra-sequence of the matla of this ghazal is 1222-1222-1222-1222, and it is followed in the second couplet and all other couplets
- (D) It emphasizes that in Maithili many people do not know the principles of ghazal; on top of that they argue that film songs sound beautiful without any principles

१२६. In “Author Introduction”, which statement best matches the book’s discussion?

- (A) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth
- (B) It treats the matter as follows: thus you may understand that the principle Panditji regards as mandatory is only a tool for Maithilizing words of other languages
- (C) It frames the idea this way: in fact, not only in ghazal but in every meter and every poem, as poetry depends on pronunciation, kumhar would be long + long + short
- (D) It presents the point that what appears light at first sight, That road ought to never be taken at once

१२७. What does the topic “Published works” most clearly emphasize?

- (A) It explains that after Ramdev Jha ji’s essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors
- (B) It presents the point that if you make धनगर and मनगर qafiya with each other, there would be no ita defect, as if the suffix गर is removed from these two new words, धन and मन remain respectively, and they also rhyme with each other
- (C) It frames the idea this way: this topic treats maithili Ghazalak Ready Reckoner as part of Maithili ghazal grammar and history.
- (D) It explains that in addition to the details above, the writer present here this ghazal written by the emperor of Maithili satire, Professor Harimohan Jha ji, taken with acknowledgement from page 87 of his collected works, poetry volume

१२८. Which statement would fit the discussion in “Edited book”?

- (A) It presents the point that this topic treats swatantracheta as part of Maithili ghazal grammar and history.
- (B) It presents the point that its structure would be as follows: 2212 + 2212 + 2212 + 2212 2212 + 2212 + 2212 + 2212 Here the writer have given only the example of four sounds in each line
- (C) It emphasizes that waw-e-atf is an significant principle of Arabic, also accepted in Persian and Urdu
- (D) It frames the idea this way: so it would be understood that in the first line the word then has been used meaninglessly; even without it the sense is complete

१२९. In “Books co-edited with Shri Gajendra Thakur”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: for example, see this line: the writer took the blow. This line’s sense often carries an obscene smell; so it is a defect
- (B) It frames the idea this way: this has three forms: Fa'ilatun + Fa'ilatun + Mafa'ilun, that is: long-short-long-long + long-short-long-long + short-long-long-long Mafa'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mafa'ilun + Fa'ilatun B) In
- (C) It presents the point that which structures would fit Maithili according to pronunciation and music would be decided over the coming 100 to 150 years
- (D) It emphasizes that this topic treats maithili Ghazal: Aagaman o Prasthan Bindu ; e-version published as part of Maithili ghazal grammar and history.

१३०. Which option correctly reflects the point made under “Honour”?

- (A) It explains that all kinds of criticism are welcome, but a critic’s criticism would be strong only when he knows Urdu grammar along with Maithili grammar
- (B) It presents the point that now notice this: if the matala had contained sari along with thari, then ri or di would have been common in the other kafiya, and before it there would have been vowel correspondence with aa
- (C) It explains that the writer believe that ghazal forefathers such as Pandit Jeevan Jha, poet Sitaram Jha, Anand Jha Nyayacharya, and Madhup Ji would be satisfied by it
- (D) It presents the point that for the year 2014, he was honoured with the Videha Language Award for the work Anchinhar Akhar

उत्तरमाला — अध्याय २२ (उत्तर ओ व्याख्या / Answers & Explanations)

- १. (A) The topic Chapter 1: Notice and Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal** — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Chapter 1: Notice and Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.
- २. (A) It presents the point that they ought to include in that list the points they wish to understand about ghazal, and only then begin reading the work** — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that they ought to include in that list the points they wish to understand about ghazal, and only then begin reading the work The other options refer to different parts of the book.
- ३. (A) It explains that for example: This person is so old, so what he says must be right; That person is the authors relative, so how may the writer reject his words?** — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that for example: This person is so old, so what he says must be right; That person is the authors relative, so how may the writer reject his words? The other options refer to different parts of the book.
- ४. (B) It is not for those who once wrote a two-page article sometime in the past and so believe that no more work ought to now be done on ghazal** — The answer fits this topic because the discussion links it with this point in fresh wording: It is not for those who once wrote a two-page article sometime in the past and so believe that no more work ought to now be done on ghazal The other options refer to different parts of the book.
- ५. (A) The topic Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal** — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Dedication appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.
- ६. (D) It presents the point that terminological choices: ghazal = ghazal; bahr = meter; qafiya = rhyme; radif = refrain; sher = couplet; sha’ir = poet** — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that terminological choices: ghazal = ghazal; bahr = meter; qafiya = rhyme; radif = refrain; sher = couplet; sha’ir = poet The other options refer to different parts of the book.
- ७. (D) It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher** — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for any work, the publisher is like a second mother and father; so the first line of the work is in honour of the publisher The other options refer to different parts of the book.
- ८. (B) It explains that since, in India, the grammar of the ghazal is governed by Arabic, Persian, and Urdu conventions, the writer have removed many principles that did not agree with the grammar and nature of the Maithili language** — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that since, in India, the grammar of the ghazal is governed by Arabic, Persian, and Urdu conventions, the writer have removed many principles that did not agree with the grammar and nature of the Maithili language The other options refer to different parts of the book.

१. (B) It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language The other options refer to different parts of the book.

१०. (A) It presents the point that for that reason the writer tried to show that there ought to be a separate work for Maithili ghazal, and so the title became The grammar and historical account of Maithili Ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that for that reason the writer tried to show that there ought to be a separate work for Maithili ghazal, and so the title became The grammar and historical account of Maithili Ghazal The other options refer to different parts of the book.

११. (D) It emphasizes that even more troublesome was the task of writing the historical account of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that even more troublesome was the task of writing the historical account of Maithili ghazal The other options refer to different parts of the book.

१२. (D) It explains that in a genre where one hundred out of one hundred literary people consider themselves masters of that genre, and where some of them carry the flag of revolution in their hands, writing its historical account was like — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in a genre where one hundred out of one hundred literary people consider themselves masters of that genre, and where some of them carry the flag of revolution in their hands, writing its historical account was like The other options refer to different parts of the book.

१३. (C) It presents the point that some people began writing ghazals with the expectation that as long as they wrote ghazals, Anchinhar would keep accepting even their improper demands; if he did not, they would stop writing ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that some people began writing ghazals with the expectation that as long as they wrote ghazals, Anchinhar would keep accepting even their improper demands; if he did not, they would stop writing ghazals The other options refer to different parts of the book.

१४. (A) It emphasizes that and in many people's minds the thought arose that surely Anchinhar's food and livelihood depended on ghazal; if they did not write ghazals, Anchinhar would die of hunger — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that and in many people's minds the thought arose that surely Anchinhar's food and livelihood depended on ghazal; if they did not write ghazals, Anchinhar would die of hunger The other options refer to different parts of the book.

१५. (D) It treats the matter as follows: this topic treats in Maithili ghazal, the writer did not find a ready-made path as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: this topic treats in Maithili ghazal, the writer did not find a ready-made path as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१६. (A) It frames the idea this way: the writer do not wish to reduce the importance of this present research by comparing it with university research on Maithili language and literature — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: the writer do not wish to reduce the importance of this present research by comparing it with university research on Maithili language and literature The other options refer to different parts of the book.

१७. (B) It frames the idea this way: in the authors understanding this happens as, for grammar and historical account, the facts are often the same — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in the authors understanding this happens as, for grammar and historical account, the facts are often the same The other options refer to different parts of the book.

१८. (A) It ought to also be noted here that Maithili lacks Dalit vocabulary and orthography, and the writer hope that ghazal authors would make full use of that vocabulary — The answer fits this topic because the discussion links it with this

point in fresh wording: It ought to also be noted here that Maithili lacks Dalit vocabulary and orthography, and the writer hope that ghazal authors would make full use of that vocabulary The other options refer to different parts of the book.

२९. (A) It presents the point that some difference in language would be found in the final part, as most of the facts there come from Facebook and from different people who are lovers of Maithili and who write in Maithili from time to time —

The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that some difference in language would be found in the final part, as most of the facts there come from Facebook and from different people who are lovers of Maithili and who write in Maithili from time to time The other options refer to different parts of the book.

२०. (B) It is also not wrong to say that the principle of the fifth letter for conjunct words is correct; yet as of habit-based faults, both spellings, such as arambh and aarambh, would be found in the work - that is, — The answer fits this topic because the discussion links it with this point in fresh wording: It is also not wrong to say that the principle of the fifth letter for conjunct words is correct; yet as of habit-based faults, both spellings, such as arambh and aarambh, would be found in the work - that is, The other options refer to different parts of the book.

२१. (B) The answer to that question led to the conclusion that grammar ought to be made by taking the majority sound-pattern of the language as the basis — The answer fits this topic because the discussion links it with this point in fresh wording: The answer to that question led to the conclusion that grammar ought to be made by taking the majority sound-pattern of the language as the basis The other options refer to different parts of the book.

२२. (D) It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too ought to be exactly like that The other options refer to different parts of the book.

२३. (C) It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr The other options refer to different parts of the book.

२४. (C) It explains that the writer believe that ghazal forefathers such as Pandit Jeevan Jha, poet Sitaram Jha, Anand Jha Nyayacharya, and Madhup Ji would be satisfied by it — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that the writer believe that ghazal forefathers such as Pandit Jeevan Jha, poet Sitaram Jha, Anand Jha Nyayacharya, and Madhup Ji would be satisfied by it The other options refer to different parts of the book.

२५. (D) It presents the point that but the authors writing this does not mean that anyone may spread confusion by calling a composition without bahr and qafiya a ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that but the authors writing this does not mean that anyone may spread confusion by calling a composition without bahr and qafiya a ghazal The other options refer to different parts of the book.

२६. (C) It frames the idea this way: broadly speaking, understand that the writer brought these principles of the ghazal into Maithili mainly in order to improve the authors own ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: broadly speaking, understand that the writer brought these principles of the ghazal into Maithili mainly in order to improve the authors own ghazals The other options refer to different parts of the book.

२७. (A) It explains that in one sense, so, it may also be said that Maithili ghazal authors are neither properly acquainted with the Hindi ghazal nor with Maithili grammar — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in one sense, so, it may also be said that Maithili ghazal authors are neither properly acquainted with the Hindi ghazal nor with Maithili grammar The other options refer to different parts of the book.

२८. (C) It explains that all kinds of criticism are welcome, but a critic's criticism would be strong only when he knows Urdu grammar along with Maithili grammar — The answer fits this topic because the discussion links it with this point in

fresh wording: It explains that all kinds of criticism are welcome, but a critic's criticism would be strong only when he knows Urdu grammar along with Maithili grammar The other options refer to different parts of the book.

३९. (A) It presents the point that in Hindi, when a critic argues for moving away from the classical form of the ghazal, ninety percent of the time the issue concerns the Hindi pronunciation of Urdu-Persian words — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in Hindi, when a critic argues for moving away from the classical form of the ghazal, ninety percent of the time the issue concerns the Hindi pronunciation of Urdu-Persian words The other options refer to different parts of the book.

३०. (C) It is seen that some critics bring in facts infected by Hindi and on that basis say that the principles of the ghazal ought to not be like this but like that — The answer fits this topic because the discussion links it with this point in fresh wording: It is seen that some critics bring in facts infected by Hindi and on that basis say that the principles of the ghazal ought to not be like this but like that The other options refer to different parts of the book.

३१. (D) It presents the point that for example, the word shahar is pronounced in Urdu as shahr, that is, 21; whereas in Hindi its pronunciation follows the written form, that is, 12 — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that for example, the word shahar is pronounced in Urdu as shahr, that is, 21; whereas in Hindi its pronunciation follows the written form, that is, 12 The other options refer to different parts of the book.

३२. (D) It explains that but if such a process must be named, then understand that the late Parmanand Lal of the authors village - who was headmaster of Ektara High School and also the authors formal academic teacher - Santosh Kumar — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that but if such a process must be named, then understand that the late Parmanand Lal of the authors village - who was headmaster of Ektara High School and also the authors formal academic teacher - Santosh Kumar The other options refer to different parts of the book.

३३. (D) The new form in which ghazal exists today owes an significant contribution to the internet — The answer fits this topic because the discussion links it with this point in fresh wording: The new form in which ghazal exists today owes an significant contribution to the internet The other options refer to different parts of the book.

३४. (B) The first is the Jeevan era, sense from 1905 to 2007, named after Pandit Jeevan Jha Ji, the first modern Maithili ghazal writer — The answer fits this topic because the discussion links it with this point in fresh wording: The first is the Jeevan era, sense from 1905 to 2007, named after Pandit Jeevan Jha Ji, the first modern Maithili ghazal writer The other options refer to different parts of the book.

३५. (A) It explains that so, fulfilling the duty of a responsible writer, the writer make it clear that Anchinhar Akhar is not the first meter-based ghazal collection in Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that so, fulfilling the duty of a responsible writer, the writer make it clear that Anchinhar Akhar is not the first meter-based ghazal collection in Maithili The other options refer to different parts of the book.

३६. (B) It emphasizes that sections 1 to 24 deal with the grammar of the ghazal, and the twenty-fifth part deals with historical account — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that sections 1 to 24 deal with the grammar of the ghazal, and the twenty-fifth part deals with historical account The other options refer to different parts of the book.

३७. (C) It certainly sounded good, but as more and more work on ghazal was done, it became clear that meter-based ghazal collections already existed in Maithili, although some illogical Maithili ghazal authors and — The answer fits this topic because the discussion links it with this point in fresh wording: It certainly sounded good, but as more and more work on ghazal was done, it became clear that meter-based ghazal collections already existed in Maithili, although some illogical Maithili ghazal authors and The other options refer to different parts of the book.

३८. (C) It frames the idea this way: in his opinion, the name of the ghazal ought to be changed in Maithili as it is an Urdu word and it would corrupt Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in his opinion, the name of the ghazal ought to be changed in Maithili as it is an Urdu word and it would corrupt Maithili The other options refer to different parts of the book.

३९. (D) It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that during the hospitality, he called his wife: Khushboo, please come here. Well, the writer first accepted the hospitality - that is, the writer ate a full snack and drank hot tea - and then asked him, Sir, why The other options refer to different parts of the book.

४०. (C) It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22 — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that to read in detail what feeling or subject matter is, see the subsection The Feeling and Subject Matter of the Ghazal in part 22 The other options refer to different parts of the book.

४१. (A) It frames the idea this way: of course, the breaking of the authors pride is not as significant as the fact that, with the arrival of a better work, Maithili ghazal would move two steps further — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: of course, the breaking of the authors pride is not as significant as the fact that, with the arrival of a better work, Maithili ghazal would move two steps further The other options refer to different parts of the book.

४२. (C) It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha'iri — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that 10 March 2001 is very significant in the authors life, as on that day, in a park in Calcutta - Central Park - the writer felt that Maithili had a greater need for sher-o-sha'iri The other options refer to different parts of the book.

४३. (B) It emphasizes that some singers sing poems and then declare those poems or songs to be ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that some singers sing poems and then declare those poems or songs to be ghazals The other options refer to different parts of the book.

४४. (C) The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active — The answer fits this topic because the discussion links it with this point in fresh wording: The work would receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal authors are active The other options refer to different parts of the book.

४५. (D) It frames the idea this way: some people, some authors, and some literary figures believe that if knowledge is made mysterious, if a little knowledge is distributed over ten or twenty years, the respect and prestige of that writer or — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: some people, some authors, and some literary figures believe that if knowledge is made mysterious, if a little knowledge is distributed over ten or twenty years, the respect and prestige of that writer or The other options refer to different parts of the book.

४६. (C) It explains that before preparing the work, and while preparing it, the writer studied the following books, journals, and periodicals, which served as reference works for me — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that before preparing the work, and while preparing it, the writer studied the following books, journals, and periodicals, which served as reference works for me The other options refer to different parts of the book.

४७. (B) It emphasizes that t) More significant than all the names given above are the authors parents, family members, villagers, fields and paths, friends and well-wishers, and all the authors teachers from first class until now — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that t) More significant than all the names given above are the authors parents, family members, villagers, fields and paths, friends and well-wishers, and all the authors teachers from first class until now The other options refer to different parts of the book.

४८. (B) It treats the matter as follows: a) Mithila Bhasha Vidyotan, by the great grammarian Pandit Deenbandhu Jha; editor and publisher Govind Jha; second edition, 1993 — The answer fits this topic because the discussion links it with this

point in fresh wording: It treats the matter as follows: a) Mithila Bhasha Vidyotan, by the great grammarian Pandit Deenbandhu Jha; editor and publisher Govind Jha; second edition, 1993 The other options refer to different parts of the book.

४९. (C) It frames the idea this way: b) Maithili Chhand Shastra, by Pandit Govind Jha; Mithila Pustak Kendra, Darbhanga; second edition, 1987 — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: b) Maithili Chhand Shastra, by Pandit Govind Jha; Mithila Pustak Kendra, Darbhanga; second edition, 1987 The other options refer to different parts of the book.

५०. (D) It frames the idea this way: poetries in Contact: Arabic, Persian & Urdu, by Ashwini Deo and Paulki Parsky — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: poetries in Contact: Arabic, Persian & Urdu, by Ashwini Deo and Paulki Parsky The other options refer to different parts of the book.

५१. (C) It explains that sharma Maharshi; Jawahar Publishers and Distributors, Delhi; first edition, 2009 — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that sharma Maharshi; Jawahar Publishers and Distributors, Delhi; first edition, 2009 The other options refer to different parts of the book.

५२. (D) Ghazal Ki Babat, by Venus Kesari; Anjuman Prakashan, Allahabad; October 2015 edition — The answer fits this topic because the discussion links it with this point in fresh wording: Ghazal Ki Babat, by Venus Kesari; Anjuman Prakashan, Allahabad; October 2015 edition The other options refer to different parts of the book.

५३. (D) It presents the point that in the same sequence stands the authors work The grammar and historical account of Maithili Ghazal, which was made public through the internet in 2013 — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in the same sequence stands the authors work The grammar and historical account of Maithili Ghazal, which was made public through the internet in 2013 The other options refer to different parts of the book.

५४. (B) It explains that in Maithili, a single literary historical account has generally been written for every literary genre; that is, the historical account of every genre in a single work — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in Maithili, a single literary historical account has generally been written for every literary genre; that is, the historical account of every genre in a single work The other options refer to different parts of the book.

५५. (A) It explains that for example, if the original page link is the linked reference and it does not open, write it as the linked reference and the page would open — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that for example, if the original page link is the linked reference and it does not open, write it as the linked reference and the page would open The other options refer to different parts of the book.

५६. (C) It emphasizes that readers ought to read the reference books given here, as some older ghazal authors are thinking that Ashish Anchinhar is making up these principles from his own mind — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that readers ought to read the reference books given here, as some older ghazal authors are thinking that Ashish Anchinhar is making up these principles from his own mind The other options refer to different parts of the book.

५७. (C) It presents the point that but let me say that the work is not only a grammar; it is also a historical account, and historical account contains both good and bad facts — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that but let me say that the work is not only a grammar; it is also a historical account, and historical account contains both good and bad facts The other options refer to different parts of the book.

५८. (A) It emphasizes that all the proceedings connected with that episode may be seen at this link: VIDEHA 198, the 198th issue of the Videha e-journal, the linked reference the authors request is that, at the very least, when they — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that all the proceedings connected with that episode may be seen at this link: VIDEHA 198, the 198th issue of the Videha e-journal, the linked reference the authors request is that, at the very least, when they The other options refer to different parts of the book.

५९. (C) It treats the matter as follows: in the grammar part of the work, the ghazals given to demonstrate bahr are fully meter-based ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in the grammar part of the work, the ghazals given to demonstrate bahr are fully meter-based ghazals The other options refer to different parts of the book.

६०. (D) The topic Chapter 3: part 1 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Chapter 3: part 1 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

६१. (C) It frames the idea this way: now the writer shall discuss some Arabic-Persian-Urdu symbols and vocabulary that have spread in Maithili in a confusing way, especially with regard to sense; after that, the writer shall turn to the ghazal itself — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: now the writer shall discuss some Arabic-Persian-Urdu symbols and vocabulary that have spread in Maithili in a confusing way, especially with regard to sense; after that, the writer shall turn to the ghazal itself The other options refer to different parts of the book.

६२. (D) It frames the idea this way: traditional intoxicants such as bhang would not bring life into a ghazal, as bhang is ground and drunk by oneself, whereas toddy comes through another hand, just as in Arabic wine comes through the hand of the saqi — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: traditional intoxicants such as bhang would not bring life into a ghazal, as bhang is ground and drunk by oneself, whereas toddy comes through another hand, just as in Arabic wine comes through the hand of the saqi The other options refer to different parts of the book.

६३. (C) It treats the matter as follows: today readers are sitting down to discuss the ghazal, the popular poetic form of Arabic-Persian-Urdu poetry — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: today readers are sitting down to discuss the ghazal, the popular poetic form of Arabic-Persian-Urdu poetry The other options refer to different parts of the book.

६४. (D) It treats the matter as follows: first, in Maithili the letters ga and ja are not written with a nuqta; so, in Maithili the spelling ghazal with dotted letters is wrong, and gajal is correct — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: first, in Maithili the letters ga and ja are not written with a nuqta; so, in Maithili the spelling ghazal with dotted letters is wrong, and gajal is correct The other options refer to different parts of the book.

६५. (A) It explains that its sense is: so-and-so did not keep a steady loving feeling toward me. For this, the Maithili words harjaipan, harjaipan, and kapatpan would be good, though other words ought to also be brought into use for it — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that its sense is: so-and-so did not keep a steady loving feeling toward me. For this, the Maithili words harjaipan, harjaipan, and kapatpan would be good, though other words ought to also be brought into use for it The other options refer to different parts of the book.

६६. (B) It emphasizes that in Urdu, both khumar and surur are used for intoxication, but khumar usually signifies an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas surur signifies a rising intoxication — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in Urdu, both khumar and surur are used for intoxication, but khumar usually signifies an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas surur signifies a rising intoxication The other options refer to different parts of the book.

६७. (A) The famous Urdu poet Khumar Barabankvi was repeatedly told that his name was negative in comparison with his poetry, as his couplets contained surur, but he had kept his name Khumar — The answer fits this topic because the discussion links it with this point in fresh wording: The famous Urdu poet Khumar Barabankvi was repeatedly told that his name was negative in comparison with his poetry, as his couplets contained surur, but he had kept his name Khumar The other options refer to different parts of the book.

६८. (D) It presents the point that here it must be remembered that when people call and understand the sacred somarasa described in the Veda as wine, then what mistake is there if those people understand the wine used in ghazal as wine? — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that here it must be remembered that when people call and understand the sacred somarasa described in the Veda as wine, then what mistake is there if those people understand the wine used in ghazal as wine? The other options refer to different parts of the book.

६९. (B) It frames the idea this way: this topic treats in any case, in Arabic-Persian-Urdu, the saqi has great respect as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats in any case, in Arabic-Persian-Urdu, the saqi has great respect as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

७०. (D) It frames the idea this way: although harjai too is actually Persian-Urdu, it has been used in Maithili since ancient times — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: although harjai too is actually Persian-Urdu, it has been used in Maithili since ancient times The other options refer to different parts of the book.

७१. (A) It explains that look at this couplet by Hari Chand Akhtar, an early modern Urdu ghazal poet: Now readers too have some work to do with friends, the authors friends; that is, the time has come for our friends to prove unfaithful — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that look at this couplet by Hari Chand Akhtar, an early modern Urdu ghazal poet: Now readers too have some work to do with friends, the authors friends; that is, the time has come for our friends to prove unfaithful The other options refer to different parts of the book.

७२. (A) It explains that the writer have given Rupa Goswami's example here as before becoming a saint, Goswami was a minister of King Husain Shah of Bengal and was also a great scholar of Persian — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that the writer have given Rupa Goswami's example here as before becoming a saint, Goswami was a minister of King Husain Shah of Bengal and was also a great scholar of Persian The other options refer to different parts of the book.

७३. (A) It explains that this topic treats besides this, there are many symbols in Arabic-Persian-Urdu as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that this topic treats besides this, there are many symbols in Arabic-Persian-Urdu as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

७४. (D) It explains that this topic treats but before discussing the ghazal, two things must be understood as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that this topic treats but before discussing the ghazal, two things must be understood as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

७५. (A) It frames the idea this way: this topic treats so let us look at some Arabic-Persian-Urdu vocabulary as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats so let us look at some Arabic-Persian-Urdu vocabulary as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

७६. (B) It explains that in Maithili, the word toddy ought to be used along with the word wine; if only toddy is used, that is even better — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in Maithili, the word toddy ought to be used along with the word wine; if only toddy is used, that is even better The other options refer to different parts of the book.

७७. (B) It is also needed to know that Maithils search for Radha and Krishna in Vidyapati's expressions such as kuch-payodhar and so on — The answer fits this topic because the discussion links it with this point in fresh wording: It is also needed to know that Maithils search for Radha and Krishna in Vidyapati's expressions such as kuch-payodhar and so on The other options refer to different parts of the book.

96. (A) It frames the idea this way: second, for a ghazal the basic elements are a correct rhyme, a uniform metre, and a forceful manner of expression — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: second, for a ghazal the basic elements are a correct rhyme, a uniform metre, and a forceful manner of expression The other options refer to different parts of the book.

99. (D) It is quite possible that in taverns wine was given after measuring it, and so sagar, jam, or glass also came to be called paimana — The answer fits this topic because the discussion links it with this point in fresh wording: It is quite possible that in taverns wine was given after measuring it, and so sagar, jam, or glass also came to be called paimana The other options refer to different parts of the book.

100. (D) It frames the idea this way: as in Hindi words ending with the i vowel are often feminine, they consider saqi feminine too; but this is a misconception — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: as in Hindi words ending with the i vowel are often feminine, they consider saqi feminine too; but this is a misconception The other options refer to different parts of the book.

101. (C) Maithili Ghazal: grammar and historical account By Ashish Anchinhar — The answer fits this topic because the discussion links it with this point in fresh wording: Maithili Ghazal: grammar and historical account By Ashish Anchinhar The other options refer to different parts of the book.

102. (C) It emphasizes that along with Urdu, the ghazal also spread on Maithili soil, and its first example is found in Kavivar Jivan Jha's play Sundar-Sanyog in 1905 — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that along with Urdu, the ghazal also spread on Maithili soil, and its first example is found in Kavivar Jivan Jha's play Sundar-Sanyog in 1905 The other options refer to different parts of the book.

103. (A) It frames the idea this way: even so, if one has to choose a generally accepted definition of ghazal, then in the authors view the first Arabic sense, to card or to beat out as cotton is carded, and the second sense, love-talk, are both correct — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: even so, if one has to choose a generally accepted definition of ghazal, then in the authors view the first Arabic sense, to card or to beat out as cotton is carded, and the second sense, love-talk, are both correct The other options refer to different parts of the book.

108. (D) Ghazal is originally an Arabic word; so there is no confusion in understanding that the poetic form called ghazal was first composed in Arabic — The answer fits this topic because the discussion links it with this point in fresh wording: Ghazal is originally an Arabic word; so there is no confusion in understanding that the poetic form called ghazal was first composed in Arabic The other options refer to different parts of the book.

109. (D) It explains that almost all significant Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that almost all significant Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others The other options refer to different parts of the book.

109. (C) It frames the idea this way: but there is no hesitation in saying here that the ghazals composed in Persian are better, richer, more liberal, and more full of emotion than Arabic ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: but there is no hesitation in saying here that the ghazals composed in Persian are better, richer, more liberal, and more full of emotion than Arabic ghazals The other options refer to different parts of the book.

110. (D) It treats the matter as follows: he even came to India, Hindustan in Persian historical account, to meet him — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: he even came to India, Hindustan in Persian historical account, to meet him The other options refer to different parts of the book.

111. (D) The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 2 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

۷۹. (D) It explains that like the radif, it must necessarily occur before the radif in the second line of every sher of a ghazal, except in the sher that is the matla — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that like the radif, it must necessarily occur before the radif in the second line of every sher of a ghazal, except in the sher that is the matla The other options refer to different parts of the book.

۸۰. (A) It explains that in a ghazal without radif, both lines of the matla must contain kafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in a ghazal without radif, both lines of the matla must contain kafiya The other options refer to different parts of the book.

۸۱. (D) It treats the matter as follows: so the authors clear view is that until Maithili has its own independent quantitative patterns, this principle would apply only to the quantitative patterns current in Arabic bahr, such as 122+122+122 or — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so the authors clear view is that until Maithili has its own independent quantitative patterns, this principle would apply only to the quantitative patterns current in Arabic bahr, such as 122+122+122 or The other options refer to different parts of the book.

۸۲. (D) It treats the matter as follows: in the ghazal given in this moshayara, sense has no primacy; only bahr, kafiya and radif ought to be present — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in the ghazal given in this moshayara, sense has no primacy; only bahr, kafiya and radif ought to be present The other options refer to different parts of the book.

۸۳. (A) It treats the matter as follows: sher: Two lines adorned with the same radif and different kafiya, in which a complete thought begins and ends within those two lines and which is also fitted to a bahr, are called a sher — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: sher: Two lines adorned with the same radif and different kafiya, in which a complete thought begins and ends within those two lines and which is also fitted to a bahr, are called a sher The other options refer to different parts of the book.

۸۴. (B) It treats the matter as follows: a ghazal contains separate shers, but the radif, the sound pattern of the kafiya, and the bahr remain the same — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: a ghazal contains separate shers, but the radif, the sound pattern of the kafiya, and the bahr remain the same The other options refer to different parts of the book.

۸۵. (A) Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla — The answer fits this topic because the discussion links it with this point in fresh wording: Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla The other options refer to different parts of the book.

۸۶. (D) It explains that now you may understand that from the combination of hrasva and dirgha a juz is formed; from juz comes ajza; from ajza comes rukn — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that now you may understand that from the combination of hrasva and dirgha a juz is formed; from juz comes ajza; from ajza comes rukn The other options refer to different parts of the book.

۸۷. (D) It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that but the point to keep in mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; so they begin praising right after the kafiya The other options refer to different parts of the book.

۸۸. (A) It explains that many Maithili scholars say that sher signifies a charan, but in the Sanskrit tradition pada or charan signifies a line — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that many Maithili scholars say that sher signifies a charan, but in the Sanskrit tradition pada or charan signifies a line The other options refer to different parts of the book.

۸۹. (B) It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced — The answer fits

this topic because the discussion links it with this point in fresh wording: It emphasizes that second, if the listeners like the sher, they encourage the poet with the phrase wah-wah-wah-wah. It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced The other options refer to different parts of the book.

१००. (A) It frames the idea this way: if you take the kafiya, radif and bahr of some shair and say a new ghazal, then it is called a ghazal said on the zamin of that particular ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: if you take the kafiya, radif and bahr of some shair and say a new ghazal, then it is called a ghazal said on the zamin of that particular ghazal The other options refer to different parts of the book.

१०१. (B) It explains that so a ghazal is said, not written. In a ghazal where no relaxation of principles or permission is taken, you may say, the writer have written a ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that so a ghazal is said, not written. In a ghazal where no relaxation of principles or permission is taken, you may say, the writer have written a ghazal The other options refer to different parts of the book.

१०२. (B) It ought to also be understood here that when a naat is recited in a moshayara, if the poet receives money or other wealth from the audience, it is acceptable and there is no objection — The answer fits this topic because the discussion links it with this point in fresh wording: It ought to also be understood here that when a naat is recited in a moshayara, if the poet receives money or other wealth from the audience, it is acceptable and there is no objection The other options refer to different parts of the book.

१०३. (B) It treats the matter as follows: if you like a sher and want to hear it again, use a sentence such as Say it again. In Urdu this is called mukarrar, but in Maithili the sentence fer san kahu - say it again - would be used — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: if you like a sher and want to hear it again, use a sentence such as Say it again. In Urdu this is called mukarrar, but in Maithili the sentence fer san kahu - say it again - would be used The other options refer to different parts of the book.

१०४. (B) It frames the idea this way: in Arabic, Persian and Urdu, sauti moshayaras are organized for the training of poets in bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in Arabic, Persian and Urdu, sauti moshayaras are organized for the training of poets in bahr The other options refer to different parts of the book.

१०५. (D) It presents the point that this topic treats the radif and kafiya must remain as in the old ghazal as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that this topic treats the radif and kafiya must remain as in the old ghazal as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१०६. (C) The line that is given is called tarh-e-misra. The tarh-e-misra ought to not be used in the matla; that is, the matla of the new poet's ghazal ought to be original — The answer fits this topic because the discussion links it with this point in fresh wording: The line that is given is called tarh-e-misra. The tarh-e-misra ought to not be used in the matla; that is, the matla of the new poet's ghazal ought to be original The other options refer to different parts of the book.

१०७. (A) It emphasizes that according to some people, if more than seventeen shers are to be given, then one ought to say another matla and continue saying shers — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that according to some people, if more than seventeen shers are to be given, then one ought to say another matla and continue saying shers The other options refer to different parts of the book.

१०८. (B) It presents the point that a sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that a sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal The other options refer to different parts of the book.

१०९. (A) It treats the matter as follows: for example, see a sher by Amit Mishra: हमर मुस्की/सँ हुनका आ/गि लागल यौ हुनक कनखी/सँ तडरका आ/गि लागल यौ Translation: the authors smile / set fire in them, dear — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: for example, see a sher by Amit Mishra:

हमर मुस्की/सँ हुनका आ/गि लागल यौ हुनक कनखी/सँ तऽरका आ/गि लागल यौ Translation: the authors smile / set fire in them, dear The other options refer to different parts of the book.

११०. (D) It emphasizes that most of the time, when the shair recites the first line, irshad, irshad is said for the second line, and as soon as the second line is completed there is wah-wah — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that most of the time, when the shair recites the first line, irshad, irshad is said for the second line, and as soon as the second line is completed there is wah-wah The other options refer to different parts of the book.

१११. (B) It explains that but here it is very needed to keep in mind that Maithili also has children's ghazal, and in children's ghazal there may be some shers that have no sense — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that but here it is very needed to keep in mind that Maithili also has children's ghazal, and in children's ghazal there may be some shers that have no sense The other options refer to different parts of the book.

११२. (B) The reason is said to be that earlier the subject of the ghazal was love marked by separation; so preference was given to taq, the odd number, instead of juft, the even number — The answer fits this topic because the discussion links it with this point in fresh wording: The reason is said to be that earlier the subject of the ghazal was love marked by separation; so preference was given to taq, the odd number, instead of juft, the even number The other options refer to different parts of the book.

११३. (B) Ghazal: A collection of several shers furnished with a matla is called a ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: Ghazal: A collection of several shers furnished with a matla is called a ghazal The other options refer to different parts of the book.

११४. (A) Kafiya: Kafiya signifies a rhyme having vowel-similarity, whether that similarity is of the vowel of a letter or of a quantity — The answer fits this topic because the discussion links it with this point in fresh wording: Kafiya: Kafiya signifies a rhyme having vowel-similarity, whether that similarity is of the vowel of a letter or of a quantity The other options refer to different parts of the book.

११५. (C) The topic part 3 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 3 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

११६. (A) Matla - The first couplet of a ghazal, the one in whose both lines the qafia and the radif occur, is called the matla. A ghazal by Omprakash ji is being given as an example — The answer fits this topic because the discussion links it with this point in fresh wording: Matla - The first couplet of a ghazal, the one in whose both lines the qafia and the radif occur, is called the matla. A ghazal by Omprakash ji is being given as an example The other options refer to different parts of the book.

११७. (C) The radif is kona. In the same way, in the second line of the couplet too, the qafia is the matra of the letter t with the vowel a — The answer fits this topic because the discussion links it with this point in fresh wording: The radif is kona. In the same way, in the second line of the couplet too, the qafia is the matra of the letter t with the vowel a The other options refer to different parts of the book.

११८. (D) It explains that original example, retained as the following explanation depends on its qafia and radif: अहाँ केँ हमर इ करेज बिसरत कोना छवि बसल मोन मे आब झहरत कोना हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that original example, retained as the following explanation depends on its qafia and radif: अहाँ केँ हमर इ करेज बिसरत कोना छवि बसल मोन मे आब झहरत कोना हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना The other options refer to different parts of the book.

११९. (D) It treats the matter as follows: after the matla, it is not needed that both lines ought to have the qafia and the radif — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: after the matla, it is not needed that both lines ought to have the qafia and the radif The other options refer to different parts of the book.

१२०. (A) It emphasizes that but in every couplet that comes after the matla-couplet, the presence of the qafia and the radif in the second line is compulsory — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that but in every couplet that comes after the matla-couplet, the presence of the qafia and the radif in the second line is compulsory The other options refer to different parts of the book.

१२१. (A) It emphasizes that look at the couplet in the above ghazal that comes after the matla: हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना Even air is needed for fragrance; Without air, how would the fragrance of a flower spread? — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that look at the couplet in the above ghazal that comes after the matla: हवा सेहो सुगंधक लेल तऽ जरूरी बिन हवा फूलक सुगंध पसरत कोना Even air is needed for fragrance; Without air, how would the fragrance of a flower spread? The other options refer to different parts of the book.

१२२. (D) It treats the matter as follows: although this principle belongs to Arabic, it is very significant for Maithili ghazal as in Maithili the case-marker attaches itself to the word — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: although this principle belongs to Arabic, it is very significant for Maithili ghazal as in Maithili the case-marker attaches itself to the word The other options refer to different parts of the book.

१२३. (C) It treats the matter as follows: in a ghazal in which a radeef has been used, that radeef must necessarily appear in the second line of every couplet of the ghazal, except for the matla-couplet, where it appears in both lines — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in a ghazal in which a radeef has been used, that radeef must necessarily appear in the second line of every couplet of the ghazal, except for the matla-couplet, where it appears in both lines The other options refer to different parts of the book.

१२४. (C) It explains that look at the example couplet given in the part on the matla: in that couplet, kona appears identically in both lines; so it is the radeef — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that look at the example couplet given in the part on the matla: in that couplet, kona appears identically in both lines; so it is the radeef The other options refer to different parts of the book.

१२५. (B) It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for example, if the radeef in the matla is saar, it is not needed that it must be taken in only one sense throughout The other options refer to different parts of the book.

१२६. (B) It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that now if you look at the matla of this ghazal, you would see that the radeef is san, and the qaafiya is the vowel-mark of aa. Now look at the second line of the third couplet of the same ghazal The other options refer to different parts of the book.

१२७. (B) It frames the idea this way: so, in Maithili the qaafiya has to be determined carefully, and its detailed explanation would be found in the part on qaafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so, in Maithili the qaafiya has to be determined carefully, and its detailed explanation would be found in the part on qaafiya The other options refer to different parts of the book.

१२८. (B) The topic part 5 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 5 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

१२९. (D) It emphasizes that most of the material in Sections 5 and 6 has been taken from the Videha Maithili Standard Language and Maithili Language Editing Course, also known as Bhashapak, which may be downloaded from Videha Pothi.) — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that most of the material in Sections 5 and 6 has been taken from the Videha Maithili Standard Language and Maithili Language Editing Course, also known as Bhashapak, which may be downloaded from Videha Pothi.) The other options refer to different parts of the book.

१३०. (C) It explains that like the radif, it must appear compulsorily before the radif in the second line of every sher of the ghazal, except in the matla couplet — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that like the radif, it must appear compulsorily before the radif in the second line of every sher of the ghazal, except in the matla couplet The other options refer to different parts of the book.

१३१. (C) It explains that here remember this: if these two lines form the matla of a ghazal, then the kafiya in every sher of that ghazal must be the letter ग with the sound आ — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that here remember this: if these two lines form the matla of a ghazal, then the kafiya in every sher of that ghazal must be the letter ग with the sound आ The other options refer to different parts of the book.

१३२. (D) It treats the matter as follows: for a letter-based kafiya, before the radif in every relevant line of the sher, there must be the same letter, and before that letter there must also be the same vowel correspondence — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: for a letter-based kafiya, before the radif in every relevant line of the sher, there must be the same letter, and before that letter there must also be the same vowel correspondence The other options refer to different parts of the book.

१३३. (A) It frames the idea this way: see the example: करेज घसैसँ साजक राग निखरै छै बिना धुनने तुरक नै ताग निखरै छै A literal rendering would be: The melody of the instrument becomes refined by the rubbing of the heart — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: see the example: करेज घसैसँ साजक राग निखरै छै बिना धुनने तुरक नै ताग निखरै छै A literal rendering would be: The melody of the instrument becomes refined by the rubbing of the heart The other options refer to different parts of the book.

१३४. (A) It treats the matter as follows: now look at the second sher of this ghazal: इ दुनिया मेहनतिक गुलाम छै सदिखन बहै घाम तखन सुतल भाग निखरै छै A literal rendering would be: This world is always a servant of labour — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: now look at the second sher of this ghazal: इ दुनिया मेहनतिक गुलाम छै सदिखन बहै घाम तखन सुतल भाग निखरै छै A literal rendering would be: This world is always a servant of labour The other options refer to different parts of the book.

१३५. (A) It is interesting to know that rhyme-ending or end-rhyme was not needed for Sanskrit poetry, as end-rhyme belonged not to metre but to ornamentation — The answer fits this topic because the discussion links it with this point in fresh wording: It is interesting to know that rhyme-ending or end-rhyme was not needed for Sanskrit poetry, as end-rhyme belonged not to metre but to ornamentation The other options refer to different parts of the book.

१३६. (A) It presents the point that this signifies that in both lines of the above sher, before the radif निखरै छै, there is the letter ग with the vowel-sound आ — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that this signifies that in both lines of the above sher, before the radif निखरै छै, there is the letter ग with the vowel-sound आ The other options refer to different parts of the book.

१३७. (C) It emphasizes that this topic treats so, the letter ग with the आ sound is the kafiya of this sher as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that this topic treats so, the letter ग with the आ sound is the kafiya of this sher as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१३८. (C) It emphasizes that since every consonant becomes a modified consonantal sound only when अ is attached to it, as in the groups क-च-ट-त-प and य-ह, the kafiya of this ghazal becomes the letter ल preceded by any letter from the — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that since every consonant becomes a modified consonantal sound only when अ is attached to it, as in the groups क-च-ट-त-प and य-ह, the kafiya of this ghazal becomes the letter ल preceded by any letter from the The other options refer to different parts of the book.

१३९. (B) It treats the matter as follows: in this matla, the kafiya is so the एत group of letters preceded by the vowel-mark of आ — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in this matla, the kafiya is so the एत group of letters preceded by the vowel-mark of आ The other options refer to different parts of the book.

१४०. (B) It presents the point that earlier the writer had some confusion regarding the kafiya of ghazals without radif, but now this is final; and as of the authors confusion, the writer alone am responsible for the faulty ghazals that were written — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that earlier the writer had some confusion regarding the kafiya of ghazals without radif, but now this is final; and as of the authors confusion, the writer alone am responsible for the faulty ghazals that were written The other options refer to different parts of the book.

१४१. (C) It treats the matter as follows: in this ghazal, other shers must then have kafiya of the same kind, such as हन, मन, जीवन, and so on — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in this ghazal, other shers must then have kafiya of the same kind, such as हन, मन, जीवन, and so on The other options refer to different parts of the book.

१४२. (D) It presents the point that here the point to understand is this: if the matla had छन and धुन, the kafiya would become wrong, as the vowel-mark after the root letter न must also match compulsorily — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that here the point to understand is this: if the matla had छन and धुन, the kafiya would become wrong, as the vowel-mark after the root letter न must also match compulsorily The other options refer to different parts of the book.

१४३. (D) It explains that here also remember that if in a matla तीमन and धूमन are kafiya, it would be wrong, as before the letter group मन, one word has the vowel-mark of ई and the other has the vowel-mark of उ — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that here also remember that if in a matla तीमन and धूमन are kafiya, it would be wrong, as before the letter group मन, one word has the vowel-mark of ई and the other has the vowel-mark of उ The other options refer to different parts of the book.

१४४. (D) It frames the idea this way: also remember that after छन and दन, you cannot take धुन, आन, निन, and similar words as kafiya in other shers — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: also remember that after छन and दन, you cannot take धुन, आन, निन, and similar words as kafiya in other shers The other options refer to different parts of the book.

१४५. (C) It emphasizes that for example, if छन and दन are the kafiya in the above example, then the letter न must compulsorily be present at the end of the kafiya in the other shers — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that for example, if छन and दन are the kafiya in the above example, then the letter न must compulsorily be present at the end of the kafiya in the other shers The other options refer to different parts of the book.

१४६. (A) It frames the idea this way: in this example, in one kafiya the root letter न is preceded by a consonant carrying the inherent अ, while in the other, the root letter न is preceded by the vowel उ; so this is wrong — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in this example, in one kafiya the root letter न is preceded by a consonant carrying the inherent अ, while in the other, the root letter न is preceded by the vowel उ; so this is wrong The other options refer to different parts of the book.

१४७. (A) It treats the matter as follows: so, words such as धूमन, केहन, and पावन would be suitable as kafiya for the other shers — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so, words such as धूमन, केहन, and पावन would be suitable as kafiya for the other shers The other options refer to different parts of the book.

१४८. (C) It emphasizes that if in a matla the kafiya words are तीमन and नीमन, then one must be a little careful — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that if in a matla the kafiya words are तीमन and नीमन, then one must be a little careful The other options refer to different parts of the book.

१४९. (D) It treats the matter as follows: according to the principle above, if मस्त is the kafiya in the first line of the matla, then afterwards चुस्त, सुस्त, and similar kafiya cannot come in other shers — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: according to the principle above, if मस्त is the

kafiya in the first line of the matla, then afterwards चुस्त, सुस्त, and similar kafiyas cannot come in other shers The other options refer to different parts of the book.

१५०. (C) It frames the idea this way: in Urdu, the word containing a conjunct letter cannot be changed in this manner: for example, in Urdu the kafiya of मस्त would be पस्त, not तप्त — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in Urdu, the word containing a conjunct letter cannot be changed in this manner: for example, in Urdu the kafiya of मस्त would be पस्त, not तप्त The other options refer to different parts of the book.

१५१. (C) It explains that before the radif, the kafiya is हरस्त, which has स्त from the end, and along with it also has the vowel correspondence of अ, which is correct according to the principle — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that before the radif, the kafiya is हरस्त, which has स्त from the end, and along with it also has the vowel correspondence of अ, which is correct according to the principle The other options refer to different parts of the book.

१५२. (C) It frames the idea this way: however, when readers take पस्त as the kafiya of मस्त in the matla, it becomes obligatory that the kafiya of every sher be स्त — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: however, when readers take पस्त as the kafiya of मस्त in the matla, it becomes obligatory that the kafiya of every sher be स्त The other options refer to different parts of the book.

१५३. (A) It frames the idea this way: in place of these words, one ought to not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words ए is pronounced as य — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in place of these words, one ought to not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words ए is pronounced as य The other options refer to different parts of the book.

१५४. (D) It presents the point that this is as there is no question of ease or difficulty in writing either of the two — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that this is as there is no question of ease or difficulty in writing either of the two The other options refer to different parts of the book.

१५५. (D) It frames the idea this way: if a shair makes a kafiya with a word carrying an elision mark or vikari, he ought to ensure that in every kafiya the letter before the elision mark or vikari remains the same — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: if a shair makes a kafiya with a word carrying an elision mark or vikari, he ought to ensure that in every kafiya the letter before the elision mark or vikari remains the same The other options refer to different parts of the book.

१५६. (A) It frames the idea this way: for example, after the kafiya ल' or लऽ, the shair ought to choose such a word whose ending carries an elision mark or vikari , and before it the letter ought to be ल, as in चल' or चलऽ — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for example, after the kafiya ल' or लऽ, the shair ought to choose such a word whose ending carries an elision mark or vikari , and before it the letter ought to be ल, as in चल' or चलऽ The other options refer to different parts of the book.

१५७. (A) It presents the point that if there is a word at the end of which ए or य has been elided, and before that elision there is some vowel-mark, then the principle for vowel-mark kafiya would apply; that explanation is given ahead — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that if there is a word at the end of which ए or य has been elided, and before that elision there is some vowel-mark, then the principle for vowel-mark kafiya would apply; that explanation is given ahead The other options refer to different parts of the book.

१५८. (C) It frames the idea this way: now you may understand the following: लए = short-long लऽ = short, though metrically it may be treated as long in an optional situation ल' = short, though metrically it may be treated as long in an optional — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: now you may understand the following: लए = short-long लऽ = short, though metrically it may be treated as long in an optional

situation ल' = short, though metrically it may be treated as long in an optional The other options refer to different parts of the book.

१५९. (D) It explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in the authors view, such a letter remains short, but for the demand of metre it ought to also be allowed to be treated as long The other options refer to different parts of the book.

१६०. (A) It explains that on page 46 of Maithili Parishilan, Pandit Govind Jha treats the use of य in place of ए as a phonemic cluster, but this argument does not seem logical to me, as in prose as well as in pronunciation, कएल — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that on page 46 of Maithili Parishilan, Pandit Govind Jha treats the use of य in place of ए as a phonemic cluster, but this argument does not seem logical to me, as in prose as well as in pronunciation, कएल The other options refer to different parts of the book.

१६१. (C) It frames the idea this way: but the authors point is that even if this is an imitation of Urdu and Braj Bhasha, there ought to still be debate over why this imitation occurred — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: but the authors point is that even if this is an imitation of Urdu and Braj Bhasha, there ought to still be debate over why this imitation occurred The other options refer to different parts of the book.

१६२. (A) It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that as the writer have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained The other options refer to different parts of the book.

१६३. (C) It emphasizes that so, in the authors view, the prevalence of य in place of ए is connected with end-rhyme, rhyme, or kafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so, in the authors view, the prevalence of य in place of ए is connected with end-rhyme, rhyme, or kafiya The other options refer to different parts of the book.

१६४. (C) It treats the matter as follows: they also discussed that य came into Maithili from Urdu and Braj Bhasha — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: they also discussed that य came into Maithili from Urdu and Braj Bhasha The other options refer to different parts of the book.

१६५. (D) The topic Chapter 8 - Khand 6: Panchamakshar and Anusvara appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Chapter 8 - Khand 6: Panchamakshar and Anusvara appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

१६६. (D) It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that if the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first kafiya The other options refer to different parts of the book.

१६७. (D) It explains that for example, if the matla contains बसंत and अनंत, then दिगन्त may also be taken as the kafiya in a later sher — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that for example, if the matla contains बसंत and अनंत, then दिगन्त may also be taken as the kafiya in a later sher The other options refer to different parts of the book.

१६८. (C) It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the क-class, च-class, and ट-class, the anusvara ought to be written, while before consonants of the त-class and प-class, the fifth letter itself ought to be written — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: grammarian Pandit Govind Jha says that before consonants of the क-class, च-class, and ट-class, the

anusvara ought to be written, while before consonants of the त्- class and ण- class, the fifth letter itself ought to be written. The other options refer to different parts of the book.

१६९. (B) It treats the matter as follows: one more point: if both lines of a matla have kafiya with anusvara, then for the kafiya of the later sher one may also take a word containing the fifth letter — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: one more point: if both lines of a matla have kafiya with anusvara, then for the kafiya of the later sher one may also take a word containing the fifth letter. The other options refer to different parts of the book.

१७०. (B) The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing — The answer fits this topic because the discussion links it with this point in fresh wording: The letters न and म are nasal in nature; so, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing. The other options refer to different parts of the book.

१७१. (A) The grammar and historical account of Maithili Ghazal Ashish Anchihar Khand 7 — The answer fits this topic because the discussion links it with this point in fresh wording: The grammar and historical account of Maithili Ghazal Ashish Anchihar Khand 7. The other options refer to different parts of the book.

१७२. (B) It explains that so it is extremely significant to understand when it would take the form of a qafiya and when it would take the form of a radif — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that so it is extremely significant to understand when it would take the form of a qafiya and when it would take the form of a radif. The other options refer to different parts of the book.

१७३. (B) It frames the idea this way: but if, in the first line of a sher, the qafiya is कलमसँ, and in the second line it is पतनसँ, then that ghazal would be considered a ghazal without radif, as after removing the vibhakti, कलम and पतन do not — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: but if, in the first line of a sher, the qafiya is कलमसँ, and in the second line it is पतनसँ, then that ghazal would be considered a ghazal without radif, as after removing the vibhakti, कलम and पतन do not. The other options refer to different parts of the book.

१७४. (D) It frames the idea this way: here the treatment is about ghazal, so understand it in this way: in a matla, कलमसँ and पतनसँ may become qafiyas, but कलम सँ and पतनसँ cannot become qafiyas in the matla — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: here the treatment is about ghazal, so understand it in this way: in a matla, कलमसँ and पतनसँ may become qafiyas, but कलम सँ and पतनसँ cannot become qafiyas in the matla. The other options refer to different parts of the book.

१७५. (A) Maithili is a language full of possibilities and has an abundance of qafiyas; so, shers that create such ambiguity ought to be rare — The answer fits this topic because the discussion links it with this point in fresh wording: Maithili is a language full of possibilities and has an abundance of qafiyas; so, shers that create such ambiguity ought to be rare. The other options refer to different parts of the book.

१७६. (C) It treats the matter as follows: so, in this sher, संगमे and हाथमे are qafiyas, and आम छै is the radif — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so, in this sher, संगमे and हाथमे are qafiyas, and आम छै is the radif. The other options refer to different parts of the book.

१७७. (D) It treats the matter as follows: now, if a poet takes a base word that is a-karant and has a vibhakti attached to it, and makes it the qafiya, he must keep in mind that in every later qafiya the same vibhakti must occur with another base word — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: now, if a poet takes a base word that is a-karant and has a vibhakti attached to it, and makes it the qafiya, he must keep in mind that in every later qafiya the same vibhakti must occur with another base word. The other options refer to different parts of the book.

१७८. (C) It emphasizes that but here always keep this point in mind: if, under the influence of Hindi in writing, a poet does not attach the vibhakti to the base word, he is doing wrong, as attaching the vibhakti to the base word is — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that but here always keep this

point in mind: if, under the influence of Hindi in writing, a poet does not attach the vibhakti to the base word, he is doing wrong, as attaching the vibhakti to the base word is The other options refer to different parts of the book.

१७९. (C) It explains that so, whether you write a ghazal, a poem, a story, criticism, or anything else in Maithili, the vibhakti ought to remain attached to the base word — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that so, whether you write a ghazal, a poem, a story, criticism, or anything else in Maithili, the vibhakti ought to remain attached to the base word The other options refer to different parts of the book.

१८०. (D) It treats the matter as follows: recall the example of Vijay Nath Jha's ghazal, the example of tahleeli radif that was given at the beginning in the treatment of radif — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: recall the example of Vijay Nath Jha's ghazal, the example of tahleeli radif that was given at the beginning in the treatment of radif The other options refer to different parts of the book.

१८१. (B) It emphasizes that if, after removing the vibhakti, a qafiya is being formed, then consider it a sher or ghazal with radif — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that if, after removing the vibhakti, a qafiya is being formed, then consider it a sher or ghazal with radif The other options refer to different parts of the book.

१८२. (A) It presents the point that and if, after removing the vibhakti, a qafiya is not being formed, then consider it a sher or ghazal without radif — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that and if, after removing the vibhakti, a qafiya is not being formed, then consider it a sher or ghazal without radif The other options refer to different parts of the book.

१८३. (A) It ought to not be that you attach the vibhakti only in ghazal in order to take a relaxation in qafiya, while in other genres you separate it — The answer fits this topic because the discussion links it with this point in fresh wording: It ought to not be that you attach the vibhakti only in ghazal in order to take a relaxation in qafiya, while in other genres you separate it The other options refer to different parts of the book.

१८४. (C) It explains that for other qafiyas, remember that the incoming qafiya must also end in the vibhakti क; but immediately before that vibhakti क, there must be an a-karant letter and there must be vowel harmony — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that for other qafiyas, remember that the incoming qafiya must also end in the vibhakti क; but immediately before that vibhakti क, there must be an a-karant letter and there must be vowel harmony The other options refer to different parts of the book.

१८५. (A) It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for a base word whose ending contains a vowel mark, keep in mind this principle for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony The other options refer to different parts of the book.

१८६. (D) It frames the idea this way: this topic treats so, this would be considered a sher with radif as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats so, this would be considered a sher with radif as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१८७. (A) It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: as has been said above, attaching the vibhakti is fundamental to Maithili; so attach the vibhakti in every genre The other options refer to different parts of the book.

१८८. (A) It treats the matter as follows: vibhakti ought to be written separated from numerals and from English words, as a numeral is not a word, and an English word, being foreign, may produce a wrong sense if the vibhakti is attached to it — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows:

vibhakti ought to be written separated from numerals and from English words, as a numeral is not a word, and an English word, being foreign, may produce a wrong sense if the vibhakti is attached to it The other options refer to different parts of the book.

१८९. (A) It frames the idea this way: if, in the matala, the letter immediately before the radif carries a certain matra, then the same matra must occur in the kafiya of every sher of the ghazal, even if the consonant attached to that matra is different — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: if, in the matala, the letter immediately before the radif carries a certain matra, then the same matra must occur in the kafiya of every sher of the ghazal, even if the consonant attached to that matra is different The other options refer to different parts of the book.

१९०. (B) It presents the point that now notice this: if the matala had contained sari along with thari, then ri or di would have been common in the other kafiya, and before it there would have been vowel correspondence with aa — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that now notice this: if the matala had contained sari along with thari, then ri or di would have been common in the other kafiya, and before it there would have been vowel correspondence with aa The other options refer to different parts of the book.

१९१. (B) It treats the matter as follows: so, except for one kafiya in this ghazal - khuni - all the others, such as chumi, puchhi, bujhi, luti, and suti, are wrong — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so, except for one kafiya in this ghazal - khuni - all the others, such as chumi, puchhi, bujhi, luti, and suti, are wrong The other options refer to different parts of the book.

१९२. (B) It emphasizes that however, among these ten, the writer shall discuss i, u, and reph later, as in Maithili the pronunciation of these three functions somewhat differently — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that however, among these ten, the writer shall discuss i, u, and reph later, as in Maithili the pronunciation of these three functions somewhat differently The other options refer to different parts of the book.

१९३. (A) It presents the point that this signifies that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that this signifies that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different The other options refer to different parts of the book.

१९४. (A) It treats the matter as follows: wherever the pure form of a letter may become a kafiya, its description is being given along with the example of that matra — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: wherever the pure form of a letter may become a kafiya, its description is being given along with the example of that matra The other options refer to different parts of the book.

१९५. (A) The other kafiyas in this ghazal are kana, bhasiya, ja, kha, and so on — The answer fits this topic because the discussion links it with this point in fresh wording: The other kafiyas in this ghazal are kana, bhasiya, ja, kha, and so on The other options refer to different parts of the book.

१९६. (C) The other kafiyas taken in this ghazal are ganu, aanu, tanu, and so on — The answer fits this topic because the discussion links it with this point in fresh wording: The other kafiyas taken in this ghazal are ganu, aanu, tanu, and so on The other options refer to different parts of the book.

१९७. (D) The letter e may indeed form kafiya in its pure independent form, but it would not be very effective, as in Maithili the pronunciation of final e is incomplete — The answer fits this topic because the discussion links it with this point in fresh wording: The letter e may indeed form kafiya in its pure independent form, but it would not be very effective, as in Maithili the pronunciation of final e is incomplete The other options refer to different parts of the book.

१९८. (B) The other kafiyas of this ghazal are etai, jetai, bantai, chaltai, and so on — The answer fits this topic because the discussion links it with this point in fresh wording: The other kafiyas of this ghazal are etai, jetai, bantai, chaltai, and so on The other options refer to different parts of the book.

- १९९. (A) The other kafiya used in this ghazal are charhbai, marhbai, garhbai, and so on** — The answer fits this topic because the discussion links it with this point in fresh wording: The other kafiya used in this ghazal are charhbai, marhbai, garhbai, and so on The other options refer to different parts of the book.
- २००. (B) The other kafiya taken in this ghazal are o, khaso, paro, and so on** — The answer fits this topic because the discussion links it with this point in fresh wording: The other kafiya taken in this ghazal are o, khaso, paro, and so on The other options refer to different parts of the book.
- २०१. (B) The other kafiya taken in this ghazal are rahiau, chaliau, bujhabiau, and so on** — The answer fits this topic because the discussion links it with this point in fresh wording: The other kafiya taken in this ghazal are rahiau, chaliau, bujhabiau, and so on The other options refer to different parts of the book.
- २०२. (C) It emphasizes that for example, after chuniyan and ghuniyan in the matala, buiya cannot come as the kafiya in another sher** — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that for example, after chuniyan and ghuniyan in the matala, buiya cannot come as the kafiya in another sher The other options refer to different parts of the book.
- २०३. (B) It presents the point that but here one must remember that ghazal always depends upon pronunciation; and when you and the writer are hearing in daily practice that the first pronunciation-style of इ is widely used, then the sophistry of** — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that but here one must remember that ghazal always depends upon pronunciation; and when you and the writer are hearing in daily practice that the first pronunciation-style of इ is widely used, then the sophistry of The other options refer to different parts of the book.
- २०४. (C) Pandit Govind Jha has discussed these two kinds of pronunciation in detail in his books; see pages 16-17 of उच्चतर मैथिली व्याकरण, published by Maithili Akademi, Patna, second edition** — The answer fits this topic because the discussion links it with this point in fresh wording: Pandit Govind Jha has discussed these two kinds of pronunciation in detail in his books; see pages 16-17 of उच्चतर मैथिली व्याकरण, published by Maithili Akademi, Patna, second edition The other options refer to different parts of the book.
- २०५. (A) It emphasizes that in the authors view, this is precisely where Maithili ghazal becomes completely different from Urdu ghazal** — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in the authors view, this is precisely where Maithili ghazal becomes completely different from Urdu ghazal The other options refer to different parts of the book.
- २०६. (D) It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for** — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: at the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as माइट for The other options refer to different parts of the book.
- २०७. (B) It frames the idea this way: if you are making a rhyme with a word whose final letter carries the इ vowel-sign, then for the other rhymes you must use the same letter with the इ vowel-sign that appears in the first rhyme** — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: if you are making a rhyme with a word whose final letter carries the इ vowel-sign, then for the other rhymes you must use the same letter with the इ vowel-sign that appears in the first rhyme The other options refer to different parts of the book.
- २०८. (C) It frames the idea this way: for example, if you have taken the word राति as the rhyme in the first line, then for the second line and for the rhymes in the other couplets, the letter त must be joined with the इ vowel-sign, as in नाति, जाति** — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for example, if you have taken the word राति as the rhyme in the first line, then for the second line and for the rhymes in the other couplets, the letter त must be joined with the इ vowel-sign, as in नाति, जाति The other options refer to different parts of the book.

२०९. (A) It emphasizes that similarly, remember this: if the reph occurs in a word somewhere other than the end, that is, at the beginning or somewhere in the middle, then in Sanskrit words the reph would remain as reph — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that similarly, remember this: if the reph occurs in a word somewhere other than the end, that is, at the beginning or somewhere in the middle, then in Sanskrit words the reph would remain as reph The other options refer to different parts of the book.

२१०. (A) It explains that if, after that, you use मरद as a qafiya in a later couplet, then in the authors view it would be wrong, as the pronunciation of गर्द and पर्द is clearly different from the pronunciation of मरद — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that if, after that, you use मरद as a qafiya in a later couplet, then in the authors view it would be wrong, as the pronunciation of गर्द and पर्द is clearly different from the pronunciation of मरद The other options refer to different parts of the book.

२११. (A) It explains that so, regarding qafiya, the authors view is this: if a word contains the reph but has no vowel-mark at the end, then the same vowel and pronunciation ought to be used — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that so, regarding qafiya, the authors view is this: if a word contains the reph but has no vowel-mark at the end, then the same vowel and pronunciation ought to be used The other options refer to different parts of the book.

२१२. (C) It presents the point that tell them: Sir, it is as of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that tell them: Sir, it is as of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha The other options refer to different parts of the book.

२१३. (D) It emphasizes that an significant matter about qafiya is that, according to the Sanskrit tradition, स, श, and ष have separate pronunciations — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that an significant matter about qafiya is that, according to the Sanskrit tradition, स, श, and ष have separate pronunciations The other options refer to different parts of the book.

२१४. (A) It emphasizes that if readers look at this by the principle of qafiya, then गणेश cannot be the qafiya of गनेस — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that if readers look at this by the principle of qafiya, then गणेश cannot be the qafiya of गनेस The other options refer to different parts of the book.

२१५. (D) It presents the point that up to a certain limit as if too much looseness is allowed, the sounds of another language would climb over it, and slowly the first language would disappear, that is, it would go out of use — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that up to a certain limit as if too much looseness is allowed, the sounds of another language would climb over it, and slowly the first language would disappear, that is, it would go out of use The other options refer to different parts of the book.

२१६. (A) It treats the matter as follows: as of rigid sound-rules, Prakrit came out of Sanskrit, and modern Indian languages came out of Prakrit — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: as of rigid sound-rules, Prakrit came out of Sanskrit, and modern Indian languages came out of Prakrit The other options refer to different parts of the book.

२१७. (B) It presents the point that in Maithili, many suffixes such as गेना, गर, and others have come from Arabic and Persian; so, the ita defect would remain relevant in Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in Maithili, many suffixes such as गेना, गर, and others have come from Arabic and Persian; so, the ita defect would remain relevant in Maithili The other options refer to different parts of the book.

२१८. (D) It emphasizes that this topic treats so, बिमारी and हरामी cannot become qafiya in the matla as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that this topic treats so, बिमारी and हरामी cannot become qafiya in the matla as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

२१९. (A) It explains that take another example: दोस्ती and दुश्मनी cannot be qafiya in the matla — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that take another example: दोस्ती and दुश्मनी cannot be qafiya in the matla The other options refer to different parts of the book.

२२०. (C) It frames the idea this way: this topic treats so, दोस्ती and दुश्मनी cannot become qafiya in the matla as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats so, दोस्ती and दुश्मनी cannot become qafiya in the matla as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

२२१. (B) It presents the point that if you make धनगर and मनगर qafiya with each other, there would be no ita defect, as if the suffix गर is removed from these two new words, धन and मन remain respectively, and they also rhyme with each other — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that if you make धनगर and मनगर qafiya with each other, there would be no ita defect, as if the suffix गर is removed from these two new words, धन and मन remain respectively, and they also rhyme with each other The other options refer to different parts of the book.

२२२. (B) It explains that similarly, there would be no ita defect in words that differ grammatically - for example, if the first qafiya is a noun and the second qafiya is an adjective, and so on — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that similarly, there would be no ita defect in words that differ grammatically - for example, if the first qafiya is a noun and the second qafiya is an adjective, and so on The other options refer to different parts of the book.

२२३. (A) It frames the idea this way: if both qafiya in the matla are words formed with a vowel-mark, or with a suffix, or by sandhi or prefix, then remove the vowel-mark, remove the suffix, or break the sandhi — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: if both qafiya in the matla are words formed with a vowel-mark, or with a suffix, or by sandhi or prefix, then remove the vowel-mark, remove the suffix, or break the sandhi The other options refer to different parts of the book.

२२४. (C) It frames the idea this way: if both words left after removing the vowel-mark or suffix, or after the break, are meaningful, and if those remaining meaningful words rhyme with each other, then the words containing the vowel-mark, suffix, — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: if both words left after removing the vowel-mark or suffix, or after the break, are meaningful, and if those remaining meaningful words rhyme with each other, then the words containing the vowel-mark, suffix, The other options refer to different parts of the book.

२२५. (B) It emphasizes that but if both words left after removing the vowel-mark or suffix, or after the break, are meaningful, and if those remaining meaningful words do not rhyme with each other, then the words containing the — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that but if both words left after removing the vowel-mark or suffix, or after the break, are meaningful, and if those remaining meaningful words do not rhyme with each other, then the words containing the The other options refer to different parts of the book.

२२६. (B) It frames the idea this way: आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर, — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर, The other options refer to different parts of the book.

२२७. (C) It explains that आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर, — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that आ - सफ़ेद - सफ़ेदा आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी इयत - इंसान, खैर - इन्सानियत, खैरियत कार - दस्त, सलाह - दस्तकार, सलाहकार खोर - घूस, हराम - घूसखोर, The other options refer to different parts of the book.

२२८. (B) It presents the point that इज्म - बुद्ध, सोशल - बुद्धिज्म, सोशलज्म इस्ट - बुद्ध, सोशल - बुद्धिस्ट, सोशलिस्ट — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that इज्म - बुद्ध, सोशल - बुद्धिज्म, सोशलज्म इस्ट - बुद्ध, सोशल - बुद्धिस्ट, सोशलिस्ट The other options refer to different parts of the book.

२२९. (B) It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that then remember that the pronunciation of the second qafiya ought to be: some aa-ending consonant + उ + ल; for example, भालु, and so on The other options refer to different parts of the book.

२३०. (B) It explains that for example, for मधु, वधु would be a correct qafiya, but महु would not be — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that for example, for मधु, वधु would be a correct qafiya, but महु would not be The other options refer to different parts of the book.

२३१. (B) It treats the matter as follows: in such a situation, keep in mind that exactly the same letter with उ and the chandrabindu must occur in the qafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in such a situation, keep in mind that exactly the same letter with उ and the chandrabindu must occur in the qafiya The other options refer to different parts of the book.

२३२. (D) It frames the idea this way: classical Sanskrit poetic examples अथ अर्गलास्तोत्रम् ॥ॐ नमश्चण्डिकायै॥ मार्कण्डेय उवाच ॐ जय त्वं देवि चामुण्डे जय भूतार्तिहारिणि। जय सर्वगते देवि कालरात्रि नमोऽस्तु ते॥ १॥ जयन्ती मङ्गला काली भद्रकाली — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: classical Sanskrit poetic examples अथ अर्गलास्तोत्रम् ॥ॐ नमश्चण्डिकायै॥ मार्कण्डेय उवाच ॐ जय त्वं देवि चामुण्डे जय भूतार्तिहारिणि। जय सर्वगते देवि कालरात्रि नमोऽस्तु ते॥ १॥ जयन्ती मङ्गला काली भद्रकाली The other options refer to different parts of the book.

२३३. (C) It frames the idea this way: why Qafiya Is needed in Maithili Ghazal When beginning the treatment on qafiya, the writer had said that Sanskrit did not have qafiya or end-rhyme, whereas in Arabic qafiya has been compulsory from the beginning — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: why Qafiya Is needed in Maithili Ghazal When beginning the treatment on qafiya, the writer had said that Sanskrit did not have qafiya or end-rhyme, whereas in Arabic qafiya has been compulsory from the beginning The other options refer to different parts of the book.

२३४. (D) It explains that so, if a poet takes a two-letter word as qafiya in a line of the matla, he ought to try to keep all the other qafiya in the ghazal as two-letter words too — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that so, if a poet takes a two-letter word as qafiya in a line of the matla, he ought to try to keep all the other qafiya in the ghazal as two-letter words too The other options refer to different parts of the book.

२३५. (D) The foregoing concerned qafiya; beyond that, this stress would also be effective in every line of a ghazal, as observing stress would bring clarity of pronunciation and make the ghazal more effective — The answer fits this topic because the discussion links it with this point in fresh wording: The foregoing concerned qafiya; beyond that, this stress would also be effective in every line of a ghazal, as observing stress would bring clarity of pronunciation and make the ghazal more effective The other options refer to different parts of the book.

२३६. (A) It presents the point that now, dear brother, he could not understand that Maithili and Urdu are different languages, and asked me: this is a work by such-and-such great Urdu poet, and in it the letter त has थ as qafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that now, dear brother, he could not understand that Maithili and Urdu are different languages, and asked me: this is a work by such-and-such great Urdu poet, and in it the letter त has थ as qafiya The other options refer to different parts of the book.

२३७. (D) It emphasizes that मेष मीन तिअ दण्डा दीस ता उप्परि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तेंतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदिसि भउ पोड़े पड़िब एकादशि छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxxxxxxxxxx पक्ष — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that मेष मीन तिअ दण्डा दीस ता उप्परि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तेंतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदिसि भउ पोड़े पड़िब एकादशि छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxxxxxxxxxx पक्ष The other options refer to different parts of the book.

२३८. (C) It frames the idea this way: so, if someone takes the inflected words फूलक and हाथक as qafiya in the matla, that would be correct, and the remaining couplets would use the अक qafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so, if someone takes the inflected words फूलक and हाथक as qafiya in the matla, that would be correct, and the remaining couplets would use the अक qafiya The other options refer to different parts of the book.

२३९. (D) It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that according to some Urdu poets, if the same word has two meanings, it may occur in the matla; for example, बौआ in the sense of a child and बौआ in the sense of roaming uselessly The other options refer to different parts of the book.

२४०. (A) It explains that in Urdu ghazal, Arabic-Persian words are used heavily, and in their original forms — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in Urdu ghazal, Arabic-Persian words are used heavily, and in their original forms The other options refer to different parts of the book.

२४१. (D) It treats the matter as follows: here it ought to also be remembered that Vedic meters are often one-line forms by the basis of the present treatment, and so rhyme was not very needed there — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: here it ought to also be remembered that Vedic meters are often one-line forms by the basis of the present treatment, and so rhyme was not very needed there The other options refer to different parts of the book.

२४२. (A) It frames the idea this way: in talavritta meter, only the rhythm of every line needs to match; so in talavritta, whether you call it tuka, tukanta, antyanuprasa, or qafiya, it is compulsory — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in talavritta meter, only the rhythm of every line needs to match; so in talavritta, whether you call it tuka, tukanta, antyanuprasa, or qafiya, it is compulsory The other options refer to different parts of the book.

२४३. (C) It explains that in grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely as of its sweet, graceful style and end-rhyme — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely as of its sweet, graceful style and end-rhyme The other options refer to different parts of the book.

२४४. (B) It frames the idea this way: thus from this example readers may see that in the four lines there is neither matrika meter, nor varnika meter, nor Vedic meter — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: thus from this example readers may see that in the four lines there is neither matrika meter, nor varnika meter, nor Vedic meter The other options refer to different parts of the book.

२४५. (D) It frames the idea this way: by the time readers have come this far, they would themselves have understood why, even though ancient Sanskrit poetry did not necessarily have end-rhyme, qafiya has been considered compulsory in the ghazal of — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: by the time readers have come this far, they would themselves have understood why, even though ancient Sanskrit poetry did not necessarily have end-rhyme, qafiya has been considered compulsory in the ghazal of The other options refer to different parts of the book.

२४६. (D) It explains that this topic treats so qafiya is compulsory for Maithili ghazal too as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that this topic treats so qafiya is compulsory for Maithili ghazal too as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

२४७. (C) It emphasizes that ramavatar Yadav does not accept quantitative stress in Maithili, and says that stress increases the prolongation of the vowel and so a short vowel does not turn into a long one — The answer fits this topic

because the discussion links it with this point in fresh wording: It emphasizes that ramavatar Yadav does not accept quantitative stress in Maithili, and says that stress increases the prolongation of the vowel and so a short vowel does not turn into a long one. The other options refer to different parts of the book.

२४८. (C) It ought to not be that in one ghazal he accepts stress in order to complete the meter, and in another he does not — The answer fits this topic because the discussion links it with this point in fresh wording: It ought to not be that in one ghazal he accepts stress in order to complete the meter, and in another he does not. The other options refer to different parts of the book.

२४९. (D) It treats the matter as follows: this topic treats so stress would remain significant for the Maithili ghazal as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: this topic treats so stress would remain significant for the Maithili ghazal as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

२५०. (C) It presents the point that on hearing them, विरह and अतः sound almost the same; but as the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that on hearing them, विरह and अतः sound almost the same; but as the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya. The other options refer to different parts of the book.

२५१. (D) The Difference Between the Maithili and Urdu Alphabets When principles began to be applied in Maithili ghazal, many people started feeling troubled — The answer fits this topic because the discussion links it with this point in fresh wording: The Difference Between the Maithili and Urdu Alphabets When principles began to be applied in Maithili ghazal, many people started feeling troubled. The other options refer to different parts of the book.

२५२. (C) It emphasizes that how would a principle that did not operate in Urdu operate in Maithili? — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that how would a principle that did not operate in Urdu operate in Maithili? The other options refer to different parts of the book.

२५३. (C) It emphasizes that suppose you also buy a Devanagari transliteration of an Urdu ghazal work and, after reading it, see that भ has been used as a qafiya for ब; then you too may be confused — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that suppose you also buy a Devanagari transliteration of an Urdu ghazal work and, after reading it, see that भ has been used as a qafiya for ब; then you too may be confused. The other options refer to different parts of the book.

२५४. (C) It treats the matter as follows: so in Urdu, साथ may become qafiya of बात, as the ह in the थ of साथ is removed in pronunciation — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so in Urdu, साथ may become qafiya of बात, as the ह in the थ of साथ is removed in pronunciation. The other options refer to different parts of the book.

२५५. (B) It presents the point that अथ प्रथमोऽष्टकः, प्रथमोऽध्यायः, वर्गाः १३७, ऋषि मधुच्छन्दा वैश्वामित्रः छन्द गायत्री, देवता अग्निः १) ॐ अग्निमीले पुरोहितम् यज्ञस्य देवमृत्विजम्। होतारं रत्नधातमम् २) अग्निः पूर्वोभिर्ऋषिभिरीड्यो नूतनैरुत। स देवाँ — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that अथ प्रथमोऽष्टकः, प्रथमोऽध्यायः, वर्गाः १३७, ऋषि मधुच्छन्दा वैश्वामित्रः छन्द गायत्री, देवता अग्निः १) ॐ अग्निमीले पुरोहितम् यज्ञस्य देवमृत्विजम्। होतारं रत्नधातमम् २) अग्निः पूर्वोभिर्ऋषिभिरीड्यो नूतनैरुत। स देवाँ. The other options refer to different parts of the book.

२५६. (C) It emphasizes that नमो हिरण्य बाहवे सेनान्यै दिशां च पतये नमो नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः सुस्मिञ्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशायं विव्याधिनेऽन्नां पतये नमो नमो — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that नमो हिरण्य बाहवे सेनान्यै दिशां च पतये नमो नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः सुस्मिञ्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशायं विव्याधिनेऽन्नां पतये नमो नमो. The other options refer to different parts of the book.

२५७. (B) It treats the matter as follows: नमः सहमानाय निव्याधिन् आव्याधिनीनां पतये नमो नमः ककुभायं निषङ्गिणे स्तेनानां पतये नमो नमो निषङ्गिणं इषुधिमते तस्कराणां पतये नमो नमो वज्रंते परिवज्रंते स्तायूनां पतये नमो नमो — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: नमः सहमानाय निव्याधिन् आव्याधिनीनां पतये नमो नमः ककुभायं निषङ्गिणे स्तेनानां पतये नमो नमो निषङ्गिणं इषुधिमते तस्कराणां पतये नमो नमो वज्रंते परिवज्रंते स्तायूनां पतये नमो नमो.

निष्ङ्गिणे स्तेनानां पतये नमो नमो निष्ङ्गिणं इषुधिमते तस्कराणां पतये नमो नमो वञ्चते परिवञ्चते स्तायूनां पतये नमो नमो The other options refer to different parts of the book.

२५८. (D) It frames the idea this way: just as the talagana of each line in talavritta must be equal, in Vedic meter each line ought to have equal letters, and in varnika meter each line must have the same quantity sequence — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: just as the talagana of each line in talavritta must be equal, in Vedic meter each line ought to have equal letters, and in varnika meter each line must have the same quantity sequence The other options refer to different parts of the book.

२५९. (B) It explains that so from the end of classical Sanskrit and from the birth of Prakrit, rhyme had great importance in poetry, and as time moved forward, the imagination of poetry without rhyme became impossible — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that so from the end of classical Sanskrit and from the birth of Prakrit, rhyme had great importance in poetry, and as time moved forward, the imagination of poetry without rhyme became impossible The other options refer to different parts of the book.

२६०. (D) It may be seen in talavritta in this way: भागि गेला अंग्रेज अकेला, छोरि कऽ पाछू देरो जाति कर रंगदारी वसुल रहल अछि, मारि मारि कऽ सभकेँx लाति Take one more example — The answer fits this topic because the discussion links it with this point in fresh wording: It may be seen in talavritta in this way: भागि गेला अंग्रेज अकेला, छोरि कऽ पाछू देरो जाति कर रंगदारी वसुल रहल अछि, मारि मारि कऽ सभकेँx लाति Take one more example The other options refer to different parts of the book.

२६१. (C) It explains that for example, in घर and मजूर, stress falls in the second position in both, but the quantities are different; so the two cannot be qafiya of each other — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that for example, in घर and मजूर, stress falls in the second position in both, but the quantities are different; so the two cannot be qafiya of each other The other options refer to different parts of the book.

२६२. (C) It explains that one significant point here is that as of stress, the short-long arrangement in Maithili is also affected, especially in words where all letters are short — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that one significant point here is that as of stress, the short-long arrangement in Maithili is also affected, especially in words where all letters are short The other options refer to different parts of the book.

२६३. (A) The second kind are those who do not write ghazals, but cannot bear the development of the ghazal genre; so they too began opposing the principles — The answer fits this topic because the discussion links it with this point in fresh wording: The second kind are those who do not write ghazals, but cannot bear the development of the ghazal genre; so they too began opposing the principles The other options refer to different parts of the book.

२६४. (B) It emphasizes that also remember that Urdu was born in India, but it was reared by Arabic-Persian people — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that also remember that Urdu was born in India, but it was reared by Arabic-Persian people The other options refer to different parts of the book.

२६५. (A) It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: as a result, along with principles of Indian languages, Arabic-Persian principles also operate in Urdu The other options refer to different parts of the book.

२६६. (D) It emphasizes that so the writer am giving here the difference between Devanagari, along with Mithilakshar, and the Urdu script, so that you would not be confused like that person — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so the writer am giving here the difference between Devanagari, along with Mithilakshar, and the Urdu script, so that you would not be confused like that person The other options refer to different parts of the book.

२६७. (D) It frames the idea this way: in Urdu these letters are written as follows: क joined with ह gives ख ग joined with ह gives घ च joined with ह gives छ ज joined with ह gives झ ट joined with ह gives ठ ड joined with ह gives ढ त joined with ह — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in Urdu

these letters are written as follows: क joined with ह gives ख ग joined with ह gives घ च joined with ह gives छ ज joined with ह gives झ ट joined with ह gives ठ ड joined with ह gives ढ त joined with ह The other options refer to different parts of the book.

२६८. (D) It emphasizes that learn the original Urdu script and its pronunciation; only then may you catch the proper meter of Urdu ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that learn the original Urdu script and its pronunciation; only then may you catch the proper meter of Urdu ghazal The other options refer to different parts of the book.

२६९. (B) The topic part 13 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 13 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

२७०. (A) It treats the matter as follows: in this couplet the writer have used the authors pen name, Anchinhar, and this couplet is the final couplet of the ghazal; so this couplet is a maqta — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in this couplet the writer have used the authors pen name, Anchinhar, and this couplet is the final couplet of the ghazal; so this couplet is a maqta The other options refer to different parts of the book.

२७१. (C) It frames the idea this way: so the authors clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, would still make the couplet a maqta — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so the authors clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, would still make the couplet a maqta The other options refer to different parts of the book.

२७२. (D) It explains that regarding the maqta, one ought to keep in mind that in all his ghazals the poet ought to use either his own name or his pen name - one of the two — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that regarding the maqta, one ought to keep in mind that in all his ghazals the poet ought to use either his own name or his pen name - one of the two The other options refer to different parts of the book.

२७३. (C) It frames the idea this way: for example, if the writer write Anchinhar in quotation marks, it becomes a proper noun and its sense becomes Ashish Anchinhar — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for example, if the writer write Anchinhar in quotation marks, it becomes a proper noun and its sense becomes Ashish Anchinhar The other options refer to different parts of the book.

२७४. (A) The topic part 14 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 14 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

२७५. (A) It emphasizes that here the writer am describing Arabic bahr, and these metres have been used abundantly in the hundred-year historical account of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that here the writer am describing Arabic bahr, and these metres have been used abundantly in the hundred-year historical account of Maithili ghazal The other options refer to different parts of the book.

२७६. (A) It explains that from around the 1980s, Yoganand Heera and Vijaynath Jha were writing Maithili ghazals in Arabic metres, but editors who did not understand bahr pushed them aside — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that from around the 1980s, Yoganand Heera and Vijaynath Jha were writing Maithili ghazals in Arabic metres, but editors who did not understand bahr pushed them aside The other options refer to different parts of the book.

२७७. (B) It is needed to make clear that the metre used for ghazal is varnik in nature, that is, every line of the ghazal must remain in the same sequence of light and heavy syllabic values — The answer fits this topic because the discussion links it with this point in fresh wording: It is needed to make clear that the metre used for ghazal is varnik in nature, that is, every

line of the ghazal must remain in the same sequence of light and heavy syllabic values The other options refer to different parts of the book.

२७८. (A) It explains that in Maithili, the search for a varnik bahr was also carried out by Gajendra Thakur, and almost every new ghazal poet is now following it — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in Maithili, the search for a varnik bahr was also carried out by Gajendra Thakur, and almost every new ghazal poet is now following it The other options refer to different parts of the book.

२७९. (C) It presents the point that along with this, the writer have named the salim bahr equal bahr. The first part of murakkab bahr, in which there are seven metres, the writer have named semi-equal bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that along with this, the writer have named the salim bahr equal bahr. The first part of murakkab bahr, in which there are seven metres, the writer have named semi-equal bahr The other options refer to different parts of the book.

२८०. (D) It treats the matter as follows: what is called chhand in Sanskritic terminology is called bahr in Arabic — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: what is called chhand in Sanskritic terminology is called bahr in Arabic The other options refer to different parts of the book.

२८१. (B) It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so the name of a ghazal made from such shers would be Bahr-e-Ramal Musanna, or Musna, Salim The other options refer to different parts of the book.

२८२. (A) It emphasizes that waw-e-atf is an significant principle of Arabic, also accepted in Persian and Urdu — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that waw-e-atf is an significant principle of Arabic, also accepted in Persian and Urdu The other options refer to different parts of the book.

२८३. (B) It presents the point that in Maithili, if a word is of Arabic-Persian-Urdu origin and ends in v, it may be changed into o: chunav = chunao; lagav = lagao; dav = dao — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in Maithili, if a word is of Arabic-Persian-Urdu origin and ends in v, it may be changed into o: chunav = chunao; lagav = lagao; dav = dao The other options refer to different parts of the book.

२८४. (C) It explains that in addition, Maithili nouns and pronouns also take o and u, and their sense is equivalent to Urdu bhi, also. For example: Ramo gelathi, Ram also went; hamhu gelahun, the writer too went; oho gelathi, he also went — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in addition, Maithili nouns and pronouns also take o and u, and their sense is equivalent to Urdu bhi, also. For example: Ramo gelathi, Ram also went; hamhu gelahun, the writer too went; oho gelathi, he also went The other options refer to different parts of the book.

२८५. (D) It explains that in another ghazal, instead of Bahr-e-Ramal, Bahr-e-Hazaj or Bahr-e-Rajaz may also occur, and the naming must be done in the same way — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in another ghazal, instead of Bahr-e-Ramal, Bahr-e-Hazaj or Bahr-e-Rajaz may also occur, and the naming must be done in the same way The other options refer to different parts of the book.

२८६. (C) It emphasizes that for example, the Urdu word raasta became rasta in Maithili, but this principle did not work in the word dosti; so, in an alternative situation one may count dosti as 212 — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that for example, the Urdu word raasta became rasta in Maithili, but this principle did not work in the word dosti; so, in an alternative situation one may count dosti as 212 The other options refer to different parts of the book.

२८७. (C) It emphasizes that similarly, in the case of nh, mh and so on, the writer follow a Sanskrit-like principle in all the authors ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that similarly, in the case of nh, mh and so on, the writer follow a Sanskrit-like principle in all the authors ghazals The other options refer to different parts of the book.

२८८. (C) It emphasizes that if he feels that the opinion of the old grammarians is correct, whether for conjuncts or for nh and mh, then he may follow that old principle, but he must follow it consistently — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that if he feels that the opinion of the old grammarians is correct, whether for conjuncts or for nh and mh, then he may follow that old principle, but he must follow it consistently The other options refer to different parts of the book.

२८९. (B) It is not acceptable to count a conjunct within the same word as long in some ghazals and then count a conjunct in two separate words as long merely to complete the bahr in another ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It is not acceptable to count a conjunct within the same word as long in some ghazals and then count a conjunct in two separate words as long merely to complete the bahr in another ghazal The other options refer to different parts of the book.

२९०. (B) It frames the idea this way: on this point the authors view is that, just as Urdu preserves both muhabbat and mohabbat to retain the flexibility of its language, though muhabbat is the pure form, Maithili too may rightly keep both keo and kiyo — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: on this point the authors view is that, just as Urdu preserves both muhabbat and mohabbat to retain the flexibility of its language, though muhabbat is the pure form, Maithili too may rightly keep both keo and kiyo The other options refer to different parts of the book.

२९१. (A) It explains that musanna or musna, one: a ghazal in which each line of every sher has one rukn, that is, one sher has two rukns, is called a musanna sher — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that musanna or musna, one: a ghazal in which each line of every sher has one rukn, that is, one sher has two rukns, is called a musanna sher The other options refer to different parts of the book.

२९२. (B) It treats the matter as follows: note: older grammarians, under the influence of Hindi-Urdu, do not regard the letter before a conjunct belonging to a separate word as long — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: note: older grammarians, under the influence of Hindi-Urdu, do not regard the letter before a conjunct belonging to a separate word as long The other options refer to different parts of the book.

२९३. (A) It presents the point that so count it as long; for example, ghar = long, whereas in Sanskrit it would be short-short — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that so count it as long; for example, ghar = long, whereas in Sanskrit it would be short-short The other options refer to different parts of the book.

२९४. (A) It explains that if a poet accepts stress, he must follow stress in all his ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that if a poet accepts stress, he must follow stress in all his ghazals The other options refer to different parts of the book.

२९५. (C) It cannot be that he accepts stress in one ghazal merely to complete the measure and rejects it in another — The answer fits this topic because the discussion links it with this point in fresh wording: It cannot be that he accepts stress in one ghazal merely to complete the measure and rejects it in another The other options refer to different parts of the book.

२९६. (D) It treats the matter as follows: in Urdu, it is still observed; for example, Urdu speakers count raasta as long-short-long — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in Urdu, it is still observed; for example, Urdu speakers count raasta as long-short-long The other options refer to different parts of the book.

२९७. (B) It presents the point that here the authors opinion is that if a foreign word cannot be Maithilized, the pluta principle may also be taken optionally in it — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that here the authors opinion is that if a foreign word cannot be Maithilized, the pluta principle may also be taken optionally in it The other options refer to different parts of the book.

२९८. (B) It frames the idea this way: so, if someone may logically explain that in a certain word the initial or medial long would be short for a given reason, the writer have no objection to accepting it, as the matter would be — The answer fits

this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so, if someone may logically explain that in a certain word the initial or medial long would be short for a given reason, the writer have no objection to accepting it, as the matter would be The other options refer to different parts of the book.

३९९. (B) It treats the matter as follows: this topic treats even in simple varnik form, the ghazal would remain rule-bound as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: this topic treats even in simple varnik form, the ghazal would remain rule-bound as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

३००. (D) It emphasizes that according to the principle above, wherever a given metrical sequence is needed in a ghazal, create the suitable word form — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that according to the principle above, wherever a given metrical sequence is needed in a ghazal, create the suitable word form The other options refer to different parts of the book.

३०१. (C) It explains that just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn The other options refer to different parts of the book.

३०२. (D) It presents the point that this topic treats see an example of a musna sher: the writer am elder sister as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that this topic treats see an example of a musna sher: the writer am elder sister as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

३०३. (B) It frames the idea this way: for example, in the phrase hamar prem chhi ahan, the conjunct pre occurs in prem; the final r of the preceding word hamar becomes long — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for example, in the phrase hamar prem chhi ahan, the conjunct pre occurs in prem; the final r of the preceding word hamar becomes long The other options refer to different parts of the book.

३०४. (B) It treats the matter as follows: grierson called this the principle of Short Antepenultimate. According to this principle in Maithili, one word may contain at most two guru sounds, and those only in the first or second position from the end — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: grierson called this the principle of Short Antepenultimate. According to this principle in Maithili, one word may contain at most two guru sounds, and those only in the first or second position from the end The other options refer to different parts of the book.

३०५. (C) It presents the point that thousands of Arabic-Persian words are current in Maithili in their original form, without softening, as those words have pauses or must have had them — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that thousands of Arabic-Persian words are current in Maithili in their original form, without softening, as those words have pauses or must have had them The other options refer to different parts of the book.

३०६. (D) It frames the idea this way: in fact, not only in ghazal but in every meter and every poem, as poetry depends on pronunciation, kumhar would be long + long + short — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in fact, not only in ghazal but in every meter and every poem, as poetry depends on pronunciation, kumhar would be long + long + short The other options refer to different parts of the book.

३०७. (B) It explains that similarly, in the Ashoka grove, Hanuman's worry about whether he ought to speak to Sita in devabhasha, divine language, or manushi bhasha, human language, also proves that even at that time there was a language — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that similarly, in the Ashoka grove, Hanuman's worry about whether he ought to speak to Sita in devabhasha, divine language, or manushi bhasha, human language, also proves that even at that time there was a language The other options refer to different parts of the book.

३०८. (D) It explains that in any case, when Sanskrit words are used in Maithili or in any other modern Indian language's poetry, the principle is automatically observed — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in any case, when Sanskrit words are used in Maithili or in any other modern Indian language's poetry, the principle is automatically observed The other options refer to different parts of the book.

३०९. (D) It frames the idea this way: after Vedic literature, from classical Sanskrit through the Prakrit-Apabhramsha form of Maithili literature, Vedic meter did not remain — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: after Vedic literature, from classical Sanskrit through the Prakrit-Apabhramsha form of Maithili literature, Vedic meter did not remain The other options refer to different parts of the book.

३१०. (B) It treats the matter as follows: ashish Anchinhar, 16 September 2014: In Pandit Govind Jha's work Maithili Parichayika, page 36, it is mentioned that every word must contain one guru — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: ashish Anchinhar, 16 September 2014: In Pandit Govind Jha's work Maithili Parichayika, page 36, it is mentioned that every word must contain one guru The other options refer to different parts of the book.

३११. (B) It frames the idea this way: that signifies that wherever stress is falling, you put a vikari mark there and declare it guru. But you yourself have written on page 54 of Maithili Parishilan — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: that signifies that wherever stress is falling, you put a vikari mark there and declare it guru. But you yourself have written on page 54 of Maithili Parishilan The other options refer to different parts of the book.

३१२. (D) It presents the point that that is, with the help of this principle you may Maithilize words from Sanskrit or other languages — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that that is, with the help of this principle you may Maithilize words from Sanskrit or other languages The other options refer to different parts of the book.

३१३. (B) It frames the idea this way: now the writer am including this whole debate in the authors work on the grammar of ghazal, so that in the future people may understand through what kinds of conditions Maithili grammar has passed — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: now the writer am including this whole debate in the authors work on the grammar of ghazal, so that in the future people may understand through what kinds of conditions Maithili grammar has passed The other options refer to different parts of the book.

३१४. (C) It treats the matter as follows: now, for a reader like me, the major question is whether chandrabindu ought to be counted short or long, as the same Pandit Govind Jha has given different views in different books and seems to present — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: now, for a reader like me, the major question is whether chandrabindu ought to be counted short or long, as the same Pandit Govind Jha has given different views in different books and seems to present The other options refer to different parts of the book.

३१५. (B) It emphasizes that in Maithili and other modern North Indian languages too, this principle is not generally accepted as of the influence of Prakrit-Apabhramsha — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in Maithili and other modern North Indian languages too, this principle is not generally accepted as of the influence of Prakrit-Apabhramsha The other options refer to different parts of the book.

३१६. (B) It presents the point that for example, from the Sanskrit word chandra the Prakrit form chanda was formed, but from indra, inda was not formed; rather, indar was formed — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that for example, from the Sanskrit word chandra the Prakrit form chanda was formed, but from indra, inda was not formed; rather, indar was formed The other options refer to different parts of the book.

३१७. (C) It presents the point that what is significant is that from the Vedas to the present, a parallel stream has always flowed alongside Sanskrit, whatever its name may have been — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that what is significant is that from the Vedas to the present, a parallel

stream has always flowed alongside Sanskrit, whatever its name may have been The other options refer to different parts of the book.

३१८. (D) It treats the matter as follows: if the conjunct occurred somewhere other than the beginning of the word, sometimes it was lost and sometimes it took a new conjunct form — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: if the conjunct occurred somewhere other than the beginning of the word, sometimes it was lost and sometimes it took a new conjunct form The other options refer to different parts of the book.

३१९. (B) It frames the idea this way: this topic treats so this Sanskrit principle did not enter Maithili as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats so this Sanskrit principle did not enter Maithili as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

३२०. (D) It frames the idea this way: sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you would automatically feel that even though the words are separate, the letter before the conjunct — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you would automatically feel that even though the words are separate, the letter before the conjunct The other options refer to different parts of the book.

३२१. (A) It treats the matter as follows: if you are an interested reader, you may ask: if someone takes a conjunct word from a language other than Sanskrit, must he follow that language's principle? — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: if you are an interested reader, you may ask: if someone takes a conjunct word from a language other than Sanskrit, must he follow that language's principle? The other options refer to different parts of the book.

३२२. (B) It emphasizes that so the writer believe that, as in Sanskrit poetry, even when the words are separate, the letter before a conjunct ought to be counted long — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so the writer believe that, as in Sanskrit poetry, even when the words are separate, the letter before a conjunct ought to be counted long The other options refer to different parts of the book.

३२३. (D) It treats the matter as follows: but when that same Prakrit became refined, it too was opposed like Sanskrit and Apabhramsha arose; when Apabhramsha too became refined, languages such as Maithili, Bengali, Assamese, Odia and Awadhi were born — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: but when that same Prakrit became refined, it too was opposed like Sanskrit and Apabhramsha arose; when Apabhramsha too became refined, languages such as Maithili, Bengali, Assamese, Odia and Awadhi were born The other options refer to different parts of the book.

३२४. (B) It frames the idea this way: as a result of this ancient principle, Maithili has a very significant principle: except for the first and second positions from the end, all remaining sounds become short — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: as a result of this ancient principle, Maithili has a very significant principle: except for the first and second positions from the end, all remaining sounds become short The other options refer to different parts of the book.

३२५. (B) It treats the matter as follows: so the principle ought to properly be stated thus: in Maithili, a guru sound may occur only within the last four matras of a word, not before that — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so the principle ought to properly be stated thus: in Maithili, a guru sound may occur only within the last four matras of a word, not before that The other options refer to different parts of the book.

३२६. (A) It explains that consequently, the ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that consequently, the

ending of a Maithili word may be only of the four types 22, 112, 211, 121, and all sounds before that would remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on The other options refer to different parts of the book.

३२७. (B) It presents the point that a recent Maithili daily published from Darbhanga, Mithila Aawaz, is wrong according to this principle; the correct name would be Mithila Awaz — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that a recent Maithili daily published from Darbhanga, Mithila Aawaz, is wrong according to this principle; the correct name would be Mithila Awaz The other options refer to different parts of the book.

३२८. (A) It treats the matter as follows: thus you may understand that the principle Panditji regards as mandatory is only a tool for Maithilizing words of other languages — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: thus you may understand that the principle Panditji regards as mandatory is only a tool for Maithilizing words of other languages The other options refer to different parts of the book.

३२९. (D) It frames the idea this way: the writer request authors to use this principle to Maithilize words from other languages and preserve the distinctiveness of Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: the writer request authors to use this principle to Maithilize words from other languages and preserve the distinctiveness of Maithili The other options refer to different parts of the book.

३३०. (B) It explains that then how would the example of nagana, short-short-short, that you have given in the work Maithili Chhand Shastra be possible? — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that then how would the example of nagana, short-short-short, that you have given in the work Maithili Chhand Shastra be possible? The other options refer to different parts of the book.

३३१. (D) It explains that if in the later work he had written that what he wrote in Maithili Chhand Shastra about chandrabindu was wrong and that he was now correcting it, then in the authors view confusion would not have spread and — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that if in the later work he had written that what he wrote in Maithili Chhand Shastra about chandrabindu was wrong and that he was now correcting it, then in the authors view confusion would not have spread and The other options refer to different parts of the book.

३३२. (C) It treats the matter as follows: so, in a ghazal, kanhai would be long + long + short, and kumhar would also be long + long + short — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so, in a ghazal, kanhai would be long + long + short, and kumhar would also be long + long + short The other options refer to different parts of the book.

३३३. (D) It emphasizes that for example, the word tumhara in Urdu is pronounced tu + mhara, so in Urdu tumhara is used as short + long + long — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that for example, the word tumhara in Urdu is pronounced tu + mhara, so in Urdu tumhara is used as short + long + long The other options refer to different parts of the book.

३३४. (D) It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system — The answer fits this topic because the discussion links it with this point in fresh wording: It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system The other options refer to different parts of the book.

३३५. (C) It presents the point that many Urdu poets also count 121 as 22 in this bahr, and in the authors view this gives even greater convenience in a ghazal, as Maithili has many words based on short-long-short, such as utan, lagan, bathan — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that many Urdu poets also count 121 as 22 in this bahr, and in the authors view this gives even greater convenience in a ghazal, as Maithili has many words based on short-long-short, such as utan, lagan, bathan The other options refer to different parts of the book.

३३६. (C) It presents the point that so the concessions the writer am writing here are taken not only from Vedic, classical, Prakrit and Apabhramsha traditions, but also from Arabic-Persian-Urdu — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that so the concessions the writer am writing here are

taken not only from Vedic, classical, Prakrit and Apabhramsha traditions, but also from Arabic-Persian-Urdu. The other options refer to different parts of the book.

३३७. (C) It emphasizes that in his introduction, page 6, to the edition of Vidyapati's songs edited by Pandit Govind Jha and published by Maithili Akademi, Patna, 2008, Panditji writes while considering the meter of Vidyapati's songs — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in his introduction, page 6, to the edition of Vidyapati's songs edited by Pandit Govind Jha and published by Maithili Akademi, Patna, 2008, Panditji writes while considering the meter of Vidyapati's songs. The other options refer to different parts of the book.

३३८. (D) It presents the point that so modern Maithili grammarians, in their grammars, have accepted or advocated the treatment of e, ai, o and au in the same way as in Apabhramsha — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that so modern Maithili grammarians, in their grammars, have accepted or advocated the treatment of e, ai, o and au in the same way as in Apabhramsha. The other options refer to different parts of the book.

३३९. (D) It treats the matter as follows: but all modern grammarians must understand that the use of Apabhramsha ended around 1200 to 1500 years ago and Maithili has now acquired stability — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: but all modern grammarians must understand that the use of Apabhramsha ended around 1200 to 1500 years ago and Maithili has now acquired stability. The other options refer to different parts of the book.

३४०. (B) It is said that this bahr was created by combining Arabic bahr and a Sanskrit current meter — The answer fits this topic because the discussion links it with this point in fresh wording: It is said that this bahr was created by combining Arabic bahr and a Sanskrit current meter. The other options refer to different parts of the book.

३४१. (A) It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212 — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that for example, the Urdu word raasta has become rasta in Maithili, but the principle did not work in dosti; so someone may, in an alternative situation, count dosti as 212. The other options refer to different parts of the book.

३४२. (D) It treats the matter as follows: just as poets write the name of the bahr, they ought to also write the concessions taken in the ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: just as poets write the name of the bahr, they ought to also write the concessions taken in the ghazal. The other options refer to different parts of the book.

३४३. (A) It explains that so, in Maithili ghazal, this too may be treated as a concession in emergency — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that so, in Maithili ghazal, this too may be treated as a concession in emergency. The other options refer to different parts of the book.

३४४. (B) It treats the matter as follows: for example, if the first line of a ghazal's matla is: Your veil is now the authors life, its count is 22-22-211-22-22 — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: for example, if the first line of a ghazal's matla is: Your veil is now the authors life, its count is 22-22-211-22-22. The other options refer to different parts of the book.

३४५. (C) It emphasizes that relaxation of principles signifies that a principle of a meter certainly exists, but for some reason one or two matras move up or down — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that relaxation of principles signifies that a principle of a meter certainly exists, but for some reason one or two matras move up or down. The other options refer to different parts of the book.

३४६. (D) It treats the matter as follows: when Acharya Hemachandra prepared the grammar of Apabhramsha, he made a principle, based on the pronunciation of that time, that e, ai, o and au could also be counted short — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: when Acharya

Hemachandra prepared the grammar of Apabhramsha, he made a principle, based on the pronunciation of that time, that e, ai, o and au could also be counted short The other options refer to different parts of the book.

३४७. (A) It frames the idea this way: while taking these concessions in the metrical sequence of a ghazal, the poet ought to remember the following seven points carefully — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: while taking these concessions in the metrical sequence of a ghazal, the poet ought to remember the following seven points carefully The other options refer to different parts of the book.

३४८. (B) It explains that but as of the coherence of sense, this may be accepted as a concession and the whole ghazal may be completed on the pattern 212212212212 — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that but as of the coherence of sense, this may be accepted as a concession and the whole ghazal may be completed on the pattern 212212212212 The other options refer to different parts of the book.

३४९. (D) It treats the matter as follows: in Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish signifies blessing — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish signifies blessing The other options refer to different parts of the book.

३५०. (A) It explains that if a free-form writer says that he wants such-and-such relaxation in such-and-such meter or bahr, what could be more laughable? — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that if a free-form writer says that he wants such-and-such relaxation in such-and-such meter or bahr, what could be more laughable? The other options refer to different parts of the book.

३५१. (A) It presents the point that along with this, modern Maithili has also become Sanskrit-oriented, so it is not proper to drive modern Maithili by the principles of Apabhramsha — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that along with this, modern Maithili has also become Sanskrit-oriented, so it is not proper to drive modern Maithili by the principles of Apabhramsha The other options refer to different parts of the book.

३५२. (C) It explains that so, in the authors view, the written form ought to be standard and the concession ought to be based on pronunciation, except for some forms that have two accepted spellings, such as keo/kiyo, imhar/emhar, umhar/omhar — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that so, in the authors view, the written form ought to be standard and the concession ought to be based on pronunciation, except for some forms that have two accepted spellings, such as keo/kiyo, imhar/emhar, umhar/omhar The other options refer to different parts of the book.

३५३. (B) It presents the point that for example, rati has the written form 21, but the pronounced form rait is 22; sadhu has the written form 21, but the pronounced form saudh is 22; achhi may be pronounced aichh, 12 or 21 — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that for example, rati has the written form 21, but the pronounced form rait is 22; sadhu has the written form 21, but the pronounced form saudh is 22; achhi may be pronounced aichh, 12 or 21 The other options refer to different parts of the book.

३५४. (A) It explains that now look at the matla of this ghazal: the writer am broken, so the writer speak ghazal / the writer am hungry, so the writer speak ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that now look at the matla of this ghazal: the writer am broken, so the writer speak ghazal / the writer am hungry, so the writer speak ghazal The other options refer to different parts of the book.

३५५. (C) It presents the point that now come to the second line: the writer am hungry, so the writer speak ghazal. Its count is: bhukhal = 22; chhi = 2 — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that now come to the second line: the writer am hungry, so the writer speak ghazal. Its count is: bhukhal = 22; chhi = 2 The other options refer to different parts of the book.

३५६. (D) It emphasizes that remember: the metrical sequence in the first line of the matla must remain the same in all lines of the ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes

that remember: the metrical sequence in the first line of the matla must remain the same in all lines of the ghazal The other options refer to different parts of the book.

۳۴۹. (D) It emphasizes that in other words, the first two lines are in bahr according to the Arabic system — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in other words, the first two lines are in bahr according to the Arabic system The other options refer to different parts of the book.

۳۴۷. (A) It explains that this is what people call the breaking of bahr, or say that your ghazal is not in bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that this is what people call the breaking of bahr, or say that your ghazal is not in bahr The other options refer to different parts of the book.

۳۴۹. (D) It emphasizes that the writer fully believe that from this you too have understood how bahr is maintained. - Jagdish Chandra Thakur Anil Thus you have seen how Anil ji himself revised a ghazal that was outside bahr and brought it into bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that the writer fully believe that from this you too have understood how bahr is maintained. -Jagdish Chandra Thakur Anil Thus you have seen how Anil ji himself revised a ghazal that was outside bahr and brought it into bahr The other options refer to different parts of the book.

۳۴۰. (D) It presents the point that now the writer fully believe that you would never be able to write a ghazal that is outside bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that now the writer fully believe that you would never be able to write a ghazal that is outside bahr The other options refer to different parts of the book.

۳۴۹. (A) The topic part 16 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 16 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

۳۴۹. (A) It treats the matter as follows: the writer hope this would make it still clearer how a ghazal is placed in a bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: the writer hope this would make it still clearer how a ghazal is placed in a bahr The other options refer to different parts of the book.

۳۴۳. (D) It frames the idea this way: this topic treats in this part a total of seven bahrs are placed as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats in this part a total of seven bahrs are placed as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

۳۴۸. (B) It treats the matter as follows: remember, if you are writing a ghazal in Bahr-e-Hazaj, every sher must have this same sequence of matras — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: remember, if you are writing a ghazal in Bahr-e-Hazaj, every sher must have this same sequence of matras The other options refer to different parts of the book.

۳۴۷. (A) It explains that but keep in mind that as the ghazal has a musical foundation, for singing, three rukns in one line are considered good, four rukns are considered best, and five rukns are also considered good — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that but keep in mind that as the ghazal has a musical foundation, for singing, three rukns in one line are considered good, four rukns are considered best, and five rukns are also considered good The other options refer to different parts of the book.

۳۴۶. (C) It treats the matter as follows: this topic treats otherwise the ghazal would be called be-bahr, outside the metre as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: this topic treats otherwise the ghazal would be called be-bahr, outside the metre as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

۳۴۹. (C) It frames the idea this way: now see a second example of Bahr-e-Hazaj, by Pradeep Pushp: the writer am a learned pandit, yet beaten by bread; the writer speak truth, and so the writer am defeated by empty talk — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: now see a second

example of Bahr-e-Hazaj, by Pradeep Pushp: the writer am a learned pandit, yet beaten by bread; the writer speak truth, and so the writer am defeated by empty talk The other options refer to different parts of the book.

३६८. (C) It presents the point that if this sound is used in a sher, it would be as follows: 2122 + 2122 + 2122 + 2122 2122 + 2122 + 2122 + 2122 Here the writer have given only the example of four sounds in each line — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that if this sound is used in a sher, it would be as follows: 2122 + 2122 + 2122 + 2122 2122 + 2122 + 2122 + 2122 Here the writer have given only the example of four sounds in each line The other options refer to different parts of the book.

३६९. (C) It explains that see the example of Bahr-e-Kamil written by Amit Mishra: Something has happened in such a way; in every house, a Ravana has appeared — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that see the example of Bahr-e-Kamil written by Amit Mishra: Something has happened in such a way; in every house, a Ravana has appeared The other options refer to different parts of the book.

३७०. (A) It frames the idea this way: see this example of Bahr-e-Mutaqarib written by Amit Mishra: When the dark night arrived, beloved, the writer remembered you; when the authors house became empty, beloved, the writer remembered you — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: see this example of Bahr-e-Mutaqarib written by Amit Mishra: When the dark night arrived, beloved, the writer remembered you; when the authors house became empty, beloved, the writer remembered you The other options refer to different parts of the book.

३७१. (C) It emphasizes that its structure is as follows: 122 + 122 + 122 + 122 + 122 122 + 122 + 122 + 122 + 122 Here the writer have given only the example of four sounds in each line — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that its structure is as follows: 122 + 122 + 122 + 122 + 122 122 + 122 + 122 + 122 + 122 Here the writer have given only the example of four sounds in each line The other options refer to different parts of the book.

३७२. (C) It explains that similarly, the Shivastakam is also in this same bahr: Lord of life, all-pervading, Lord of the universe, Lord of Jagannath, sharing eternal bliss — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that similarly, the Shivastakam is also in this same bahr: Lord of life, all-pervading, Lord of the universe, Lord of Jagannath, sharing eternal bliss The other options refer to different parts of the book.

३७३. (D) It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha Manu: The mother weeps, choking on tears; her son is becoming a mukhiya The other options refer to different parts of the book.

३७४. (A) It presents the point that see this example of Bahr-e-Mutadarik written by Amit Mishra: The dog lay overturned on its saliva; the monkey too sat on the cot — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that see this example of Bahr-e-Mutadarik written by Amit Mishra: The dog lay overturned on its saliva; the monkey too sat on the cot The other options refer to different parts of the book.

३७५. (C) It presents the point that see the example of Bahr-e-Rajaz written by Amit Mishra: Child Ghazal The black buffalo's milk is so white; drink it to your heart's content - how lean one becomes! — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that see the example of Bahr-e-Rajaz written by Amit Mishra: Child Ghazal The black buffalo's milk is so white; drink it to your heart's content - how lean one becomes! The other options refer to different parts of the book.

३७६. (B) It presents the point that its structure would be as follows: 2212 + 2212 + 2212 + 2212 2212 + 2212 + 2212 + 2212 Here the writer have given only the example of four sounds in each line — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that its structure would be as follows: 2212 + 2212 + 2212 + 2212 2212 + 2212 + 2212 + 2212 Here the writer have given only the example of four sounds in each line The other options refer to different parts of the book.

३७७. (A) It treats the matter as follows: see its structure: 12112 + 12112 + 12112 + 12112 12112 + 12112 + 12112 + 12112 Here the writer have given only the example of four sounds in each line, but the poet may use the sound from once to as many times as needed — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: see its structure: 12112 + 12112 + 12112 + 12112 12112 + 12112 + 12112 + 12112 Here the writer have given only the example of four sounds in each line, but the poet may use the sound from once to as many times as needed The other options refer to different parts of the book.

३७८. (C) It frames the idea this way: so Mafoolatu is used only in semi-equal, unequal, and muzaif bahrs; it is not used as an original bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so Mafoolatu is used only in semi-equal, unequal, and muzaif bahrs; it is not used as an original bahr The other options refer to different parts of the book.

३७९. (A) The example given above for the Mutafailun bahr is not actually Mutafailun — The answer fits this topic because the discussion links it with this point in fresh wording: The example given above for the Mutafailun bahr is not actually Mutafailun The other options refer to different parts of the book.

३८०. (A) The topic Khand 17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Khand 17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

३८१. (A) The topic Khand-17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Khand-17 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

३८२. (B) It explains that the writer call this group the semi-uniform metres as in each line at least two rhythmic units have to be used compulsorily in the same fixed form — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that the writer call this group the semi-uniform metres as in each line at least two rhythmic units have to be used compulsorily in the same fixed form The other options refer to different parts of the book.

३८३. (B) It presents the point that however, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it would not be very good from the point of view of singing — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that however, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it would not be very good from the point of view of singing The other options refer to different parts of the book.

३८४. (C) It explains that here the writer ought to also say that some metres, such as Bahre Wafir, are current in Arabic but not in Persian — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that here the writer ought to also say that some metres, such as Bahre Wafir, are current in Arabic but not in Persian The other options refer to different parts of the book.

३८५. (A) It is possible that a metre which felt difficult on the Arabic tongue may feel natural in Maithili; so all these have been given — The answer fits this topic because the discussion links it with this point in fresh wording: It is possible that a metre which felt difficult on the Arabic tongue may feel natural in Maithili; so all these have been given The other options refer to different parts of the book.

३८६. (D) It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun + — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that fa'ulun + Mafa'ilun 4) Fa'ulun + Mustaf'ilun 5) Fa'ulun + Mufa'ilatun 6) Fa'ulun + Mutafa'ilun 7) Fa'ulun + Maf'ulatu 8) Fa'ilun + Fa'ilatun 9) Fa'ilun + Mafa'ilun 10) Fa'ilun + Mustaf'ilun 11) Fa'ilun + The other options refer to different parts of the book.

३८७. (A) It emphasizes that let us look at a Bahre Tawil ghazal written by Amit Mishra: Let us join again the cord of affection, the authors king; not even a little tear of life ought to flow, the authors king — The answer fits this topic because

the discussion links it with this point in fresh wording: It emphasizes that let us look at a Bahre Tawil ghazal written by Amit Mishra: Let us join again the cord of affection, the authors king; not even a little tear of life ought to flow, the authors king The other options refer to different parts of the book.

३८८. (C) It presents the point that for this metre, and for the remaining six metres in this part, remember one more point: the rhythmic units must remain in the same order in which they are given — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that for this metre, and for the remaining six metres in this part, remember one more point: the rhythmic units must remain in the same order in which they are given The other options refer to different parts of the book.

३८९. (B) It presents the point that its pattern is: 2122 + 212 Let us look at a Bahre Madeed ghazal written by Amit Mishra: What spell did the yogi cast? — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that its pattern is: 2122 + 212 Let us look at a Bahre Madeed ghazal written by Amit Mishra: What spell did the yogi cast? The other options refer to different parts of the book.

३९०. (C) It presents the point that there was no fear of dying here, nor any apprehension of pain in the mind; Seeing the new wind blowing here, the ghazal of love kept dying — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that there was no fear of dying here, nor any apprehension of pain in the mind; Seeing the new wind blowing here, the ghazal of love kept dying The other options refer to different parts of the book.

३९१. (C) It explains that its pattern is: 2212 + 212 See this ghazal by Amit Mishra, which is in Bahre Basit: the writer am weary of the authors foolish son with his stick; the writer am weary of grandfather's broken-mouthed lota — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that its pattern is: 2212 + 212 See this ghazal by Amit Mishra, which is in Bahre Basit: the writer am weary of the authors foolish son with his stick; the writer am weary of grandfather's broken-mouthed lota The other options refer to different parts of the book.

३९२. (A) It emphasizes that petrol is costly at times, gas and vegetables at times; the writer am weary of quota-keepers who indulge in black-marketing — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that petrol is costly at times, gas and vegetables at times; the writer am weary of quota-keepers who indulge in black-marketing The other options refer to different parts of the book.

३९३. (D) It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mujas ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that its pattern is: 2212 + 2122 Let us look at a Bahre Mujas ghazal written by Amit Mishra: When you settled in the authors heart, the authors life began to glitter The other options refer to different parts of the book.

३९४. (D) It presents the point that its pattern is: 2212 + 2221 Let us look at a Bahre Munsarih ghazal written by Amit Mishra: When the writer wrote the letters of beauty, The simile was adorned; it was written of flowers — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that its pattern is: 2212 + 2221 Let us look at a Bahre Munsarih ghazal written by Amit Mishra: When the writer wrote the letters of beauty, The simile was adorned; it was written of flowers The other options refer to different parts of the book.

३९५. (B) The topic f) Bahre Mazari' appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic f) Bahre Mazari' appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

३९६. (B) It treats the matter as follows: its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, the authors life stayed thirsty — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, the authors life stayed thirsty The other options refer to different parts of the book.

- ३९७. (B) It presents the point that for an example of Mustaf'ilun + Fa'ulun, see this ghazal by Rajiv Ranjan Mishra: May it be filled with the fragrance of flowers; May life be adorned and made beautiful** — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that for an example of Mustaf'ilun + Fa'ulun, see this ghazal by Rajiv Ranjan Mishra: May it be filled with the fragrance of flowers; May life be adorned and made beautiful The other options refer to different parts of the book.
- ३९८. (D) It treats the matter as follows: now see this ghazal by Pankaj Chaudhary Navalshri: How long shall the writer accept what others say?** — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: now see this ghazal by Pankaj Chaudhary Navalshri: How long shall the writer accept what others say? The other options refer to different parts of the book.
- ३९९. (A) The topic Khand 18 appears in the outline of the work and is part of the complete coverage of Maithili ghazal** — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Khand 18 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.
- ४००. (A) It is possible that a meter that felt difficult to the Arabic tongue may feel easy in Maithili; so this full list has been given** — The answer fits this topic because the discussion links it with this point in fresh wording: It is possible that a meter that felt difficult to the Arabic tongue may feel easy in Maithili; so this full list has been given The other options refer to different parts of the book.
- ४०१. (B) It is not out of place to say here that some meters that are current in Arabic are not current in Persian, and some that are current in Persian are not current in Urdu** — The answer fits this topic because the discussion links it with this point in fresh wording: It is not out of place to say here that some meters that are current in Arabic are not current in Persian, and some that are current in Persian are not current in Urdu The other options refer to different parts of the book.
- ४०२. (D) It presents the point that 2222 121 1222 From these four ghazals by Rajiv Ji you must have understood that, even if one does not take a pattern accepted in Arabic, a ghazal is possible in other syllabic-metric patterns** — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that 2222 121 1222 From these four ghazals by Rajiv Ji you must have understood that, even if one does not take a pattern accepted in Arabic, a ghazal is possible in other syllabic-metric patterns The other options refer to different parts of the book.
- ४०३. (D) It presents the point that for this class of meters, it is best to give only the three required rukns in a line, as if they are doubled, each line would have six rukns, and if they keep increasing in this way the result would be unsuitable** — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that for this class of meters, it is best to give only the three required rukns in a line, as if they are doubled, each line would have six rukns, and if they keep increasing in this way the result would be unsuitable The other options refer to different parts of the book.
- ४०४. (D) It explains that fa'ulun + Mafa'ilun + Mustaf'ilun 3) Fa'ulun + Mufa'ilatun + Mutafa'ilun 4) Fa'ilun + Fa'ilatun + Mafa'ilun 5) Fa'ilun + Mustaf'ilun + Mufa'ilatun 6) Fa'ilun + Mutafa'ilun + Maf'ulatu 7) Fa'ilatun + Mafa'ilun** — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that fa'ulun + Mafa'ilun + Mustaf'ilun 3) Fa'ulun + Mufa'ilatun + Mutafa'ilun 4) Fa'ilun + Fa'ilatun + Mafa'ilun 5) Fa'ilun + Mustaf'ilun + Mufa'ilatun 6) Fa'ilun + Mutafa'ilun + Maf'ulatu 7) Fa'ilatun + Mafa'ilun The other options refer to different parts of the book.
- ४०५. (C) It explains that this topic treats the meters above are current in Arabic, Persian and Urdu as part of Maithili ghazal grammar and history.** — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that this topic treats the meters above are current in Arabic, Persian and Urdu as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.
- ४०६. (C) It treats the matter as follows: but here remember that the ghazal is completely based on the principles of pronunciation and music; so very long lines would not be singable** — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: but here remember that the ghazal is completely based on the principles of pronunciation and music; so very long lines would not be singable The other options refer to different parts of the book.

४०७. (B) It explains that if there is any syllabic-metric pattern, and if proper radif and qafiya have been used, then it is a ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that if there is any syllabic-metric pattern, and if proper radif and qafiya have been used, then it is a ghazal The other options refer to different parts of the book.

४०८. (B) The same ought to be understood for the other meters of this part as well — The answer fits this topic because the discussion links it with this point in fresh wording: The same ought to be understood for the other meters of this part as well The other options refer to different parts of the book.

४०९. (C) It emphasizes that its pattern is: 2122 + 2212 + 2122 See this example, a ghazal composed by Balmukund Ji — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that its pattern is: 2122 + 2212 + 2122 See this example, a ghazal composed by Balmukund Ji The other options refer to different parts of the book.

४१०. (A) It explains that the writer call this group asymmetrical as in it, in every line, at least three sounds/rukns have to be used compulsorily in the same form — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that the writer call this group asymmetrical as in it, in every line, at least three sounds/rukns have to be used compulsorily in the same form The other options refer to different parts of the book.

४११. (C) It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Mafa'ilun Mafa'ilun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Mafa'ilun + Mufa'ilatun Now, for every later class, three meters would continue to be made in — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Mafa'ilun Mafa'ilun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Mafa'ilun + Mufa'ilatun Now, for every later class, three meters would continue to be made in The other options refer to different parts of the book.

४१२. (A) It treats the matter as follows: this topic treats so, in this part there are 168 meters in all as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: this topic treats so, in this part there are 168 meters in all as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

४१३. (B) It is needed to make clear here that writing only in Arabic meters is not the aim — The answer fits this topic because the discussion links it with this point in fresh wording: It is needed to make clear here that writing only in Arabic meters is not the aim The other options refer to different parts of the book.

४१४. (C) It explains that at this point let us pause and look at children's ghazals and devotional ghazals in Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that at this point let us pause and look at children's ghazals and devotional ghazals in Maithili The other options refer to different parts of the book.

४१५. (A) It frames the idea this way: this has three forms: Fa'ilatun + Fa'ilatun + Mafa'ilun, that is: long-short-long-long + long-short-long-long + short-long-long-long Mafa'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mafa'ilun + Fa'ilatun B) In — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this has three forms: Fa'ilatun + Fa'ilatun + Mafa'ilun, that is: long-short-long-long + long-short-long-long + short-long-long-long Mafa'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mafa'ilun + Fa'ilatun B) In The other options refer to different parts of the book.

४१६. (B) It presents the point that as of lack of time, the writer am not giving all the expanded forms — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that as of lack of time, the writer am not giving all the expanded forms The other options refer to different parts of the book.

४१७. (C) It explains that readers shall meet again there, the writer used to think; so the writer stayed awake and kept tying hope, O moon — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that readers shall meet again there, the writer used to think; so the writer stayed awake and kept tying hope, O moon The other options refer to different parts of the book.

४१८. (C) It presents the point that which structures would fit Maithili according to pronunciation and music would be decided over the coming 100 to 150 years — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that which structures would fit Maithili according to pronunciation and music would be decided over the coming 100 to 150 years The other options refer to different parts of the book.

४१९. (C) It treats the matter as follows: 122 212 2221 2122 3 One ought to never speak merely for prestige; One ought to never walk by breaking people's hearts — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: 122 212 2221 2122 3 One ought to never speak merely for prestige; One ought to never walk by breaking people's hearts The other options refer to different parts of the book.

४२०. (D) It emphasizes that if you speak, speak always with the chest struck in truth; One ought to never shout useless lies — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that if you speak, speak always with the chest struck in truth; One ought to never shout useless lies The other options refer to different parts of the book.

४२१. (B) It presents the point that what appears light at first sight, That road ought to never be taken at once — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that what appears light at first sight, That road ought to never be taken at once The other options refer to different parts of the book.

४२२. (C) It explains that understand that smoke without breath did not rise for anyone; One ought to not easily abandon wisdom and knowledge — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that understand that smoke without breath did not rise for anyone; One ought to not easily abandon wisdom and knowledge The other options refer to different parts of the book.

४२३. (A) It presents the point that rajiv, the heat and glitter of karma are separate; One ought to never weave crooked plots — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that rajiv, the heat and glitter of karma are separate; One ought to never weave crooked plots The other options refer to different parts of the book.

४२४. (C) It emphasizes that do not think us weak as readers are children; readers shall make Mithila's name shine with dignity — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that do not think us weak as readers are children; readers shall make Mithila's name shine with dignity The other options refer to different parts of the book.

४२५. (C) It frames the idea this way: asymmetrical meters - In this part there are a total of 213 meters, but only 13 are in common use — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: asymmetrical meters - In this part there are a total of 213 meters, but only 13 are in common use The other options refer to different parts of the book.

४२६. (B) It presents the point that first, let us see those meters in which three different rukns are used once in a line — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that first, let us see those meters in which three different rukns are used once in a line The other options refer to different parts of the book.

४२७. (C) It presents the point that this too has three forms: Mafa'ilun + Mafa'ilun + Fa'ilatun Fa'ilatun + Mafa'ilun + Mafa'ilun Mafa'ilun + Fa'ilatun + Mafa'ilun C) In every line, Fa'ilatun is used twice and Mustaf'ilun once — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that this too has three forms: Mafa'ilun + Mafa'ilun + Fa'ilatun Fa'ilatun + Mafa'ilun + Mafa'ilun Mafa'ilun + Fa'ilatun + Mafa'ilun C) In every line, Fa'ilatun is used twice and Mustaf'ilun once The other options refer to different parts of the book.

४२८. (B) It presents the point that this too has three forms: Fa'ilatun + Fa'ilatun + Mustaf'ilun Mustaf'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mustaf'ilun + Fa'ilatun D) In every line, Mustaf'ilun is used twice and Fa'ilatun once — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that this too has three forms: Fa'ilatun + Fa'ilatun + Mustaf'ilun Mustaf'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mustaf'ilun + Fa'ilatun D) In every line, Mustaf'ilun is used twice and Fa'ilatun once The other options refer to different parts of the book.

۴۲۹. (D) It frames the idea this way: this too has three forms: Mustaf'ilun + Mustaf'ilun + Fa'ilatun Fa'ilatun + Mustaf'ilun + Mustaf'ilun Mustaf'ilun + Fa'ilatun + Mustaf'ilun E) In every line, Fa'ilatun is used twice and Mufa'ilatun once — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this too has three forms: Mustaf'ilun + Mustaf'ilun + Fa'ilatun Fa'ilatun + Mustaf'ilun + Mustaf'ilun Mustaf'ilun + Fa'ilatun + Mustaf'ilun E) In every line, Fa'ilatun is used twice and Mufa'ilatun once The other options refer to different parts of the book.

۴۳۰. (C) It presents the point that this too has three forms: Fa'ilatun + Fa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Fa'ilatun F) In every line, Mufa'ilatun is used twice and Fa'ilatun once — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that this too has three forms: Fa'ilatun + Fa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Fa'ilatun F) In every line, Mufa'ilatun is used twice and Fa'ilatun once The other options refer to different parts of the book.

۴۳۱. (B) It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Mufa'ilatun G) In every line, Fa'ilatun is used twice and Mutafa'ilun once — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this too has three forms: Mufa'ilatun + Mufa'ilatun + Fa'ilatun Fa'ilatun + Mufa'ilatun + Mufa'ilatun Mufa'ilatun + Fa'ilatun + Mufa'ilatun G) In every line, Fa'ilatun is used twice and Mutafa'ilun once The other options refer to different parts of the book.

۴۳۲. (A) It treats the matter as follows: this too has three forms: Fa'ilatun + Fa'ilatun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Fa'ilatun H) In every line, Mutafa'ilun is used twice and Fa'ilatun once — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: this too has three forms: Fa'ilatun + Fa'ilatun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Fa'ilatun H) In every line, Mutafa'ilun is used twice and Fa'ilatun once The other options refer to different parts of the book.

۴۳۳. (D) It treats the matter as follows: this too has three forms: Mutafa'ilun + Mutafa'ilun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Mutafa'ilun the writer) In every line, Fa'ilatun is used twice and Maf'ulat once — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: this too has three forms: Mutafa'ilun + Mutafa'ilun + Fa'ilatun Fa'ilatun + Mutafa'ilun + Mutafa'ilun Mutafa'ilun + Fa'ilatun + Mutafa'ilun the writer) In every line, Fa'ilatun is used twice and Maf'ulat once The other options refer to different parts of the book.

۴۳۴. (D) It treats the matter as follows: this too has three forms: Fa'ilatun + Fa'ilatun + Maf'ulat Maf'ulat + Fa'ilatun + Fa'ilatun Fa'ilatun + Maf'ulat + Fa'ilatun J) In every line, Maf'ulat is used twice and Fa'ilatun once — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: this too has three forms: Fa'ilatun + Fa'ilatun + Maf'ulat Maf'ulat + Fa'ilatun + Fa'ilatun Fa'ilatun + Maf'ulat + Fa'ilatun J) In every line, Maf'ulat is used twice and Fa'ilatun once The other options refer to different parts of the book.

۴۳۵. (B) It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn ought to come exactly in that position The other options refer to different parts of the book.

۴۳۶. (D) It explains that so the authors clear view is that until Maithili has its own established metrical sequences, this principle applies only to Arabic meters with current sequences such as 122+122+122 or 2122+2122+2122 and so on — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that so the authors clear view is that until Maithili has its own established metrical sequences, this principle applies only to Arabic meters with current sequences such as 122+122+122 or 2122+2122+2122 and so on The other options refer to different parts of the book.

۴۳۷. (A) It treats the matter as follows: combining Arabic, Persian and Urdu, there are around 60 to 62 such principles on whose basis muzaif meters are made, but in ghazal mainly 14 or 15 principles are used — The answer fits this topic

because the discussion links it with this point in fresh wording: It treats the matter as follows: combining Arabic, Persian and Urdu, there are around 60 to 62 such principles on whose basis muzaif meters are made, but in ghazal mainly 14 or 15 principles are used The other options refer to different parts of the book.

836. (B) It treats the matter as follows: but in Maithili, in the authors view, making such a decision right now would be somewhat hasty, as Maithili ghazal is still in the process of forming its own meters or, let us say, its own metrical sequences — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: but in Maithili, in the authors view, making such a decision right now would be somewhat hasty, as Maithili ghazal is still in the process of forming its own meters or, let us say, its own metrical sequences The other options refer to different parts of the book.

839. (D) It emphasizes that suppose that now a poet takes: 122 + 1222 + 1222 122 + 1222 + 1222 Then according to Arabic-Persian-Urdu this would not be a muzaif meter — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that suppose that now a poet takes: 122 + 1222 + 1222 122 + 1222 + 1222 Then according to Arabic-Persian-Urdu this would not be a muzaif meter The other options refer to different parts of the book.

840. (C) Videha magazine (the linked reference has an significant place in Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: Videha magazine (the linked reference has an significant place in Maithili ghazal The other options refer to different parts of the book.

841. (C) It treats the matter as follows: another point is this: if something made with the public's money by the government may be named after a politician, then these meters and chhands are the authors own — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: another point is this: if something made with the public's money by the government may be named after a politician, then these meters and chhands are the authors own The other options refer to different parts of the book.

842. (A) It treats the matter as follows: so, in the authors view, in Maithili the muzaif meter ought to be allowed at every position — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so, in the authors view, in Maithili the muzaif meter ought to be allowed at every position The other options refer to different parts of the book.

843. (D) It presents the point that this zihaf has a fixed place in sadr, hashw, ibtida and hashw; but in Maithili it ought to be treated according to the principle stated above — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that this zihaf has a fixed place in sadr, hashw, ibtida and hashw; but in Maithili it ought to be treated according to the principle stated above The other options refer to different parts of the book.

844. (C) It treats the matter as follows: readers may take help from original Arabic-Persian-Urdu books on aruz — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: readers may take help from original Arabic-Persian-Urdu books on aruz The other options refer to different parts of the book.

844. (A) It explains that rukn 2221, whose form is sometimes also found as 11221, is not used in a basic meter; but in Maithili, such a structure that begins with four or five, or even more, long syllables and ends in a short syllable — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that rukn 2221, whose form is sometimes also found as 11221, is not used in a basic meter; but in Maithili, such a structure that begins with four or five, or even more, long syllables and ends in a short syllable The other options refer to different parts of the book.

846. (C) It frames the idea this way: as an example, see this ghazal written by Rajiv Ranjan Jha: People covered in white cloth, People strung clear and tangled — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: as an example, see this ghazal written by Rajiv Ranjan Jha: People covered in white cloth, People strung clear and tangled The other options refer to different parts of the book.

849. (C) The future would decide how this meter would be for Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The future would decide how this meter would be for Maithili ghazal The other options refer to different parts of the book.

४४८. (D) It presents the point that take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter The other options refer to different parts of the book.

४४९. (C) It presents the point that its places are sadr, ibtida and hashw; but in Maithili it ought to be seen according to the principle stated above — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that its places are sadr, ibtida and hashw; but in Maithili it ought to be seen according to the principle stated above The other options refer to different parts of the book.

४५०. (C) It frames the idea this way: its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above The other options refer to different parts of the book.

४५१. (C) It frames the idea this way: this topic treats but in Maithili, see according to the principle stated above as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats but in Maithili, see according to the principle stated above as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

४५२. (D) It emphasizes that for such a metrical sequence the writer propose Bahar-e-Govind, named after Pandit Govind Jha, the grammarian of modern Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that for such a metrical sequence the writer propose Bahar-e-Govind, named after Pandit Govind Jha, the grammarian of modern Maithili The other options refer to different parts of the book.

४५३. (A) It explains that so, the metrical sequences the writer name below would carry names connected with Maithili literature — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that so, the metrical sequences the writer name below would carry names connected with Maithili literature The other options refer to different parts of the book.

४५४. (B) It frames the idea this way: ibtida also signifies beginning, but the difference between sadr and ibtida is that sadr may be an idea, while the beginning that comes in support of the sadr is called ibtida — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: ibtida also signifies beginning, but the difference between sadr and ibtida is that sadr may be an idea, while the beginning that comes in support of the sadr is called ibtida The other options refer to different parts of the book.

४५५. (D) It emphasizes that this topic treats the principle would not apply even to simple syllabic meters as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that this topic treats the principle would not apply even to simple syllabic meters as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

४५६. (B) It presents the point that that is: 122 + 1222 + 1222 122 + 1222 + 1222 This metrical sequence would be a muzaif meter in Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that that is: 122 + 1222 + 1222 122 + 1222 + 1222 This metrical sequence would be a muzaif meter in Maithili The other options refer to different parts of the book.

४५७. (D) It frames the idea this way: this topic treats in Maithili, see according to the principle stated above as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats in Maithili, see according to the principle stated above as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

४५८. (A) The topic Sections 19-21 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Sections 19-21

appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

४५९. (C) It explains that accordingly, dvikal is written in two forms: 1) घर = 11 2) ओ = 2 Trikal is written in three forms: 1) भिजा = 12 2) अपन = 111 3) आब = 21 Chatushkal is written in five forms — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that accordingly, dvikal is written in two forms: 1) घर = 11 2) ओ = 2 Trikal is written in three forms: 1) भिजा = 12 2) अपन = 111 3) आब = 21 Chatushkal is written in five forms The other options refer to different parts of the book.

४६०. (D) It explains that in matra-based metre there are five ganas: In addition to these ganas, Maithili also has syllabic arrangements of one matra, seven matras, and eight matras — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in matra-based metre there are five ganas: In addition to these ganas, Maithili also has syllabic arrangements of one matra, seven matras, and eight matras The other options refer to different parts of the book.

४६१. (A) It emphasizes that their principles are as follows: 1) If a form of dvikal contains a single long syllable, that is 2 , and after it comes that form of panchkal in which the first syllable is short and the next two are long , then — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that their principles are as follows: 1) If a form of dvikal contains a single long syllable, that is 2 , and after it comes that form of panchkal in which the first syllable is short and the next two are long , then The other options refer to different parts of the book.

४६२. (A) It treats the matter as follows: now let us learn how these eight Arabic rukn may be converted into Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: now let us learn how these eight Arabic rukn may be converted into Maithili The other options refer to different parts of the book.

४६३. (C) It frames the idea this way: in Maithili there are two systems of metre: matra-based and varnic — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in Maithili there are two systems of metre: matra-based and varnic The other options refer to different parts of the book.

४६४. (D) It may be seen as: 12 + 22 = 1222 4) If that form of chatushkal which begins with two short syllables and ends with one long syllable, that is , is joined with the form of trikal in which the first syllable is — The answer fits this topic because the discussion links it with this point in fresh wording: It may be seen as: 12 + 22 = 1222 4) If that form of chatushkal which begins with two short syllables and ends with one long syllable, that is , is joined with the form of trikal in which the first syllable is The other options refer to different parts of the book.

४६५. (B) It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that that is: 2 + यमाता = 2122 = फाइलातुन Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is , फाइलातुन is formed The other options refer to different parts of the book.

४६६. (A) Ghazal ought to not be in matra-based metre or in simple varnic metre — The answer fits this topic because the discussion links it with this point in fresh wording: Ghazal ought to not be in matra-based metre or in simple varnic metre The other options refer to different parts of the book.

४६७. (C) The reason is that in varnic metre the units are of three matras each, but there is no syllable after लगा; so no gana may be formed after स — The answer fits this topic because the discussion links it with this point in fresh wording: The reason is that in varnic metre the units are of three matras each, but there is no syllable after लगा; so no gana may be formed after स The other options refer to different parts of the book.

४६८. (D) It treats the matter as follows: here it is needed to make clear that Arabic bahar is equal to Sanskrit varnic metre — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: here it is needed to make clear that Arabic bahar is equal to Sanskrit varnic metre The other options refer to different parts of the book.

४६९. (A) It emphasizes that with the help of this article, one may write correct ghazal not only in Maithili but also in any other language; only the principles of rhyme would change according to the language — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that with the help of this article, one may write correct ghazal not only in Maithili but also in any other language; only the principles of rhyme would change according to the language The other options refer to different parts of the book.

४७०. (C) It frames the idea this way: after composing a ghazal, the poet ought to also write the name of its bahar and its matra-sequence — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: after composing a ghazal, the poet ought to also write the name of its bahar and its matra-sequence The other options refer to different parts of the book.

४७१. (A) It frames the idea this way: now see a few examples: 1) Sanskrit name: समानिका; matra-sequence: 212+12+12 Its Arabic name: बहरे रमल मुरब्बा मकफूफ महजूफ 2) Sanskrit name: बिहुन्माला — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: now see a few examples: 1) Sanskrit name: समानिका; matra-sequence: 212+12+12 Its Arabic name: बहरे रमल मुरब्बा मकफूफ महजूफ 2) Sanskrit name: बिहुन्माला The other options refer to different parts of the book.

४७२. (B) It explains that sanskrit varnic metre and Arabic bahar are both based on matra-sequence; so a relationship between them is natural — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that sanskrit varnic metre and Arabic bahar are both based on matra-sequence; so a relationship between them is natural The other options refer to different parts of the book.

४७३. (D) It presents the point that so the authors effort would be to build Maithili structures with the help of Sanskrit and Arabic structures — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that so the authors effort would be to build Maithili structures with the help of Sanskrit and Arabic structures The other options refer to different parts of the book.

४७४. (A) It emphasizes that here, however, it must be remembered that in Arabic 122+122+122+122 is bahre motaqarib; if you use 122+122+122 instead, or 122+122+122+122+122 instead, it would still be bahre motaqarib — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that here, however, it must be remembered that in Arabic 122+122+122+122 is bahre motaqarib; if you use 122+122+122 instead, or 122+122+122+122+122 instead, it would still be bahre motaqarib The other options refer to different parts of the book.

४७५. (A) It presents the point that as an example, the writer am giving here a ghazal composed by Ira Mallik in simple varnic bahar: बाट जाम होय कि मगज विकास रुकबे करत बेइमान हो नेता तँ देशक नैया डूबबे करत पूँजीपति हो लालची चोर धनबटोर सूदखोर — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that as an example, the writer am giving here a ghazal composed by Ira Mallik in simple varnic bahar: बाट जाम होय कि मगज विकास रुकबे करत बेइमान हो नेता तँ देशक नैया डूबबे करत पूँजीपति हो लालची चोर धनबटोर सूदखोर The other options refer to different parts of the book.

४७६. (C) It presents the point that his view was expressed in Maithili Ghazal Shastra, included in his ghazal collection धांगि बाट बनेबाक दाम अगूबार पेने छँ: The weight of a line of a ghazal, or the weight of a word, may be determined in three — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that his view was expressed in Maithili Ghazal Shastra, included in his ghazal collection धांगि बाट बनेबाक दाम अगूबार पेने छँ: The weight of a line of a ghazal, or the weight of a word, may be determined in three The other options refer to different parts of the book.

४७७. (D) It treats the matter as follows: finally, the most significant point: whichever bahar you may write a ghazal in, the principles of radif and qafia remain the same for all — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: finally, the most significant point: whichever bahar you may write a ghazal in, the principles of radif and qafia remain the same for all The other options refer to different parts of the book.

४७८. (B) It emphasizes that in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that

in many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi The other options refer to different parts of the book.

४७९. (D) It emphasizes that this bahar signifies that the number of syllables in the first line of the matla must be the same in every line of every other couplet of that ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that this bahar signifies that the number of syllables in the first line of the matla must be the same in every line of every other couplet of that ghazal The other options refer to different parts of the book.

४८०. (A) It emphasizes that but it becomes laughable when those very people pick up the ghazals of Urdu and some Hindi poets and say that ghazal ought to be like this — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that but it becomes laughable when those very people pick up the ghazals of Urdu and some Hindi poets and say that ghazal ought to be like this The other options refer to different parts of the book.

४८१. (A) It presents the point that here the writer first show the grammar of the ghazals of Nirala and Shamsheer Bahadur Singh, and after that the writer show the grammar of the ghazals of Jaishankar Prasad, Dushyant Kumar, Faiz Ahmad Faiz, Adam — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that here the writer first show the grammar of the ghazals of Nirala and Shamsheer Bahadur Singh, and after that the writer show the grammar of the ghazals of Jaishankar Prasad, Dushyant Kumar, Faiz Ahmad Faiz, Adam The other options refer to different parts of the book.

४८२. (B) It emphasizes that regarding which bahar ought to be used in Maithili ghazal, see the view of Shri Gajendra Thakur — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that regarding which bahar ought to be used in Maithili ghazal, see the view of Shri Gajendra Thakur The other options refer to different parts of the book.

४८३. (B) It explains that but for the singer, varnic metre is the lightest, matra-based is more difficult, simple varnic is still more difficult, and free ghazal is the most difficult — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that but for the singer, varnic metre is the lightest, matra-based is more difficult, simple varnic is still more difficult, and free ghazal is the most difficult The other options refer to different parts of the book.

४८४. (A) It emphasizes that now those who write ghazal, or those who read Gajendra Thakur's work or Anchinhar Akhar, would automatically understand what the Gayatri metre is and what the Anushtup metre is — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that now those who write ghazal, or those who read Gajendra Thakur's work or Anchinhar Akhar, would automatically understand what the Gayatri metre is and what the Anushtup metre is The other options refer to different parts of the book.

४८५. (A) Maithili's anarchic ghazal-writers greatly respect the Hindi poets Nirala and Dushyant Kumar, and the Urdu poet Faiz Ahmad Faiz — The answer fits this topic because the discussion links it with this point in fresh wording: Maithili's anarchic ghazal-writers greatly respect the Hindi poets Nirala and Dushyant Kumar, and the Urdu poet Faiz Ahmad Faiz The other options refer to different parts of the book.

४८६. (B) It presents the point that according to these anarchic Maithili ghazal-writers, Nirala, Dushyant Kumar, and Faiz Ahmad Faiz broke the grammar of ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that according to these anarchic Maithili ghazal-writers, Nirala, Dushyant Kumar, and Faiz Ahmad Faiz broke the grammar of ghazal The other options refer to different parts of the book.

४८७. (A) It emphasizes that if you give its matra-sequence, you would see that its form is: 2221-1222-2122 Now let us consider which bahar ought to be given priority in Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that if you give its matra-sequence, you would see that its form is: 2221-1222-2122 Now let us consider which bahar ought to be given priority in Maithili The other options refer to different parts of the book.

४८८. (D) It explains that after practice, they ought to move to the second bahar, the varnic bahar, and after that try their hand at the Urdu bahars — The answer fits this topic because the discussion links it with this point in fresh wording: It

explains that after practice, they ought to move to the second bahar, the varnic bahar, and after that try their hand at the Urdu bahars The other options refer to different parts of the book.

४८९. (A) It treats the matter as follows: many Maithili ghazal-composers were undisciplined from the point of view of metre — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: many Maithili ghazal-composers were undisciplined from the point of view of metre The other options refer to different parts of the book.

४९०. (C) It explains that here see that Nirala made the subject of the ghazal new; instead of the beloved, the subject became the mill and capital, but the grammar remained the same — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that here see that Nirala made the subject of the ghazal new; instead of the beloved, the subject became the mill and capital, but the grammar remained the same The other options refer to different parts of the book.

४९१. (C) It emphasizes that भेद कुल खुल जाए वह सूरत हमारे दिल में है देश को मिल जाए जो पूँजी तुम्हारी मिल में है The matra-sequence of the matla, that is, the first couplet, is — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that भेद कुल खुल जाए वह सूरत हमारे दिल में है देश को मिल जाए जो पूँजी तुम्हारी मिल में है The matra-sequence of the matla, that is, the first couplet, is The other options refer to different parts of the book.

४९२. (A) The matra-sequence of the matla of this ghazal is 1222-1222-1222-1222, and it is followed in the second couplet and all other couplets — The answer fits this topic because the discussion links it with this point in fresh wording: The matra-sequence of the matla of this ghazal is 1222-1222-1222-1222, and it is followed in the second couplet and all other couplets The other options refer to different parts of the book.

४९३. (C) It frames the idea this way: सरासर भूल करते हैं उन्हें जो प्यार करते हैं बुराई कर रहे हैं और अस्वीकार करते हैं उन्हें अवकाश ही इतना कहां है मुझसे मिलने का किसी से पूछ लेते हैं यही उपकार करते हैं जो ऊंचे चढ़ के चलते हैं वे नीचे देखते हरदम — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: सरासर भूल करते हैं उन्हें जो प्यार करते हैं बुराई कर रहे हैं और अस्वीकार करते हैं उन्हें अवकाश ही इतना कहां है मुझसे मिलने का किसी से पूछ लेते हैं यही उपकार करते हैं जो ऊंचे चढ़ के चलते हैं वे नीचे देखते हरदम The other options refer to different parts of the book.

४९४. (B) It presents the point that scansion: बहुत पानी / बरसता है / तो मिट्टी बै / ठ जाती है 1222 / 1222 / 1222 / 1222 न रोया कर / बहुत रोने / से छाती बै / ठ जाती है 1222 / 1222 / 1222 / 1222 यही मौसम / था जब नंगे / बदन छत पर / टहलते थे 1222 / — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that scansion: बहुत पानी / बरसता है / तो मिट्टी बै / ठ जाती है 1222 / 1222 / 1222 / 1222 न रोया कर / बहुत रोने / से छाती बै / ठ जाती है 1222 / 1222 / 1222 / 1222 यही मौसम / था जब नंगे / बदन छत पर / टहलते थे 1222 / The other options refer to different parts of the book.

४९५. (D) It treats the matter as follows: the writer am giving the full ghazal: भूख के एहसास को शेरोंसुखन तक ले चलो या अदब को मुफ़लिसों की अंजुमन तक ले चलो जो गज़ल माशूक के जल्वों से वाकिफ़ हो गयी उसको अब बेवा के माथे की शिकन तक ले चलो मुझको — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: the writer am giving the full ghazal: भूख के एहसास को शेरोंसुखन तक ले चलो या अदब को मुफ़लिसों की अंजुमन तक ले चलो जो गज़ल माशूक के जल्वों से वाकिफ़ हो गयी उसको अब बेवा के माथे की शिकन तक ले चलो मुझको The other options refer to different parts of the book.

४९६. (A) It explains that scansion: चरागों को / उछाला जा / रहा है 1222 / 1222 / 122 हवा पर रौ / ब डाला जा / रहा है 1222 / 1222 / 122 न हार अपनी / न अपनी जी / त होगी 1222 / 1222 / 122 मगर सिक्का / उछाला जा / रहा है 1222 / 1222 / 122 — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that scansion: चरागों को / उछाला जा / रहा है 1222 / 1222 / 122 हवा पर रौ / ब डाला जा / रहा है 1222 / 1222 / 122 न हार अपनी / न अपनी जी / त होगी 1222 / 1222 / 122 मगर सिक्का / उछाला जा / रहा है 1222 / 1222 / 122 The other options refer to different parts of the book.

४९७. (A) It emphasizes that the writer am giving the full ghazal: हो गई है पीर पर्वत सी पिघलनी चाहिए, इस हिमालय से कोई गंगा निकलनी चाहिए। आज यह दीवार, परदों की तरह हिलने लगी, शर्त लेकिन थी कि ये बुनियाद हिलनी चाहिए। हर सड़क पर, हर गली — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that the writer am giving the full ghazal: हो गई है पीर पर्वत सी पिघलनी चाहिए, इस हिमालय से कोई गंगा निकलनी चाहिए। आज यह दीवार, परदों की तरह हिलने लगी, शर्त लेकिन थी कि ये बुनियाद हिलनी चाहिए। हर सड़क पर, हर गली The other options refer to different parts of the book.

४९८. (A) It emphasizes that so let us see this ghazal by Faiz Ahmad Faiz: शैख साहब से रस्मो-राह न की 2122-1212-112 शुक्र है ज़िन्दगी तबाह न की 2122-1212-112 तुझको देखा तो सैर-चश्म हुए 2122-1212-112 तुझको चाहा तो और चाह न की 2122-1212-112 —

The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so let us see this ghazal by Faiz Ahmad Faiz: शैख साहब से रस्मो-राह न की 2122-1212-112 शुक्र है ज़िन्दगी तबाह न की 2122-1212-112 तुझको देखा तो सैर-चश्म हुए 2122-1212-112 तुझको चाहा तो और चाह न की 2122-1212-112 The other options refer to different parts of the book.

४९९. (A) It emphasizes that ठोस धरती की सतह पर लौट भी आओ मुलम्मे के सिवा क्या है फ़लक़ के चाँदतारों में रहे मुफ़लिस गुज़रते बेयक़ीनी के तज़रबे से बदल देंगे ये इन महलों की रंगीनी मज़ारों में कहीं पर भुखमरी की धूप तीखी हो गई शायद जो है — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that ठोस धरती की सतह पर लौट भी आओ मुलम्मे के सिवा क्या है फ़लक़ के चाँदतारों में रहे मुफ़लिस गुज़रते बेयक़ीनी के तज़रबे से बदल देंगे ये इन महलों की रंगीनी मज़ारों में कहीं पर भुखमरी की धूप तीखी हो गई शायद जो है The other options refer to different parts of the book.

५००. (B) It frames the idea this way: similarly, see the scansion of this ghazal by the well-known contemporary poet Munawwar Rana: बहुत पानी बरसता है तो मिट्टी बैठ जाती है न रोया कर बहुत रोने से छाती बैठ जाती है यही मौसम था जब नंगे बदन छत पर — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: similarly, see the scansion of this ghazal by the well-known contemporary poet Munawwar Rana: बहुत पानी बरसता है तो मिट्टी बैठ जाती है न रोया कर बहुत रोने से छाती बैठ जाती है यही मौसम था जब नंगे बदन छत पर The other options refer to different parts of the book.

५०१. (D) The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same — The answer fits this topic because the discussion links it with this point in fresh wording: The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same The other options refer to different parts of the book.

५०२. (C) It frames the idea this way: finally, the writer am showing the scansion of a ghazal by that poet whose name is invoked by all false progressives to oppose bahar and metre — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: finally, the writer am showing the scansion of a ghazal by that poet whose name is invoked by all false progressives to oppose bahar and metre The other options refer to different parts of the book.

५०३. (D) It presents the point that the writer am giving the full ghazal: ग़ज़ल को ले चलो अब गाँव के दिलकश नज़ारों में मुसलसलफ़नकादमघुटताहैइनअदबीइदारोंमें न इनमें वो कशिश होगी, न बू होगी, न रानाई खिलेंगे फूल बेशक लॉन की लम्बी क़तारों में अदीबों! — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that the writer am giving the full ghazal: ग़ज़ल को ले चलो अब गाँव के दिलकश नज़ारों में मुसलसलफ़नकादमघुटताहैइनअदबीइदारोंमें न इनमें वो कशिश होगी, न बू होगी, न रानाई खिलेंगे फूल बेशक लॉन की लम्बी क़तारों में अदीबों! The other options refer to different parts of the book.

५०४. (A) It frames the idea this way: this topic treats how many names and ghazals ought to the writer give here? as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats how many names and ghazals ought to the writer give here? as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

५०५. (B) It presents the point that he wrote more nazms, and false revolutionaries read those nazms and began saying that ghazal has no bahar — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that he wrote more nazms, and false revolutionaries read those nazms and began saying that ghazal has no bahar The other options refer to different parts of the book.

५०६. (A) It explains that yet the scholars of Maithili are simply scholars; who would question them? — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that yet the scholars of Maithili are simply scholars; who would question them? The other options refer to different parts of the book.

५०७. (B) It frames the idea this way: these examples make it clear that grammar is never an obstacle to emotion or subject-matter — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: these examples make it clear that grammar is never an obstacle to emotion or subject-matter The other options refer to different parts of the book.

- ५०८. (A) It emphasizes that this topic treats it is true that Faiz did not write many ghazals as part of Maithili ghazal grammar and history.** — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that this topic treats it is true that Faiz did not write many ghazals as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.
- ५०९. (C) It emphasizes that जो बिछुड़े हैं पियारे से, भटकते दरबदर फिरते, हमारा यार है हम में हमन को इंतजारी क्या?** — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that जो बिछुड़े हैं पियारे से, भटकते दरबदर फिरते, हमारा यार है हम में हमन को इंतजारी क्या? The other options refer to different parts of the book.
- ५१०. (C) It presents the point that खलक सब नाम अपने को, बहुत कर सिर पटकता है, हमन गुरनाम साँचा है, हमन दुनिया से यारी क्या?** — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that खलक सब नाम अपने को, बहुत कर सिर पटकता है, हमन गुरनाम साँचा है, हमन दुनिया से यारी क्या? The other options refer to different parts of the book.
- ५११. (D) It presents the point that न पल बिछुड़े पिया हमसे न हम बिछुड़े पियारे से, उन्हीं से नेह लागी है, हमन को बेकरारी क्या?** — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that न पल बिछुड़े पिया हमसे न हम बिछुड़े पियारे से, उन्हीं से नेह लागी है, हमन को बेकरारी क्या? The other options refer to different parts of the book.
- ५१२. (D) The topic Khand 22, Khand 23, and Khand 24 appears in the outline of the work and is part of the complete coverage of Maithili ghazal** — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Khand 22, Khand 23, and Khand 24 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.
- ५१३. (C) The topic Khand 22 appears in the outline of the work and is part of the complete coverage of Maithili ghazal** — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Khand 22 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.
- ५१४. (D) It explains that also, when sending a ghazal or any other form of sher-o-shairi to a magazine, request the editor that if the ghazal does not suit the magazine's spelling system, it ought to not be printed** — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that also, when sending a ghazal or any other form of sher-o-shairi to a magazine, request the editor that if the ghazal does not suit the magazine's spelling system, it ought to not be printed The other options refer to different parts of the book.
- ५१५. (D) It frames the idea this way: for example, suppose you use the word nahi and write a ghazal in simple varṇik bahr, then send it to the editor; if the editor, according to his spelling practice, changes it to nai, the simple varṇik bahr also breaks** — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for example, suppose you use the word nahi and write a ghazal in simple varṇik bahr, then send it to the editor; if the editor, according to his spelling practice, changes it to nai, the simple varṇik bahr also breaks The other options refer to different parts of the book.
- ५१६. (D) It treats the matter as follows: how needed it is to give Maithili editors instructions about metre may be understood from what Pandit Govind Jha wrote in the preface, page 6, of the edition published by the Maithili Academy, Patna, 2008,** — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: how needed it is to give Maithili editors instructions about metre may be understood from what Pandit Govind Jha wrote in the preface, page 6, of the edition published by the Maithili Academy, Patna, 2008, The other options refer to different parts of the book.
- ५१७. (A) It emphasizes that so, along with the ghazal, do write the name of the bahr and its mātrā-pattern** — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so, along with the ghazal, do write the name of the bahr and its mātrā-pattern The other options refer to different parts of the book.
- ५१८. (A) It frames the idea this way: so the writer especially request ghazal authors to write to print-magazine editors that the ghazal must be published in the exact form in which it has been sent, otherwise it ought to not be published** — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so the writer

especially request ghazal authors to write to print-magazine editors that the ghazal must be published in the exact form in which it has been sent, otherwise it ought to not be published The other options refer to different parts of the book.

५१९. (D) It presents the point that today's editors, in their own effort to fit metre, often go on spoiling even correct metre, especially akṣaravṛtta. In other words, the editorial ignorance the writer am experiencing in relation to ghazal was — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that today's editors, in their own effort to fit metre, often go on spoiling even correct metre, especially akṣaravṛtta. In other words, the editorial ignorance the writer am experiencing in relation to ghazal was The other options refer to different parts of the book.

५२०. (C) It emphasizes that in other words, the bahr breaks, and the ghazal becomes be-bahr, outside metre — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in other words, the bahr breaks, and the ghazal becomes be-bahr, outside metre The other options refer to different parts of the book.

५२१. (B) It treats the matter as follows: or another possible solution is that they publish the ghazal and add a note: This spelling belongs to this particular ghazal writer, not to the magazine — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: or another possible solution is that they publish the ghazal and add a note: This spelling belongs to this particular ghazal writer, not to the magazine The other options refer to different parts of the book.

५२२. (B) It frames the idea this way: in Arabic, Persian, and Urdu, however, the shair composes poetry with sentences just like those spoken at home by the people; so sher-o-shairi climbs onto everyone's tongue — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in Arabic, Persian, and Urdu, however, the shair composes poetry with sentences just like those spoken at home by the people; so sher-o-shairi climbs onto everyone's tongue The other options refer to different parts of the book.

५२३. (D) It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that a famous Sanskrit saying is gadyam kavīnām nikaṣam vadanti. People interpret this to mean that a poet must write prose as in verse one may twist and bend according to metre, but not in prose The other options refer to different parts of the book.

५२४. (D) It treats the matter as follows: in Maithili, under the influence of Awadhi, Brajbhasha and other traditions, there was much treatment of rasa, rīti, alaṅkāra and so on — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in Maithili, under the influence of Awadhi, Brajbhasha and other traditions, there was much treatment of rasa, rīti, alaṅkāra and so on The other options refer to different parts of the book.

५२५. (B) Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1 — The answer fits this topic because the discussion links it with this point in fresh wording: Pandit Govind Jha writes on page 107 of his work Higher Maithili grammar: 133 The general principle concerning the order in which words ought to be placed in a sentence is this: 1 The other options refer to different parts of the book.

५२६. (D) It emphasizes that since ghazal is also regarded as conversation between lover and beloved, or between soul and Supreme Soul, and conversation is always in prose, the language of ghazal ought to be prose-like — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that since ghazal is also regarded as conversation between lover and beloved, or between soul and Supreme Soul, and conversation is always in prose, the language of ghazal ought to be prose-like The other options refer to different parts of the book.

५२७. (A) It emphasizes that in this sentence, according to principle , the order is 2-16-17; according to principle , 2-5+++14; according to principle , 6+7+8, 9+10, 11+12+13, 15+16 — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in this sentence, according to principle , the order is 2-16-17; according to principle , 2-5+++14; according to principle , 6+7+8, 9+10, 11+12+13, 15+16 The other options refer to different parts of the book.

५२८. (C) It presents the point that but as far as ghazal is concerned, ghazal is like conversation, that is, prose; so care ought to be taken that, for the most part, correct sentence arrangement appears in ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that but as far as ghazal is concerned, ghazal is like conversation, that is, prose; so care ought to be taken that, for the most part, correct sentence arrangement appears in ghazal The other options refer to different parts of the book.

५२९. (A) It emphasizes that thus the above sentence may also be arranged as: 1+5+6+7+8+2+3+4+9+10, or 1+5+10+2+3+6+11. Note: instead of ābi it ought to have been āni. 134 In ornamented or emotionally charged expression, word order is often broken — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that thus the above sentence may also be arranged as: 1+5+6+7+8+2+3+4+9+10, or 1+5+10+2+3+6+11. Note: instead of ābi it ought to have been āni. 134 In ornamented or emotionally charged expression, word order is often broken The other options refer to different parts of the book.

५३०. (C) It treats the matter as follows: so, in the authors opinion, punctuation ought to not be used in ghazal or in other metrical verse forms — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so, in the authors opinion, punctuation ought to not be used in ghazal or in other metrical verse forms The other options refer to different parts of the book.

५३१. (B) It ought to mean: The more naturally a poet may use prose within verse, the more that becomes the touchstone of his verse. the writer know this is very difficult work, and so poets would not be ready to accept it — The answer fits this topic because the discussion links it with this point in fresh wording: It ought to mean: The more naturally a poet may use prose within verse, the more that becomes the touchstone of his verse. the writer know this is very difficult work, and so poets would not be ready to accept it The other options refer to different parts of the book.

५३२. (A) It emphasizes that so the writer shall keep ghazal away from petty debates such as serious versus popular. Another disease is that some Maithili shairs cite Urdu shairs and say, Look, this shair broke the tradition of ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so the writer shall keep ghazal away from petty debates such as serious versus popular. Another disease is that some Maithili shairs cite Urdu shairs and say, Look, this shair broke the tradition of ghazal The other options refer to different parts of the book.

५३३. (A) It presents the point that in this connection see Shri Gajendra Thakur's view: In the authors opinion emotion is needed for every literary form, but grammar ought to not be abandoned under the excuse of emotion — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in this connection see Shri Gajendra Thakur's view: In the authors opinion emotion is needed for every literary form, but grammar ought to not be abandoned under the excuse of emotion The other options refer to different parts of the book.

५३४. (A) It treats the matter as follows: in ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that signifies metre was compulsory — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that signifies metre was compulsory The other options refer to different parts of the book.

५३५. (A) It frames the idea this way: when defining kathya, subject matter, Maithil ghazal authors fall into confusion, and as of that confusion they take kathya and kahan, subject and manner of saying, to be the same thing — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: when defining kathya, subject matter, Maithil ghazal authors fall into confusion, and as of that confusion they take kathya and kahan, subject and manner of saying, to be the same thing The other options refer to different parts of the book.

५३६. (D) It explains that to achieve this kahan, one must recognize the historical account of ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that to achieve this kahan, one must recognize the historical account of ghazal The other options refer to different parts of the book.

५३७. (B) It explains that without recognizing the historical account, things go wrong. Aadharshila 44, 2006, Ghazal Special Issue, p — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that

without recognizing the historical account, things go wrong. Aadharshila 44, 2006, Ghazal Special Issue, p The other options refer to different parts of the book.

436. (D) It emphasizes that similarly, if after knowing the grammar one writes an a-bahr free ghazal, there is no guarantee that it would be excellent, but its possibility of being excellent increases — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that similarly, if after knowing the grammar one writes an a-bahr free ghazal, there is no guarantee that it would be excellent, but its possibility of being excellent increases The other options refer to different parts of the book.

439. (C) It presents the point that in Urdu ghazal, breaking tradition signifies breaking and expanding subject, kahan, and symbol — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in Urdu ghazal, breaking tradition signifies breaking and expanding subject, kahan, and symbol The other options refer to different parts of the book.

480. (B) It explains that in Arabic, Persian, and Urdu, more emphasis is placed on kahan than on kathya — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in Arabic, Persian, and Urdu, more emphasis is placed on kahan than on kathya The other options refer to different parts of the book.

488. (A) It presents the point that earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner sense might be as of the manner of saying — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner sense might be as of the manner of saying The other options refer to different parts of the book.

489. (C) It presents the point that much cannot be said about the subject or emotion of ghazal as it depends on the shair which subject he writes on and when — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that much cannot be said about the subject or emotion of ghazal as it depends on the shair which subject he writes on and when The other options refer to different parts of the book.

489. (D) It treats the matter as follows: in Maithili too it has been seen that when a writer has no proper argument for his position, he gives it the name new experiment. Some people in literature consider breaking metre to be a new experiment — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in Maithili too it has been seen that when a writer has no proper argument for his position, he gives it the name new experiment. Some people in literature consider breaking metre to be a new experiment The other options refer to different parts of the book.

488. (B) It explains that in the Maithili language, the number of lazy creators in the ghazal form is larger, and the field is filled with compositions without bahr and qafiya — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in the Maithili language, the number of lazy creators in the ghazal form is larger, and the field is filled with compositions without bahr and qafiya The other options refer to different parts of the book.

489. (B) It frames the idea this way: if a composition lacks bahr, qafiya, and other qualities of ghazal, it is not a ghazal, and singer-composers ought to not call it a ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: if a composition lacks bahr, qafiya, and other qualities of ghazal, it is not a ghazal, and singer-composers ought to not call it a ghazal The other options refer to different parts of the book.

489. (B) It presents the point that in the programme Aap Ki Adalat, a spectator asked Jagjit Singhji about your ghazal, 'Na chitthi na koi sandesh.' Jagjit Singhji stopped him and said this was not a ghazal but a song — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in the programme Aap Ki Adalat, a spectator asked Jagjit Singhji about your ghazal, 'Na chitthi na koi sandesh.' Jagjit Singhji stopped him and said this was not a ghazal but a song The other options refer to different parts of the book.

489. (A) It frames the idea this way: yet there are some singers and composers who have talent, but for some reason they sing compositions without bahr and qafiya and call them ghazal — The answer fits this topic because the discussion

links it with this point in fresh wording: It frames the idea this way: yet there are some singers and composers who have talent, but for some reason they sing compositions without bahr and qafiya and call them ghazal The other options refer to different parts of the book.

۴۸۷. (B) It frames the idea this way: muhammad Rafi sang ghazals too, but he was not known for ghazal singing; Begum Akhtar sang some film songs too, but her fame is as of ghazal singing, and she is called the Queen of Ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: muhammad Rafi sang ghazals too, but he was not known for ghazal singing; Begum Akhtar sang some film songs too, but her fame is as of ghazal singing, and she is called the Queen of Ghazal The other options refer to different parts of the book.

۴۸۸. (C) It presents the point that as of bahr and prose-like style, ghazal singing, like ghazal writing, demands labour — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that as of bahr and prose-like style, ghazal singing, like ghazal writing, demands labour The other options refer to different parts of the book.

۴۹۰. (B) It treats the matter as follows: dhol, nāl, and similar instruments are useless for ghazal as the pitch of the tabla is firm, whereas the pitch of dhol, nāl, and similar instruments is raw — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: dhol, nāl, and similar instruments are useless for ghazal as the pitch of the tabla is firm, whereas the pitch of dhol, nāl, and similar instruments is raw The other options refer to different parts of the book.

۴۹۱. (B) It ought to be remembered, however, that earlier ghazal was not meant for singing; it circulated like other literary forms — The answer fits this topic because the discussion links it with this point in fresh wording: It ought to be remembered, however, that earlier ghazal was not meant for singing; it circulated like other literary forms The other options refer to different parts of the book.

۴۹۲. (A) It explains that the authors quarrel with singer-composers is precisely that they sing other compositions in the name of ghazal, as they do not understand what a ghazal is — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that the authors quarrel with singer-composers is precisely that they sing other compositions in the name of ghazal, as they do not understand what a ghazal is The other options refer to different parts of the book.

۴۹۳. (A) It frames the idea this way: many singers, to fill their stomachs, sing on a previously sung ghazal tune, whereas ghazal singing is a separate art and ought to be sung in different tunes — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: many singers, to fill their stomachs, sing on a previously sung ghazal tune, whereas ghazal singing is a separate art and ought to be sung in different tunes The other options refer to different parts of the book.

۴۹۸. (D) It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in the authors opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment The other options refer to different parts of the book.

۴۹۹. (B) It treats the matter as follows: but according to tradition, ghazal does not fall under muktaka, as every couplet of a ghazal is separate from the other; so a sher may be placed in muktaka poetry, but the ghazal cannot — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: but according to tradition, ghazal does not fall under muktaka, as every couplet of a ghazal is separate from the other; so a sher may be placed in muktaka poetry, but the ghazal cannot The other options refer to different parts of the book.

۴۹۶. (D) It frames the idea this way: so it is likely that Maithili scholars too would place ghazal in muktaka — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so it is likely that Maithili scholars too would place ghazal in muktaka The other options refer to different parts of the book.

५५७. (C) It frames the idea this way: so in the Yajurveda the Supreme Being is called kavi: Kavir manīṣī paribhūḥ svayambhūḥ yāthātathyato, arthat vyadadhāt śāśvatībhyaḥ samābhyaḥ — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so in the Yajurveda the Supreme Being is called kavi: Kavir manīṣī paribhūḥ svayambhūḥ yāthātathyato, arthat vyadadhāt śāśvatībhyaḥ samābhyaḥ The other options refer to different parts of the book.

५५८. (D) It treats the matter as follows: later, when Sanskrit broke and Prakrit languages emerged, many Sanskrit metres fell out of use; but with the help of those very Sanskrit metres, many new metres were formed, especially many parts and subparts — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: later, when Sanskrit broke and Prakrit languages emerged, many Sanskrit metres fell out of use; but with the help of those very Sanskrit metres, many new metres were formed, especially many parts and subparts The other options refer to different parts of the book.

५५९. (D) It emphasizes that so it may be accepted, without difficulty, that metres are older than even the Ṛgveda — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so it may be accepted, without difficulty, that metres are older than even the Ṛgveda The other options refer to different parts of the book.

५६०. (C) It treats the matter as follows: in reality, kavitt was first only a metre; later it expanded and many divisions and subdivisions such as bhairav, called payār in Bengali, rūp-ghanākṣarī, ghanākṣarī, manharaṇ and others were formed — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in reality, kavitt was first only a metre; later it expanded and many divisions and subdivisions such as bhairav, called payār in Bengali, rūp-ghanākṣarī, ghanākṣarī, manharaṇ and others were formed The other options refer to different parts of the book.

५६१. (C) It emphasizes that certainly the kavitt class of metres must have come from Brajbhasha — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that certainly the kavitt class of metres must have come from Brajbhasha The other options refer to different parts of the book.

५६२. (A) It emphasizes that literary historians agree that medieval Maithili literature was in a dormant state, and it is quite possible that during that period these kavitt-class metres entered Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that literary historians agree that medieval Maithili literature was in a dormant state, and it is quite possible that during that period these kavitt-class metres entered Maithili The other options refer to different parts of the book.

५६३. (A) It frames the idea this way: the writer expect readers to understand this difference, as prejudiced critics and editors, along with willfully ignorant people, knowingly push facts aside and maintain their own argument — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: the writer expect readers to understand this difference, as prejudiced critics and editors, along with willfully ignorant people, knowingly push facts aside and maintain their own argument The other options refer to different parts of the book.

५६४. (B) It presents the point that now let us come to the question: what ought to one call the person who writes ghazals? — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that now let us come to the question: what ought to one call the person who writes ghazals? The other options refer to different parts of the book.

५६५. (C) The topic Khand 23 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Khand 23 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

५६६. (A) The topic Qualities and Defects of Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Qualities and Defects of Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

۴۹۷. (B) It frames the idea this way: yet remember here that even if the couplets of a ghazal describe love, that love ought to be described in such a way that it seems to be between soul and Supreme Soul — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: yet remember here that even if the couplets of a ghazal describe love, that love ought to be described in such a way that it seems to be between soul and Supreme Soul The other options refer to different parts of the book.

۴۹۸. (A) It treats the matter as follows: so, in the authors opinion, ghazal ought to be composed in such a way that it is useful for the future as well as the present — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so, in the authors opinion, ghazal ought to be composed in such a way that it is useful for the future as well as the present The other options refer to different parts of the book.

۴۹۹. (C) It emphasizes that but if the couplets of a ghazal are said in such a way that the reader or listener feels the ghazal authors sorrow to be his own sorrow, understand that the couplet becomes timeless — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that but if the couplets of a ghazal are said in such a way that the reader or listener feels the ghazal authors sorrow to be his own sorrow, understand that the couplet becomes timeless The other options refer to different parts of the book.

۴۹۰. (C) It frames the idea this way: of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great The other options refer to different parts of the book.

۴۹۱. (C) It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in describing these defects the writer shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole The other options refer to different parts of the book.

۴۹۲. (A) It frames the idea this way: if the radif of a couplet cannot harmonize with the qafiya, that is a serious defect of radif — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: if the radif of a couplet cannot harmonize with the qafiya, that is a serious defect of radif The other options refer to different parts of the book.

۴۹۳. (D) It frames the idea this way: moreover, if any of the above-mentioned defects is present in a couplet, that becomes a defect of the ghazal, as ultimately a ghazal is a collection of some couplets — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: moreover, if any of the above-mentioned defects is present in a couplet, that becomes a defect of the ghazal, as ultimately a ghazal is a collection of some couplets The other options refer to different parts of the book.

۴۹۴. (C) It frames the idea this way: so it would be understood that in the first line the word then has been used meaninglessly; even without it the sense is complete — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so it would be understood that in the first line the word then has been used meaninglessly; even without it the sense is complete The other options refer to different parts of the book.

۴۹۵. (D) It frames the idea this way: for example, see this line: the writer took the blow. This line's sense often carries an obscene smell; so it is a defect — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: for example, see this line: the writer took the blow. This line's sense often carries an obscene smell; so it is a defect The other options refer to different parts of the book.

۴۹۶. (A) It emphasizes that if something that ought to have been said first is said later, that is, in the second line of the couplet, it is a defect of the couplet — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that if something that ought to have been said first is said later, that is, in the second line of the couplet, it is a defect of the couplet The other options refer to different parts of the book.

५७७. (A) The defect of bahr is only one: if all couplets of a ghazal are not in the same bahr, that is a defect of bahr —

The answer fits this topic because the discussion links it with this point in fresh wording: The defect of bahr is only one: if all couplets of a ghazal are not in the same bahr, that is a defect of bahr The other options refer to different parts of the book.

५७८. (D) It emphasizes that this topic treats a known metre signifies one that earlier ācāryas have discussed as part of Maithili ghazal grammar and history. —

The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that this topic treats a known metre signifies one that earlier ācāryas have discussed as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

५७९. (D) It explains that first the writer ought to make it clear that this is only a set of directions, similar to the directions Gajendra Thakurji has given for other genres, and it is in the form of Gajendra Thakurji's review-science —

The answer fits this topic because the discussion links it with this point in fresh wording: It explains that first the writer ought to make it clear that this is only a set of directions, similar to the directions Gajendra Thakurji has given for other genres, and it is in the form of Gajendra Thakurji's review-science The other options refer to different parts of the book.

५८०. (C) It is also needed to clarify that in Hindu dharma, karma is given primacy even after death; so even after a authors death his actions ought to be reviewed, and reviewed seriously —

The answer fits this topic because the discussion links it with this point in fresh wording: It is also needed to clarify that in Hindu dharma, karma is given primacy even after death; so even after a authors death his actions ought to be reviewed, and reviewed seriously The other options refer to different parts of the book.

५८१. (A) It treats the matter as follows: in the authors opinion this is a sophistry, as every kind of writing or art influences society; so there must be harmony between the life, writing, and art of the writer or artist —

The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in the authors opinion this is a sophistry, as every kind of writing or art influences society; so there must be harmony between the life, writing, and art of the writer or artist The other options refer to different parts of the book.

५८२. (A) It is seen that when critics write in criticism about a defect or a wrong tendency, they write in the language of the other person, that is, they twist and turn the matter so much that it cannot be known whose —

The answer fits this topic because the discussion links it with this point in fresh wording: It is seen that when critics write in criticism about a defect or a wrong tendency, they write in the language of the other person, that is, they twist and turn the matter so much that it cannot be known whose The other options refer to different parts of the book.

५८३. (C) The language of ghazal ought to be indirect and suggestive, while the language of criticism ought to be plain —

The answer fits this topic because the discussion links it with this point in fresh wording: The language of ghazal ought to be indirect and suggestive, while the language of criticism ought to be plain The other options refer to different parts of the book.

५८४. (B) It explains that but when that same writer, who writes about Putin, writes that during the time of Veena Thakur or Ashok Avichal a bad work was selected, he may be expelled from the academy as the distance here is small —

The answer fits this topic because the discussion links it with this point in fresh wording: It explains that but when that same writer, who writes about Putin, writes that during the time of Veena Thakur or Ashok Avichal a bad work was selected, he may be expelled from the academy as the distance here is small The other options refer to different parts of the book.

५८५. (A) It presents the point that here it ought to be kept in mind that if a word does not exist in one's own language, it may certainly be taken from elsewhere —

The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that here it ought to be kept in mind that if a word does not exist in one's own language, it may certainly be taken from elsewhere The other options refer to different parts of the book.

५८६. (B) It treats the matter as follows: after examining grammar, examine the general defects of ghazal and the special features of ghazal —

The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: after examining grammar, examine the general defects of ghazal and the special features of ghazal The other options refer to different parts of the book.

५८७. (A) It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one's life — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that here the writer would like to remind the reader that poetry ought to not be merely words written on paper; it ought to be enlivened by the actions of one's life The other options refer to different parts of the book.

५८८. (B) It is not needed that to write heroic poetry a writer ought to take up a gun and go to the border to fight, or that to write about a prostitute he ought to go to prostitutes — The answer fits this topic because the discussion links it with this point in fresh wording: It is not needed that to write heroic poetry a writer ought to take up a gun and go to the border to fight, or that to write about a prostitute he ought to go to prostitutes The other options refer to different parts of the book.

५८९. (C) Ghazal and sher-o-shairi depend on mood; so first see the mood, then try to recite — The answer fits this topic because the discussion links it with this point in fresh wording: Ghazal and sher-o-shairi depend on mood; so first see the mood, then try to recite The other options refer to different parts of the book.

५९०. (A) It emphasizes that but in course of time, considering practical difficulty, eighty-four thousand āsanās were considered significant; later eighty-four hundred — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that but in course of time, considering practical difficulty, eighty-four thousand āsanās were considered significant; later eighty-four hundred The other options refer to different parts of the book.

५९१. (B) It treats the matter as follows: but often certain defects enter ghazal authors, as of which people reject their compositions even when they are excellent — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: but often certain defects enter ghazal authors, as of which people reject their compositions even when they are excellent The other options refer to different parts of the book.

५९२. (A) It presents the point that in Maithili, surprisingly, poetic talent is obtained by many, but most people reject study; so after coming forward they disappear — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in Maithili, surprisingly, poetic talent is obtained by many, but most people reject study; so after coming forward they disappear The other options refer to different parts of the book.

५९३. (C) It emphasizes that as of the bahr, rhythm already comes; whatever small pronunciation difficulty remains is discovered through recitation, and the shair may correct it before publication — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that as of the bahr, rhythm already comes; whatever small pronunciation difficulty remains is discovered through recitation, and the shair may correct it before publication The other options refer to different parts of the book.

५९४. (D) It treats the matter as follows: the writer am not a television baba, but the writer have always practised yoga, and so the writer shall name only twelve or thirteen āsanās that the writer have experienced myself and that would be — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: the writer am not a television baba, but the writer have always practised yoga, and so the writer shall name only twelve or thirteen āsanās that the writer have experienced myself and that would be The other options refer to different parts of the book.

५९५. (B) It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studios must have talent — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studios must have talent The other options refer to different parts of the book.

५९६. (D) It presents the point that this topic treats so all ghazal authors ought to compete with one another as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that this topic treats so all ghazal authors ought to compete with one another as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

۴۹۹. (C) It treats the matter as follows: when a ghazal has been fully said or written, it ought to be recited at least ten times by the writer himself — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: when a ghazal has been fully said or written, it ought to be recited at least ten times by the writer himself The other options refer to different parts of the book.

۴۹۹. (A) It frames the idea this way: in today's context, a person does his own work and writes shairi in free time; so today's shair has a different personality — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in today's context, a person does his own work and writes shairi in free time; so today's shair has a different personality The other options refer to different parts of the book.

۴۹۹. (A) It presents the point that but this siddhāsana or vajrāsana is almost prohibited for householders, as through its practice semen rises upward and sexual desire decreases — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that but this siddhāsana or vajrāsana is almost prohibited for householders, as through its practice semen rises upward and sexual desire decreases The other options refer to different parts of the book.

۴۰۰. (A) It treats the matter as follows: for āsana, find a clean place, spread a cotton mat, bring the restless mind to one point, and practise padmāsana, vīrāsana, dhanurāsana, cakrāsana, uttānapādāsana, garbhāsana-especially useful for a learned — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: for āsana, find a clean place, spread a cotton mat, bring the restless mind to one point, and practise padmāsana, vīrāsana, dhanurāsana, cakrāsana, uttānapādāsana, garbhāsana-especially useful for a learned The other options refer to different parts of the book.

۴۰۱. (B) It treats the matter as follows: a) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: a) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal The other options refer to different parts of the book.

۴۰۲. (D) Ghazal has varṇik metre and qafiya, and along with that it also has radif, as of which ghazal becomes even more suitable for singing — The answer fits this topic because the discussion links it with this point in fresh wording: Ghazal has varṇik metre and qafiya, and along with that it also has radif, as of which ghazal becomes even more suitable for singing The other options refer to different parts of the book.

۴۰۳. (D) It presents the point that in early Hindi-Urdu literature, the word was inspired by this Arabic sense, as confirmed by Kabir's famous line, Ram sits at the window and receives everyone's mujra — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in early Hindi-Urdu literature, the word was inspired by this Arabic sense, as confirmed by Kabir's famous line, Ram sits at the window and receives everyone's mujra The other options refer to different parts of the book.

۴۰۴. (B) The grammar-radif, qafiya and bahr-is the same for ghazal and hazal — The answer fits this topic because the discussion links it with this point in fresh wording: The grammar-radif, qafiya and bahr-is the same for ghazal and hazal The other options refer to different parts of the book.

۴۰۴. (B) It frames the idea this way: twelve bahrs made from bahr-e-hazaj akhrab: A) 221-1212-1222-21 B) 221-1221-1222-21 C) 221-1221-1221-12 D) 221-1222-222-21 E) 221-1212-1222-2 F) 221-1221-1222-2 G) 221-1222-222-121 H) 221-1222-221-12 the — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: twelve bahrs made from bahr-e-hazaj akhrab: A) 221-1212-1222-21 B) 221-1221-1222-21 C) 221-1221-1221-12 D) 221-1222-222-21 E) 221-1212-1222-2 F) 221-1221-1222-2 G) 221-1222-222-121 H) 221-1222-221-12 the The other options refer to different parts of the book.

۴۰۴. (C) The prabandha-kāvya of Maithili is equivalent to the masnavi of Arabic, Persian, and Urdu — The answer fits this topic because the discussion links it with this point in fresh wording: The prabandha-kāvya of Maithili is equivalent to the masnavi of Arabic, Persian, and Urdu The other options refer to different parts of the book.

६०७. (A) It frames the idea this way: if viewed properly, marsiya or jharni is the first form of Arabic-Persian-Urdu shairi that entered Maithili literature — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: if viewed properly, marsiya or jharni is the first form of Arabic-Persian-Urdu shairi that entered Maithili literature The other options refer to different parts of the book.

६०८. (D) It emphasizes that but now in Urdu too nazms without qafiya and without metre have appeared, which are purely like modern poetry, that is, poems made by joining the leg of a crow and the leg of a frog — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that but now in Urdu too nazms without qafiya and without metre have appeared, which are purely like modern poetry, that is, poems made by joining the leg of a crow and the leg of a frog The other options refer to different parts of the book.

६०९. (C) The first Maithili scholar of aruz writes in his Ghazal Shastra: Simple varṇik metre, counting letters, is the most difficult to sing; less difficult than that is mātrik metre; and the easiest to sing is varṇik metre — The answer fits this topic because the discussion links it with this point in fresh wording: The first Maithili scholar of aruz writes in his Ghazal Shastra: Simple varṇik metre, counting letters, is the most difficult to sing; less difficult than that is mātrik metre; and the easiest to sing is varṇik metre The other options refer to different parts of the book.

६१०. (A) It presents the point that suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that couplet stand alone — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that couplet stand alone The other options refer to different parts of the book.

६११. (C) The second is mu‘arrā: only the metre must be equal; qafiya may be absent — The answer fits this topic because the discussion links it with this point in fresh wording: The second is mu‘arrā: only the metre must be equal; qafiya may be absent The other options refer to different parts of the book.

६१२. (A) It frames the idea this way: another famous bhajan of Binduji is Yadi nāth kā nām dayānidhi hai to dayā bhi karenge kabhi na kabhi. It is also interesting that kabhi na kabhi is a part of a ghazal by the famous shair Dagh Dehlvi, born — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: another famous bhajan of Binduji is Yadi nāth kā nām dayānidhi hai to dayā bhi karenge kabhi na kabhi. It is also interesting that kabhi na kabhi is a part of a ghazal by the famous shair Dagh Dehlvi, born The other options refer to different parts of the book.

६१३. (C) It presents the point that according to many scholars of aruz, The rubai in which none of the twenty-four bahrs of rubai is followed is called qata. Qata too may have been very popular orally in Maithili, but with time its traces were erased — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that according to many scholars of aruz, The rubai in which none of the twenty-four bahrs of rubai is followed is called qata. Qata too may have been very popular orally in Maithili, but with time its traces were erased The other options refer to different parts of the book.

६१४. (B) It explains that on exactly the same bahr are other nazms such as Baharon phool barsao mera mehboob aaya hai, Mujhe teri muhabbat ka sahara mil gaya hota, Bhari duniya mein aakhir dil ko samjhane kahaan jaayen, Agar dilbar ki — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that on exactly the same bahr are other nazms such as Baharon phool barsao mera mehboob aaya hai, Mujhe teri muhabbat ka sahara mil gaya hota, Bhari duniya mein aakhir dil ko samjhane kahaan jaayen, Agar dilbar ki The other options refer to different parts of the book.

६१५. (C) It treats the matter as follows: when a particular radif has been used in a ghazal, its use again by another shair indicates the popularity of the first and original ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: when a particular radif has been used in a ghazal, its use again by another shair indicates the popularity of the first and original ghazal The other options refer to different parts of the book.

६१६. (A) It presents the point that one couplet of his ghazal is: If in love there must be boundless passion, let it be like this; if there is a river, let it be like this; if a desert, let it be like this — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that one couplet of his ghazal is: If in love there must be boundless passion, let it be like this; if there is a river, let it be like this; if a desert, let it be like this The other options refer to different parts of the book.

६१७. (C) The complete ghazal may be read at Rekhta: the linked reference Goswami Binduji Maharaj, born 1893, used the radif tumhen yaad ho ki na yaad ho from Mominji's ghazal in his bhajan — The answer fits this topic because the discussion links it with this point in fresh wording: The complete ghazal may be read at Rekhta: the linked reference Goswami Binduji Maharaj, born 1893, used the radif tumhen yaad ho ki na yaad ho from Mominji's ghazal in his bhajan The other options refer to different parts of the book.

६१८. (D) It treats the matter as follows: originally the Indian form mujra comes from the Arabic expression salaam majra. In Arabic it signifies to present respectful greeting while praising — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: originally the Indian form mujra comes from the Arabic expression salaam majra. In Arabic it signifies to present respectful greeting while praising The other options refer to different parts of the book.

६१९. (C) It treats the matter as follows: remember that there is a fine difference between humour and satire; so a ghazal that contains satire does not fall into the category of hazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: remember that there is a fine difference between humour and satire; so a ghazal that contains satire does not fall into the category of hazal The other options refer to different parts of the book.

६२०. (D) The two lines of the first couplet and the second line of the second couplet ought to have the same qafiya — The answer fits this topic because the discussion links it with this point in fresh wording: The two lines of the first couplet and the second line of the second couplet ought to have the same qafiya The other options refer to different parts of the book.

६२१. (C) It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that so, as readers said above, if one begins with 2-2, long-long, its bahr comes automatically The other options refer to different parts of the book.

६२२. (D) It treats the matter as follows: in this form the qafiya of the second and fourth lines ought to match — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in this form the qafiya of the second and fourth lines ought to match The other options refer to different parts of the book.

६२३. (B) It explains that this topic treats in Arabic, Persian, and Urdu shairi this is called marsiya as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that this topic treats in Arabic, Persian, and Urdu shairi this is called marsiya as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

६२४. (C) It frames the idea this way: so many Maithils, taking ghazal and nazm to be the same, begin arguing that ghazal has no principles — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so many Maithils, taking ghazal and nazm to be the same, begin arguing that ghazal has no principles The other options refer to different parts of the book.

६२५. (C) It emphasizes that b) The language of ghazal ought to be suggestive, whereas the language of nazm is open; that is, nazm is plain statement — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that b) The language of ghazal ought to be suggestive, whereas the language of nazm is open; that is, nazm is plain statement The other options refer to different parts of the book.

६२६. (C) It presents the point that since, along with all other forms of Urdu shairi, nazm too is sung, some clever Maithils take it to be ghazal and begin arguing — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that since, along with all other forms of Urdu shairi, nazm too is sung, some clever Maithils take it to be ghazal and begin arguing The other options refer to different parts of the book.

६२७. (D) It emphasizes that in Maithili many people do not know the principles of ghazal; on top of that they argue that film songs sound beautiful without any principles — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in Maithili many people do not know the principles of ghazal; on top of that they argue that film songs sound beautiful without any principles The other options refer to different parts of the book.

६२८. (C) Radif is not compulsory for ghazal, but when present it clings so closely that it also becomes a mark of the ghazal's originality — The answer fits this topic because the discussion links it with this point in fresh wording: Radif is not compulsory for ghazal, but when present it clings so closely that it also becomes a mark of the ghazal's originality The other options refer to different parts of the book.

६२९. (C) The complete ghazal may be read at Rekhta: the linked reference Swami Brahmanand, born 14 July 1944, used the radif ho to aisa ho from Inshaji's ghazal in his own bhajan — The answer fits this topic because the discussion links it with this point in fresh wording: The complete ghazal may be read at Rekhta: the linked reference Swami Brahmanand, born 14 July 1944, used the radif ho to aisa ho from Inshaji's ghazal in his own bhajan The other options refer to different parts of the book.

६३०. (A) The second example is a ghazal by Momin Khan Momin and a bhajan by Goswami Binduji Maharaj — The answer fits this topic because the discussion links it with this point in fresh wording: The second example is a ghazal by Momin Khan Momin and a bhajan by Goswami Binduji Maharaj The other options refer to different parts of the book.

६३१. (C) It is interesting that after the singing became popular, many qawwalis were composed in the same bhās and tune, and as of this some people began to consider it a writing style — The answer fits this topic because the discussion links it with this point in fresh wording: It is interesting that after the singing became popular, many qawwalis were composed in the same bhās and tune, and as of this some people began to consider it a writing style The other options refer to different parts of the book.

६३२. (B) The permanent basis of the mahiya metre is śṛṅgāra rasa, the erotic or love sentiment, but in modern times it is written on every subject — The answer fits this topic because the discussion links it with this point in fresh wording: The permanent basis of the mahiya metre is śṛṅgāra rasa, the erotic or love sentiment, but in modern times it is written on every subject The other options refer to different parts of the book.

६३३. (A) It explains that this topic treats am the writer now afraid, but from the blow of her glance as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that this topic treats am the writer now afraid, but from the blow of her glance as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

६३४. (B) It emphasizes that let us carry it forward too, especially by poets steeped in śṛṅgāra rasa — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that let us carry it forward too, especially by poets steeped in śṛṅgāra rasa The other options refer to different parts of the book.

६३५. (A) It treats the matter as follows: when the writer discuss children's ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: when the writer discuss children's ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal authors have described child psychology in many couplets, especially giving the The other options refer to different parts of the book.

६३६. (A) It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011 — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that likewise, one of the authors ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011 The other options refer to different parts of the book.

६३७. (B) It emphasizes that by date, 24 March 2012 ought to be considered the origin of children's ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by — The

answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that by date, 24 March 2012 ought to be considered the origin of children's ghazal, as on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by The other options refer to different parts of the book.

६३८. (A) It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children's ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that still, the writer give a definition from the authors side: A ghazal in which every couplet is made from child psychology and which follows every principle of ghazal as before is entitled to be called a children's ghazal The other options refer to different parts of the book.

६३९. (C) It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children's ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal authors themselves; so it is natural that many people feel discomfort with children's ghazal The other options refer to different parts of the book.

६४०. (A) It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children's ghazal this seems difficult — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: that is, bahr, qafiya, radif and other principles would remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children's ghazal this seems difficult The other options refer to different parts of the book.

६४१. (B) The pre-history of children's ghazal Children's ghazal is Maithili's own discovery; that is, it is Maithili's own form — The answer fits this topic because the discussion links it with this point in fresh wording: The pre-history of children's ghazal Children's ghazal is Maithili's own discovery; that is, it is Maithili's own form The other options refer to different parts of the book.

६४२. (C) It presents the point that such people ought to read every children's ghazal in issue 111 of Videha, which is the children's ghazal special issue; they would find their answer — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that such people ought to read every children's ghazal in issue 111 of Videha, which is the children's ghazal special issue; they would find their answer The other options refer to different parts of the book.

६४३. (C) It presents the point that look at this ghazal by Shrimati Shanti Lakshmi Chaudhary, published on Anchinhar Akhar on 9 December 2011 and later in the May-June 2012 issue of Mithila Darshan — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that look at this ghazal by Shrimati Shanti Lakshmi Chaudhary, published on Anchinhar Akhar on 9 December 2011 and later in the May-June 2012 issue of Mithila Darshan The other options refer to different parts of the book.

६४४. (D) It emphasizes that on the basis of its vocabulary it is a children's ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that on the basis of its vocabulary it is a children's ghazal, but as of its expansion of sense it is for both children and elders: The monkey has prepared the board; all who are scattered, do rescue them The other options refer to different parts of the book.

६४५. (B) It presents the point that in Maithili, the technical term devotional ghazal was presented by Amit Mishraji on 7 August 2012 on the Videha Facebook platform — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in Maithili, the technical term devotional ghazal was presented by Amit Mishraji on 7 August 2012 on the Videha Facebook platform The other options refer to different parts of the book.

६४६. (B) It frames the idea this way: in Hindi the concept of children's ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi — The answer fits this topic because the discussion links it with this

point in fresh wording: It frames the idea this way: in Hindi the concept of children's ghazal does exist, but its caretakers were only one group; so the form is now almost extinct in Hindi The other options refer to different parts of the book.

६४७. (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

६४८. (A) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

६४९. (A) It treats the matter as follows: the writer shall view the tradition and historical account of modern Maithili ghazal in two parts: first, the historical account of metered ghazals, and after that the historical account of free ghazals without bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: the writer shall view the tradition and historical account of modern Maithili ghazal in two parts: first, the historical account of metered ghazals, and after that the historical account of free ghazals without bahr The other options refer to different parts of the book.

६५०. (B) The historical account of metered ghazal in Maithili Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The historical account of metered ghazal in Maithili Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal The other options refer to different parts of the book.

६५१. (C) It treats the matter as follows: first let us look at the historical account of metered ghazals in Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: first let us look at the historical account of metered ghazals in Maithili The other options refer to different parts of the book.

६५२. (C) The tradition and historical account of Maithili ghazal For this subject the writer have deliberately prepared myself in a concise way, as a thing is often better when it is to the point — The answer fits this topic because the discussion links it with this point in fresh wording: The tradition and historical account of Maithili ghazal For this subject the writer have deliberately prepared myself in a concise way, as a thing is often better when it is to the point The other options refer to different parts of the book.

६५३. (B) It frames the idea this way: a Sanskrit ghazal from page 94 Now see a Sanskrit ghazal given on page 94, which Kavivar also clearly calls a ghazal: If some improper treatment is the cure for the sickness of the authors mind, If it exists, — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: a Sanskrit ghazal from page 94 Now see a Sanskrit ghazal given on page 94, which Kavivar also clearly calls a ghazal: If some improper treatment is the cure for the sickness of the authors mind, If it exists, The other options refer to different parts of the book.

६५४. (A) It emphasizes that yet the syllabic metres of classical Sanskrit run parallel to the ghazal, and the tradition of Maithili ghazal was formed from there — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that yet the syllabic metres of classical Sanskrit run parallel to the ghazal, and the tradition of Maithili ghazal was formed from there The other options refer to different parts of the book.

६५५. (C) It explains that so the root of Maithili ghazal lies in a language which is, at present, unknown, but which must have been current among the people in the Vedic age — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that so the root of Maithili ghazal lies in a language which is, at present, unknown, but which must have been current among the people in the Vedic age The other options refer to different parts of the book.

६५६. (B) It explains that since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, the writer look at the tradition of Maithili ghazal through those vanished languages, in whose — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, the writer look at the tradition of Maithili ghazal through those vanished languages, in whose The other options refer to different parts of the book.

६५७. (B) It frames the idea this way: the authors wish is that future generations ought to write the tradition of Maithili ghazal more clearly and fully; only then would it be well considered — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: the authors wish is that future generations ought to write the tradition of Maithili ghazal more clearly and fully; only then would it be well considered The other options refer to different parts of the book.

६५८. (C) It emphasizes that whenever anyone wants to grasp Maithili ghazal from its root, they ought to observe the vocabulary, sentences, and tone used in a village market or a city vegetable market — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that whenever anyone wants to grasp Maithili ghazal from its root, they ought to observe the vocabulary, sentences, and tone used in a village market or a city vegetable market The other options refer to different parts of the book.

६५९. (C) It frames the idea this way: so, if most of the ghazals of Pandit Jivan Jha, Yaduvarji, Anand Jha Nyayacharya, and others do not contain a strict syllabic metre, it is not surprising — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so, if most of the ghazals of Pandit Jivan Jha, Yaduvarji, Anand Jha Nyayacharya, and others do not contain a strict syllabic metre, it is not surprising The other options refer to different parts of the book.

६६०. (A) Pandit Jivan Jha: a ghazal from Samavati-Punarjanma On page 80, the following ghazal is found; Kavivar clearly calls it a ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: Pandit Jivan Jha: a ghazal from Samavati-Punarjanma On page 80, the following ghazal is found; Kavivar clearly calls it a ghazal The other options refer to different parts of the book.

६६१. (D) It is especially needed to make one thing clear here: ghazal is an Arabic word and, in Maithili, it has been in circulation since the medieval period — The answer fits this topic because the discussion links it with this point in fresh wording: It is especially needed to make one thing clear here: ghazal is an Arabic word and, in Maithili, it has been in circulation since the medieval period The other options refer to different parts of the book.

६६२. (D) It frames the idea this way: before completing the authors fifth year, the writer make the three worlds literate. Maithili ghazal took its piercing force from proverbs and folk sayings — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: before completing the authors fifth year, the writer make the three worlds literate. Maithili ghazal took its piercing force from proverbs and folk sayings The other options refer to different parts of the book.

६६३. (C) It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that still, the writer shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal The other options refer to different parts of the book.

६६४. (C) It explains that nowadays, along with a composition, readers write the characteristics of the bahr, that is, the metrical pattern, and some people mock this by calling it a toll-free number — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that nowadays, along with a composition, readers write the characteristics of the bahr, that is, the metrical pattern, and some people mock this by calling it a toll-free number The other options refer to different parts of the book.

६६५. (A) It explains that for the grammar of early Maithili ghazal, keep the following point in mind: many ghazals from 1905 to 1970 have reached us in forms edited by different editors — The answer fits this topic because the discussion links

it with this point in fresh wording: It explains that for the grammar of early Maithili ghazal, keep the following point in mind: many ghazals from 1905 to 1970 have reached us in forms edited by different editors The other options refer to different parts of the book.

६६६. (C) The very same ghazal, in Taranand Viyogi's article Maithili Ghazal: The Direction of Evaluation, included in the collection Lokved and Lal Kila edited by Siyaram Jha Saras, appears as follows — The answer fits this topic because the discussion links it with this point in fresh wording: The very same ghazal, in Taranand Viyogi's article Maithili Ghazal: The Direction of Evaluation, included in the collection Lokved and Lal Kila edited by Siyaram Jha Saras, appears as follows The other options refer to different parts of the book.

६६७. (A) It treats the matter as follows: the authors clear belief is that Maithili ghazal took emotion and tone from the folk, and grammar from the Veda — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: the authors clear belief is that Maithili ghazal took emotion and tone from the folk, and grammar from the Veda The other options refer to different parts of the book.

६६८. (A) It presents the point that along with that, they ought to relish Maithili folk songs such as sohar, batgabani, phagua, tirhuta, chaitabar, and others — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that along with that, they ought to relish Maithili folk songs such as sohar, batgabani, phagua, tirhuta, chaitabar, and others The other options refer to different parts of the book.

६६९. (B) The old, so-called pandit-style Maithili literature too strengthens the grammar of the ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The old, so-called pandit-style Maithili literature too strengthens the grammar of the ghazal The other options refer to different parts of the book.

६७०. (D) It is so quite possible that these editors changed the spellings according to their own preferences, and the original spellings of the old ghazals have disappeared — The answer fits this topic because the discussion links it with this point in fresh wording: It is so quite possible that these editors changed the spellings according to their own preferences, and the original spellings of the old ghazals have disappeared The other options refer to different parts of the book.

६७१. (A) It treats the matter as follows: for example, in Mithila Gitanjali, published in 1923 under the editorship of Yadunath Jha Yaduvar, Yaduvarji begins one ghazal as follows: O God, may this Mithila of ours — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: for example, in Mithila Gitanjali, published in 1923 under the editorship of Yadunath Jha Yaduvar, Yaduvarji begins one ghazal as follows: O God, may this Mithila of ours The other options refer to different parts of the book.

६७२. (B) It emphasizes that ramdev Jha and published by Maithili Akademi, Patna , one ghazal of Jivan Jha is presented by the editors as follows: not a single word of mine do you listen to — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that ramdev Jha and published by Maithili Akademi, Patna , one ghazal of Jivan Jha is presented by the editors as follows: not a single word of mine do you listen to The other options refer to different parts of the book.

६७३. (C) The material the writer have may very well be contaminated; so, beneath those ghazals the writer have given their sources and other information — The answer fits this topic because the discussion links it with this point in fresh wording: The material the writer have may very well be contaminated; so, beneath those ghazals the writer have given their sources and other information The other options refer to different parts of the book.

६७४. (A) It explains that here the writer am taking up even some of those songs which are in fact ghazals composed in Arabic metres — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that here the writer am taking up even some of those songs which are in fact ghazals composed in Arabic metres The other options refer to different parts of the book.

६७५. (B) It treats the matter as follows: although the play Sundar-Sanyog was published and the ghazal included in it is generally regarded as the first Maithili ghazal, the Rachanavali first contains the play Samavati-Punarjanma, and that too contains a ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the

matter as follows: although the play Sundar-Sanyog was published and the ghazal included in it is generally regarded as the first Maithili ghazal, the Rachanavali first contains the play Samavati-Punarjanma, and that too contains a ghazal. The other options refer to different parts of the book.

६७६. (B) The second line of the second couplet may match the matla, provided कहू is taken as कहू. In the authors view this is a printing error — The answer fits this topic because the discussion links it with this point in fresh wording: The second line of the second couplet may match the matla, provided कहू is taken as कहू. In the authors view this is a printing error. The other options refer to different parts of the book.

६७७. (D) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal. The other options refer to different parts of the book.

६७८. (D) It frames the idea this way: seeing the predominance of chhi kiya in the other couplets, the writer have also taken the matla as chhi kiya. Personally, readers do not agree with the message of the third couplet of this ghazal, as — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: seeing the predominance of chhi kiya in the other couplets, the writer have also taken the matla as chhi kiya. Personally, readers do not agree with the message of the third couplet of this ghazal, as. The other options refer to different parts of the book.

६७९. (A) It presents the point that after examining the ghazals of Jivan Jha, let us now look at a few ghazals by his contemporaries and immediate successors — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that after examining the ghazals of Jivan Jha, let us now look at a few ghazals by his contemporaries and immediate successors. The other options refer to different parts of the book.

६८०. (A) It frames the idea this way: in the authors view, nairo probably signifies nar, that is, men. Kashikant Mishra Madhup 1 Original : मिथिलाक पूर्व गौरव नहि ध्यान टा धरै छी सुनि मैथिली सुभाषा बिनु आगियें जड़ै छी सूगो जहाँक दर्शन-सुनबैत छल तहाँ — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in the authors view, nairo probably signifies nar, that is, men. Kashikant Mishra Madhup 1 Original : मिथिलाक पूर्व गौरव नहि ध्यान टा धरै छी सुनि मैथिली सुभाषा बिनु आगियें जड़ै छी सूगो जहाँक दर्शन-सुनबैत छल तहाँ. The other options refer to different parts of the book.

६८१. (B) It presents the point that 2 Original : प्रेममयी रत्न खानि देश मुकुट जननी तों भारत बिच श्रेष्ठ प्रान्त हमर जन्म धरनी तों शत शत नैर रत्न सिंह, पण्डित प्रसवनी तों दार्शनिक शास्त्रकार विज्ञ जनक जननी तों सुजल सुफल शस्य शालिसौं सुस्वच्छ वरनी — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that 2 Original : प्रेममयी रत्न खानि देश मुकुट जननी तों भारत बिच श्रेष्ठ प्रान्त हमर जन्म धरनी तों शत शत नैर रत्न सिंह, पण्डित प्रसवनी तों दार्शनिक शास्त्रकार विज्ञ जनक जननी तों सुजल सुफल शस्य शालिसौं सुस्वच्छ वरनी. The other options refer to different parts of the book.

६८२. (B) It frames the idea this way: kavivar Sitaram Jha 1 Original : जगत मे थाकि जगदम्बे अहिंक पथ आबि बैसल छी हमर क्यौ ने सुनैये हम सभक गुन गाबि बैसल छी न कैलों धर्म सेवा वा न देवाराधने कौखन कुटेबा में छलों लागल तकर फल पाबि बैसल छी दया स्वातीक — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: kavivar Sitaram Jha 1 Original : जगत मे थाकि जगदम्बे अहिंक पथ आबि बैसल छी हमर क्यौ ने सुनैये हम सभक गुन गाबि बैसल छी न कैलों धर्म सेवा वा न देवाराधने कौखन कुटेबा में छलों लागल तकर फल पाबि बैसल छी दया स्वातीक. The other options refer to different parts of the book.

६८३. (A) It presents the point that 3 Original : बाउजी जागू ठारर भरै छी कियै व्यर्थ सूतल कि बैसल सड़ै छी कियै वेद पोथी पढ़ू आ अखाड़ा चढ़ू बाट दू में ऐकोने धरै छी कियै जँ थिकहुँ विप्रवंशीय सत्पुत्र तँ पाठशालाकनामे डरै छी कियै बाट में काँट के काटि — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that 3 Original : बाउजी जागू ठारर भरै छी कियै व्यर्थ सूतल कि बैसल सड़ै छी कियै वेद पोथी पढ़ू आ अखाड़ा चढ़ू बाट दू में ऐकोने धरै छी कियै जँ थिकहुँ विप्रवंशीय सत्पुत्र तँ पाठशालाकनामे डरै छी कियै बाट में काँट के काटि. The other options refer to different parts of the book.

६८४. (C) It treats the matter as follows: later, however, as of some lazy and confused people, Maithili ghazal could not develop as expected — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: later, however, as of some lazy and confused people, Maithili ghazal could not develop as expected. The other options refer to different parts of the book.

६८५. (D) It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूइशीतल भै गेल माघ मासहि धधकैत घूइतीतल अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जौं चहैछ सब तौ राजा प्रजा परस्पर सब ठाम — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that 2 Original : हम की मनाउ चैती सतुआनि जूइशीतल भै गेल माघ मासहि धधकैत घूइतीतल अछि देशमे दुपाटी कडरेस ओ किसानक हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल गाँधीक पक्ष ई जे सुख जौं चहैछ सब तौ राजा प्रजा परस्पर सब ठाम The other options refer to different parts of the book.

६८६. (B) It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiya. In the authors view this must have been a printing error — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in the matla, the refrain is chhi kie, whereas in the later couplets it is chhi kiya. In the authors view this must have been a printing error The other options refer to different parts of the book.

६८७. (D) It treats the matter as follows: this topic treats the next part continues with Anchinhar Akhar and Maithili Ghazal as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: this topic treats the next part continues with Anchinhar Akhar and Maithili Ghazal as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

६८८. (D) It explains that the writer have already published a complete article opposing the view that this ghazal ought to be taken as a song — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that the writer have already published a complete article opposing the view that this ghazal ought to be taken as a song The other options refer to different parts of the book.

६८९. (C) It explains that after seeing so much detail, it becomes clear that most of Jivan Jha's ghazals possess metre, but Yaduvar's ghazals have neither metre nor anything else of the kind — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that after seeing so much detail, it becomes clear that most of Jivan Jha's ghazals possess metre, but Yaduvar's ghazals have neither metre nor anything else of the kind The other options refer to different parts of the book.

६९०. (A) It treats the matter as follows: nevertheless, it may certainly be said that the beginning of early Maithili ghazal was serious and sound, and Madhup and Kavivar Sitaram Jha carried it forward well — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: nevertheless, it may certainly be said that the beginning of early Maithili ghazal was serious and sound, and Madhup and Kavivar Sitaram Jha carried it forward well The other options refer to different parts of the book.

६९१. (B) The ghazals of these three authors are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals — The answer fits this topic because the discussion links it with this point in fresh wording: The ghazals of these three authors are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals The other options refer to different parts of the book.

६९२. (B) It explains that औ यत्र-तत्र देखू अछि पत्र सैकड़ो टा अछि पत्र मैथिलीमे एको न तैं डरै छी English translation: readers pay no attention at all to Mithila's former glory; On hearing the beautiful Maithili language, readers burn without fire — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that औ यत्र-तत्र देखू अछि पत्र सैकड़ो टा अछि पत्र मैथिलीमे एको न तैं डरै छी English translation: readers pay no attention at all to Mithila's former glory; On hearing the beautiful Maithili language, readers burn without fire The other options refer to different parts of the book.

६९३. (D) It emphasizes that may the ruler be like Videha, just and devoted to the people's welfare; May the subjects be loyal, industrious, religious, and graceful — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that may the ruler be like Videha, just and devoted to the people's welfare; May the subjects be loyal, industrious, religious, and graceful The other options refer to different parts of the book.

६९४. (C) It frames the idea this way: this was published in 1932 in the periodical Maithili-Sandesh, issued from Kashi by the Maithili Sahitya Samiti — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this was published in 1932 in the periodical Maithili-Sandesh, issued from Kashi by the Maithili Sahitya Samiti The other options refer to different parts of the book.

৬৯৭. (D) It frames the idea this way: no words arise from me before you; as of the authors own offences the writer sit silently, suppressing the authors life within — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: no words arise from me before you; as of the authors own offences the writer sit silently, suppressing the authors life within The other options refer to different parts of the book.

৬৯৬. (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

৬৯৭. (C) The topic Part 3: Anchinhar Akhar and the Expansion of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Part 3: Anchinhar Akhar and the Expansion of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

৬৯৮. (C) It may be seen at the linked reference 14) Up to this point, through A-A, Maithili ghazal has received: ghazals - 1,600; rubai - 417 — The answer fits this topic because the discussion links it with this point in fresh wording: It may be seen at the linked reference 14) Up to this point, through A-A, Maithili ghazal has received: ghazals - 1,600; rubai - 417 The other options refer to different parts of the book.

৬৯৯. (D) The short name of Anchinhar Akhar was kept as A-A. It could be viewed at the link the linked reference This blog was started by me, and from time to time other ghazal authors were also added to it — The answer fits this topic because the discussion links it with this point in fresh wording: The short name of Anchinhar Akhar was kept as A-A. It could be viewed at the link the linked reference This blog was started by me, and from time to time other ghazal authors were also added to it The other options refer to different parts of the book.

৭০০. (B) It may be seen at the linked reference 13) To build a relationship between Maithili ghazal and ghazals in other Indian languages, the series World Ghazal-writer Introduction was started — The answer fits this topic because the discussion links it with this point in fresh wording: It may be seen at the linked reference 13) To build a relationship between Maithili ghazal and ghazals in other Indian languages, the series World Ghazal-writer Introduction was started The other options refer to different parts of the book.

৭০১. (D) It explains that for the first time in the field of Maithili ghazal, about sixteen or seventeen critical essays were written at one time — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that for the first time in the field of Maithili ghazal, about sixteen or seventeen critical essays were written at one time The other options refer to different parts of the book.

৭০২. (A) The month of October was a day of pride for Anchinhar Akhar, as in this month Shantilakshmi Chaudhary ji entered Maithili ghazal through Anchinhar Akhar — The answer fits this topic because the discussion links it with this point in fresh wording: The month of October was a day of pride for Anchinhar Akhar, as in this month Shantilakshmi Chaudhary ji entered Maithili ghazal through Anchinhar Akhar The other options refer to different parts of the book.

৭০৩. (A) It treats the matter as follows: in nineteen posts by Omprakash there were nineteen ghazals; in three posts by Shantilakshmi Chaudhary, three ghazals; in eight posts by Mihir Jha, eight ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in nineteen posts by Omprakash there were nineteen ghazals; in three posts by Shantilakshmi Chaudhary, three ghazals; in eight posts by Mihir Jha, eight ghazals The other options refer to different parts of the book.

৭০৪. (D) It presents the point that in twenty-nine posts by Ashish Anchinhar there were sixteen ghazals, eight rubai, one qita, two parts of an essay named A Short Introduction to Maithili Ghazal, one essay named The Need for Metre — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in twenty-nine posts by Ashish Anchinhar there were sixteen ghazals, eight rubai, one qita, two parts of an essay named A Short Introduction to Maithili Ghazal, one essay named The Need for Metre The other options refer to different parts of the book.

७०५. (C) It treats the matter as follows: amit Mishra ji had twenty-seven posts containing four ghazals, nine child-ghazals, thirteen rubai, and one critical essay, namely on Munna ji's ghazal collection Majh Anganme Katiael Chhi — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: amit Mishra ji had twenty-seven posts containing four ghazals, nine child-ghazals, thirteen rubai, and one critical essay, namely on Munna ji's ghazal collection Majh Anganme Katiael Chhi The other options refer to different parts of the book.

७०६. (D) It frames the idea this way: in January, as of the insistence of Anchinhar Akhar, Tripurari Kumar Sharma ji entered Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in January, as of the insistence of Anchinhar Akhar, Tripurari Kumar Sharma ji entered Maithili ghazal The other options refer to different parts of the book.

७०७. (A) It treats the matter as follows: in thirty-three posts by Ashish Anchinhar there were twenty-one ghazals, two rubai, seven parts of an essay named A Short Introduction to Ghazal, one post on Videha Bhasha Pak, and two award-related announcements — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in thirty-three posts by Ashish Anchinhar there were twenty-one ghazals, two rubai, seven parts of an essay named A Short Introduction to Ghazal, one post on Videha Bhasha Pak, and two award-related announcements The other options refer to different parts of the book.

७०८. (B) It treats the matter as follows: ashish Anchinhar had a total of eighteen posts, including three award-related announcements, one naat, one qita, four rubai, four ghazals, one band — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: ashish Anchinhar had a total of eighteen posts, including three award-related announcements, one naat, one qita, four rubai, four ghazals, one band The other options refer to different parts of the book.

७०९. (D) It treats the matter as follows: in November 2011, Vineet Utpal, Bhavana Navin, Bhashkar Jha, Ravi Mishra Bharadwaj, Jagdanand Jha Manu, and Ajay Thakur Mohan entered through Anchinhar Akhar as new signatures of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in November 2011, Vineet Utpal, Bhavana Navin, Bhashkar Jha, Ravi Mishra Bharadwaj, Jagdanand Jha Manu, and Ajay Thakur Mohan entered through Anchinhar Akhar as new signatures of Maithili ghazal The other options refer to different parts of the book.

७१०. (A) It treats the matter as follows: ashish Anchinhar had six posts: two ghazals, three award-related announcements, and one post related to Apne Ena Apne Moonh. In this month Pradeep Pushp ji was identified as a metered ghazal writer — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: ashish Anchinhar had six posts: two ghazals, three award-related announcements, and one post related to Apne Ena Apne Moonh. In this month Pradeep Pushp ji was identified as a metered ghazal writer The other options refer to different parts of the book.

७११. (D) It presents the point that under the name Samaylai Salam, two posts by Dharendra Premarshi ji contained a video interview of Rajendra Vimal and a video of one ghazal, Ek Misiya — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that under the name Samaylai Salam, two posts by Dharendra Premarshi ji contained a video interview of Rajendra Vimal and a video of one ghazal, Ek Misiya The other options refer to different parts of the book.

७१२. (A) It emphasizes that ruby Jha, Swati Lal, Manish Jha Baua Bhai, Nitesh Jha Raushan, and Amit Mishra - five ghazal authors - entered Maithili ghazal through Anchinhar Akhar — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that ruby Jha, Swati Lal, Manish Jha Baua Bhai, Nitesh Jha Raushan, and Amit Mishra - five ghazal authors - entered Maithili ghazal through Anchinhar Akhar The other options refer to different parts of the book.

७१३. (A) It emphasizes that in June 2011, with the help of Rishi Vashishth ji, Deep Narayan Vidyarthi entered through Anchinhar Akhar as a new signature of Maithili ghazal — The answer fits this topic because the discussion links it with this

point in fresh wording: It emphasizes that in June 2011, with the help of Rishi Vashishth ji, Deep Narayan Vidyarthi entered through Anchinhar Akhar as a new signature of Maithili ghazal The other options refer to different parts of the book.

७१४. (B) It frames the idea this way: ira Mallik, Manohar Kumar Jha, and Praveen Narayan Chaudhary ji entered through Anchinhar Akhar as new signatures of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: ira Mallik, Manohar Kumar Jha, and Praveen Narayan Chaudhary ji entered through Anchinhar Akhar as new signatures of Maithili ghazal The other options refer to different parts of the book.

७१५. (A) It frames the idea this way: in January 2012, Ruby Jha, Swati Lal, Nitesh Jha Raushan, and Amit Mishra entered through Anchinhar Akhar as new signatures of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in January 2012, Ruby Jha, Swati Lal, Nitesh Jha Raushan, and Amit Mishra entered through Anchinhar Akhar as new signatures of Maithili ghazal The other options refer to different parts of the book.

७१६. (D) It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal The other options refer to different parts of the book.

७१७. (D) It treats the matter as follows: ashish Anchinhar had thirty-one posts: twenty-two sections of Ghazalk Iskool, two posts of Apne Ena Apne Moonh, one award-related announcement, one treatment, two ghazals, one rubai, and, in two additional — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: ashish Anchinhar had thirty-one posts: twenty-two sections of Ghazalk Iskool, two posts of Apne Ena Apne Moonh, one award-related announcement, one treatment, two ghazals, one rubai, and, in two additional The other options refer to different parts of the book.

७१८. (A) It presents the point that ashish Anchinhar had sixty-nine posts containing two critical essays, twenty-one entries in the ghazal-writer introduction series, two award-related announcements, one Apne Ena Apne Moonh, seven rubai, twelve — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that ashish Anchinhar had sixty-nine posts containing two critical essays, twenty-one entries in the ghazal-writer introduction series, two award-related announcements, one Apne Ena Apne Moonh, seven rubai, twelve The other options refer to different parts of the book.

७१९. (A) It emphasizes that ashish Anchinhar had forty-six posts: fifteen ghazal-writer introduction-series posts, two award-related announcements, one mushaira, seven Ghazalk Iskool posts, and one Apne Ena Apne Moonh — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that ashish Anchinhar had forty-six posts: fifteen ghazal-writer introduction-series posts, two award-related announcements, one mushaira, seven Ghazalk Iskool posts, and one Apne Ena Apne Moonh The other options refer to different parts of the book.

७२०. (B) It frames the idea this way: ashish Anchinhar had a total of six posts: three ghazals; one post presented a ghazal by Yoganand Heera ji; one post presented one critical essay by Chandan Jha ji — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: ashish Anchinhar had a total of six posts: three ghazals; one post presented a ghazal by Yoganand Heera ji; one post presented one critical essay by Chandan Jha ji The other options refer to different parts of the book.

७२१. (D) The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar — The answer fits this topic because the discussion links it with this point in fresh wording: The next part continues with the 2014-2015 record and the further historical account of Anchinhar Akhar The other options refer to different parts of the book.

७२२. (C) It presents the point that in March, Sunil Kumar Jha came into Maithili ghazal through Anchinhar Akhar — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in March, Sunil Kumar Jha came into Maithili ghazal through Anchinhar Akhar The other options refer to different parts of the book.

७२३. (A) It emphasizes that in April, Vikas Jha Ranjan and Roshan ji entered Maithili ghazal through Anchinhar Akhar — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in April, Vikas Jha Ranjan and Roshan ji entered Maithili ghazal through Anchinhar Akhar The other options refer to different parts of the book.

७२४. (C) It presents the point that in June, through Rishi Vashishth and Anchinhar Akhar, Deep Narayan Vidyarthi ji entered Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in June, through Rishi Vashishth and Anchinhar Akhar, Deep Narayan Vidyarthi ji entered Maithili ghazal The other options refer to different parts of the book.

७२५. (A) It presents the point that in August, Praveen Chaudhary Pratik ji entered Maithili ghazal through Anchinhar Akhar — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in August, Praveen Chaudhary Pratik ji entered Maithili ghazal through Anchinhar Akhar The other options refer to different parts of the book.

७२६. (C) It explains that in twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named A Short Introduction to Ghazal, one rubai, and one award-related announcement The other options refer to different parts of the book.

७२७. (D) The month of September was a double blast: Mihir Jha and Omprakash ji entered Maithili ghazal through Anchinhar Akhar — The answer fits this topic because the discussion links it with this point in fresh wording: The month of September was a double blast: Mihir Jha and Omprakash ji entered Maithili ghazal through Anchinhar Akhar The other options refer to different parts of the book.

७२८. (D) It frames the idea this way: those who entered Maithili ghazal through Anchinhar Akhar in November were Vineet Utpal, Mrs — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: those who entered Maithili ghazal through Anchinhar Akhar in November were Vineet Utpal, Mrs The other options refer to different parts of the book.

७२९. (B) It emphasizes that those who entered Maithili ghazal through Anchinhar Akhar in December were Prabhat Rai Bhatt, Anil ji, Mrs — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that those who entered Maithili ghazal through Anchinhar Akhar in December were Prabhat Rai Bhatt, Anil ji, Mrs The other options refer to different parts of the book.

७३०. (C) It presents the point that two posts by Manish Jha Baua Bhai contained two ghazals; three posts by Nitesh Jha Raushan contained three ghazals; eleven posts by Om Prakash contained eleven ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that two posts by Manish Jha Baua Bhai contained two ghazals; three posts by Nitesh Jha Raushan contained three ghazals; eleven posts by Om Prakash contained eleven ghazals The other options refer to different parts of the book.

७३१. (D) It presents the point that in January 2012, Kumar Pankaj Jha entered Maithili ghazal through Anchinhar Akhar — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in January 2012, Kumar Pankaj Jha entered Maithili ghazal through Anchinhar Akhar The other options refer to different parts of the book.

७३२. (C) It emphasizes that in March 2011, Sunil Kumar Jha entered through Anchinhar Akhar as a new signature of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in March 2011, Sunil Kumar Jha entered through Anchinhar Akhar as a new signature of Maithili ghazal The other options refer to different parts of the book.

७३३. (C) It explains that in April 2011, Vikas Jha Ranjan and Roshan entered through Anchinhar Akhar as new signatures of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It

explains that in April 2011, Vikas Jha Ranjan and Roshan entered through Anchinhar Akhar as new signatures of Maithili ghazal. The other options refer to different parts of the book.

७३४. (A) It treats the matter as follows: in August 2011, Praveen Narayan Chaudhary Pratik entered through Anchinhar Akhar as a new signature of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in August 2011, Praveen Narayan Chaudhary Pratik entered through Anchinhar Akhar as a new signature of Maithili ghazal. The other options refer to different parts of the book.

७३५. (D) It emphasizes that in September 2011, Mihir Jha and Omprakash ji entered through Anchinhar Akhar as new signatures of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in September 2011, Mihir Jha and Omprakash ji entered through Anchinhar Akhar as new signatures of Maithili ghazal. The other options refer to different parts of the book.

७३६. (D) It frames the idea this way: shantilakshmi Chaudhary ji entered through Anchinhar Akhar as a new signature of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: shantilakshmi Chaudhary ji entered through Anchinhar Akhar as a new signature of Maithili ghazal. The other options refer to different parts of the book.

७३७. (C) It presents the point that by 20 March 2012, Chandan Jha had also entered through Anchinhar Akhar as a new signature of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that by 20 March 2012, Chandan Jha had also entered through Anchinhar Akhar as a new signature of Maithili ghazal. The other options refer to different parts of the book.

७३८. (B) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer through Anchinhar Akhar — The answer fits this topic because the discussion links it with this point in fresh wording: The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer through Anchinhar Akhar. The other options refer to different parts of the book.

७३९. (B) The topic part 25: The Tradition and historical account of Maithili Ghazal - Part 5 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 25: The Tradition and historical account of Maithili Ghazal - Part 5 appears in the outline of the work and is part of the complete coverage of Maithili ghazal. The other options refer to different parts of the book.

७४०. (C) It treats the matter as follows: gajendra Thakur ji had one post containing the essay The Popularity of Ghazal in the Story-Symposium. Ashish Anchinhar had sixteen posts — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: gajendra Thakur ji had one post containing the essay The Popularity of Ghazal in the Story-Symposium. Ashish Anchinhar had sixteen posts. The other options refer to different parts of the book.

७४१. (D) It presents the point that ashish Anchinhar had thirteen posts: one critical essay, three posts related to honours, two introductions to ghazal authors, one apne ena apne munh post, and six ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that ashish Anchinhar had thirteen posts: one critical essay, three posts related to honours, two introductions to ghazal authors, one apne ena apne munh post, and six ghazals. The other options refer to different parts of the book.

७४२. (B) It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one apne ena apne munh post, and one post containing a ghazal-writer introduction. The other options refer to different parts of the book.

७४३. (C) It explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post — The answer fits this topic because the discussion links it with this point in fresh wording: It

explains that ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one apne ena apne munh post The other options refer to different parts of the book.

٧٨٨. (B) It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one apne ena apne munh post The other options refer to different parts of the book.

٧٨٩. (A) It treats the matter as follows: ashish Anchinhar had ten posts: six ghazals, one apne ena apne munh post, one hazal, one child-ghazal, and one bhakti ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: ashish Anchinhar had ten posts: six ghazals, one apne ena apne munh post, one hazal, one child-ghazal, and one bhakti ghazal The other options refer to different parts of the book.

٧٩٠. (D) It presents the point that in March 2015 there were a total of three posts: two ghazals by Kundan Kumar Karn ji and one ghazal by Ashish Anchinhar — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in March 2015 there were a total of three posts: two ghazals by Kundan Kumar Karn ji and one ghazal by Ashish Anchinhar The other options refer to different parts of the book.

٧٩١. (D) It explains that in June 2015 there were a total of eight posts: five ghazals by Bal Mukund Pathak ji, one video and one ghazal by Kundan Kumar Karn ji, and one ghazal by Ashish Anchinhar — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in June 2015 there were a total of eight posts: five ghazals by Bal Mukund Pathak ji, one video and one ghazal by Kundan Kumar Karn ji, and one ghazal by Ashish Anchinhar The other options refer to different parts of the book.

٧٩٢. (B) It presents the point that in August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by Ashish Anchinhar — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by Ashish Anchinhar The other options refer to different parts of the book.

٧٩٣. (A) It presents the point that ashish Anchinhar had eight posts: three child-ghazals, four ghazals, and one apne ena apne munh post — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that ashish Anchinhar had eight posts: three child-ghazals, four ghazals, and one apne ena apne munh post The other options refer to different parts of the book.

٧٩٤. (D) It treats the matter as follows: ashish Anchinhar had three posts: two ghazals and one bhakti ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: ashish Anchinhar had three posts: two ghazals and one bhakti ghazal The other options refer to different parts of the book.

٧٩٥. (C) It frames the idea this way: so, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process The other options refer to different parts of the book.

٧٩٦. (A) The grammar of ghazal: definition of ghazal, types of ghazal, qualities and faults of ghazal; sher, its definition, types, qualities, and faults — The answer fits this topic because the discussion links it with this point in fresh wording: The grammar of ghazal: definition of ghazal, types of ghazal, qualities and faults of ghazal; sher, its definition, types, qualities, and faults The other options refer to different parts of the book.

٧٩٧. (D) It presents the point that in the Indian context, this signifies only Urdu: Arabic to Persian, Persian to Urdu, and Urdu to Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in the Indian context, this signifies only Urdu: Arabic to Persian, Persian to Urdu, and Urdu to Maithili The other options refer to different parts of the book.

٧٩٨. (A) It treats the matter as follows: in this part, at most two ghazals by each of the following authors ought to be taught: Pandit Jivan Jha; Yadunath Jha Yaduvar — The answer fits this topic because the discussion links it with this point

in fresh wording: It treats the matter as follows: in this part, at most two ghazals by each of the following authors ought to be taught: Pandit Jivan Jha; Yadunath Jha Yaduvar The other options refer to different parts of the book.

७५५. (A) Anchinhar Akhar is making efforts to observe Ghazal Day, and the details of how Jivan Jha ji's name was proposed for that purpose may be seen at these three links — The answer fits this topic because the discussion links it with this point in fresh wording: Anchinhar Akhar is making efforts to observe Ghazal Day, and the details of how Jivan Jha ji's name was proposed for that purpose may be seen at these three links The other options refer to different parts of the book.

७५६. (D) Anchinhar Akhar produced an introduction series covering all major Maithili ghazal authors, both those writing with metre and those writing without metre — The answer fits this topic because the discussion links it with this point in fresh wording: Anchinhar Akhar produced an introduction series covering all major Maithili ghazal authors, both those writing with metre and those writing without metre The other options refer to different parts of the book.

७५७. (C) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

७५८. (D) Ghazal-writer introduction series Anchinhar Akhar published an introduction series of all major Maithili ghazal authors, both those writing with metre and those writing without metre — The answer fits this topic because the discussion links it with this point in fresh wording: Ghazal-writer introduction series Anchinhar Akhar published an introduction series of all major Maithili ghazal authors, both those writing with metre and those writing without metre The other options refer to different parts of the book.

७५९. (C) It treats the matter as follows: writing: Prabandh-Nibandh-Samalochana, Part 1; Sahasrabadhani, a novel; Sahasrabdik Chaupar Par, a poetry collection; Galp-Guchchha, a collection of short and very short stories — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: writing: Prabandh-Nibandh-Samalochana, Part 1; Sahasrabadhani, a novel; Sahasrabdik Chaupar Par, a poetry collection; Galp-Guchchha, a collection of short and very short stories The other options refer to different parts of the book.

७६०. (C) It emphasizes that one ghazal by him is available in Maithili, and it is entirely in Arabic metre — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that one ghazal by him is available in Maithili, and it is entirely in Arabic metre The other options refer to different parts of the book.

७६१. (D) It treats the matter as follows: योगानंद हीरा - Yoganand Hira After 1950, he was the first ghazal writer in Maithili who fully followed Arabic metre — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: योगानंद हीरा - Yoganand Hira After 1950, he was the first ghazal writer in Maithili who fully followed Arabic metre The other options refer to different parts of the book.

७६२. (B) It frames the idea this way: जगदीश चन्द्र ठाकुर अनिल - Jagdish Chandra Thakur Anil Special note: For the Ghazal Kamla-Kosi-Bagmati-Mahananda Honour, instituted by Anchinhar Akhar for Maithili ghazal, he was appointed the chief selector — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: जगदीश चन्द्र ठाकुर अनिल - Jagdish Chandra Thakur Anil Special note: For the Ghazal Kamla-Kosi-Bagmati-Mahananda Honour, instituted by Anchinhar Akhar for Maithili ghazal, he was appointed the chief selector The other options refer to different parts of the book.

७६३. (A) It explains that he is the first aruzi, or prosodist of Arabic-Persian metre, in Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that he is the first aruzi, or prosodist of Arabic-Persian metre, in Maithili The other options refer to different parts of the book.

७६४. (D) It explains that co-writing: With Gajendra Thakur, Nagendra Kumar Jha, and panjekar Vidyanand Jha: Maithili-English Dictionaries; Maithili_English_Dictionary_Vol.the writer.pdf — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that co-writing: With Gajendra Thakur, Nagendra Kumar Jha, and

panjkar Vidyanand Jha: Maithili-English Dictionaries; Maithili_English_Dictionary_Vol.the writer.pdf The other options refer to different parts of the book.

७६५. (D) It frames the idea this way: his plays preserve the Sanskrit tradition while also showing Persian influence, and he used to place songs and ghazals within the plays — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: his plays preserve the Sanskrit tradition while also showing Persian influence, and he used to place songs and ghazals within the plays The other options refer to different parts of the book.

७६६. (C) It emphasizes that in Sanskrit, apart from many works on astrology, his Maithili works include Amb Charit, an epic; Sukti Sudha; Lok Lakshan — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in Sanskrit, apart from many works on astrology, his Maithili works include Amb Charit, an epic; Sukti Sudha; Lok Lakshan The other options refer to different parts of the book.

७६७. (C) It emphasizes that in all, four or five of his ghazals are available, and they are in pure Arabic metre — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in all, four or five of his ghazals are available, and they are in pure Arabic metre The other options refer to different parts of the book.

७६८. (B) It explains that to 2009 A.D.: Mithila Panji Prabandh; Panji, original Mithilakshar palm-leaf manuscript; Dushan Panji; Modanand Jha branch Panji — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that to 2009 A.D.: Mithila Panji Prabandh; Panji, original Mithilakshar palm-leaf manuscript; Dushan Panji; Modanand Jha branch Panji The other options refer to different parts of the book.

७६९. (A) It may be seen at this link: the linked reference As the writer received introductions, the writer continued publishing them; so no question of seniority or juniority ought to arise in this matter — The answer fits this topic because the discussion links it with this point in fresh wording: It may be seen at this link: the linked reference As the writer received introductions, the writer continued publishing them; so no question of seniority or juniority ought to arise in this matter The other options refer to different parts of the book.

७७०. (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 25 - The Tradition and historical account of Maithili Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

७७१. (D) The topic Part 7: The Ghazal-Writer Introduction Series - Shantilakshmi Chaudhary to Chandan Kumar Jha appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Part 7: The Ghazal-Writer Introduction Series - Shantilakshmi Chaudhary to Chandan Kumar Jha appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

७७२. (A) It frames the idea this way: shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals The other options refer to different parts of the book.

७७३. (B) It presents the point that many of her Maithili poems, Maithili ghazals, and essays on social subjects, written on the inner substance of social phenomena, were published in several issues from 2010 to 2012 of the Maithili e-journal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that many of her Maithili poems, Maithili ghazals, and essays on social subjects, written on the inner substance of social phenomena, were published in several issues from 2010 to 2012 of the Maithili e-journal The other options refer to different parts of the book.

७७४. (A) It explains that in July 2012, at the U.G.C.-sponsored national seminar on Maoist Naxal Menace: Its Solution, held at Rajendra Mishra College, Saharsa, Shantilakshmi presented a lecture titled Maoist Naxalism — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in July 2012, at the U.G.C.-sponsored

national seminar on Maoist Naxal Menace: Its Solution, held at Rajendra Mishra College, Saharsa, Shantilakshmi presented a lecture titled Maoist Naxalism The other options refer to different parts of the book.

७७५. (D) It presents the point that two of her Maithili ghazals published in the May-June 2012 issue of the Maithili magazine Mithila Darshan, printed from Calcutta, on page 39, are also written on the inner realities of women's lives — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that two of her Maithili ghazals published in the May-June 2012 issue of the Maithili magazine Mithila Darshan, printed from Calcutta, on page 39, are also written on the inner realities of women's lives The other options refer to different parts of the book.

७७६. (C) It frames the idea this way: nevertheless, as of her father's government employment, he mostly lived with the family in Kayastha Tola, Saharsa, and Shantilakshmi completed her school and university education there — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: nevertheless, as of her father's government employment, he mostly lived with the family in Kayastha Tola, Saharsa, and Shantilakshmi completed her school and university education there The other options refer to different parts of the book.

७७७. (C) It treats the matter as follows: the authors writing in Maithili began only after the writer became associated with Videha — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: the authors writing in Maithili began only after the writer became associated with Videha The other options refer to different parts of the book.

७७८. (B) It presents the point that the writer mostly write ghazals in simple varna metre on the concepts explained by Ashish ji — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that the writer mostly write ghazals in simple varna metre on the concepts explained by Ashish ji The other options refer to different parts of the book.

७७९. (C) It explains that on Anchinhar Akhar he is present under the name Anil. His introduction in his own words: the writer am Anil Kumar Mallik, son of Shri Surendra Lal Mallik and Mrs — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that on Anchinhar Akhar he is present under the name Anil. His introduction in his own words: the writer am Anil Kumar Mallik, son of Shri Surendra Lal Mallik and Mrs The other options refer to different parts of the book.

७८०. (D) It frames the idea this way: interest: literature, especially verse; an initial effort in the ghazal form through the inspiration of Anchinhar Akhar — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: interest: literature, especially verse; an initial effort in the ghazal form through the inspiration of Anchinhar Akhar The other options refer to different parts of the book.

७८१. (D) It explains that inspired by Ashish bhai, the writer began writing ghazals in Arabic metre — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that inspired by Ashish bhai, the writer began writing ghazals in Arabic metre The other options refer to different parts of the book.

७८२. (D) It treats the matter as follows: on Anchinhar Akhar the writer had the opportunity to read the principles of Ghazal-shastra, which proved very useful for me — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: on Anchinhar Akhar the writer had the opportunity to read the principles of Ghazal-shastra, which proved very useful for me The other options refer to different parts of the book.

७८३. (A) It explains that on Videha the writer came into contact with respected Gajendra bhai and younger brother Ashish bhai; the writer always feel that he is the authors lost younger brother, who suddenly appeared — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that on Videha the writer came into contact with respected Gajendra bhai and younger brother Ashish bhai; the writer always feel that he is the authors lost younger brother, who suddenly appeared The other options refer to different parts of the book.

७८४. (B) It treats the matter as follows: the authors father is a farmer; so the authors early education took place in the village school, and the writer matriculated from Baidyanathpur High School in 2008 — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: the authors father is a farmer; so the authors

early education took place in the village school, and the writer matriculated from Baidyanathpur High School in 2008 The other options refer to different parts of the book.

७८५. (D) It explains that yet the authors grandfather, the late Bhola Ishar--up to the authors grandfather's generation the family wrote Ishar, but from the authors father onward it became Mishra, which other paternal uncles of the — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that yet the authors grandfather, the late Bhola Ishar--up to the authors grandfather's generation the family wrote Ishar, but from the authors father onward it became Mishra, which other paternal uncles of the The other options refer to different parts of the book.

७८६. (B) It explains that the writer cannot say that the writer never had contact with Maithili, as from matriculation to graduation the writer studied it every day as an elective subject — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that the writer cannot say that the writer never had contact with Maithili, as from matriculation to graduation the writer studied it every day as an elective subject The other options refer to different parts of the book.

७८७. (A) It emphasizes that the writer never had much difficulty in reading or writing Maithili, as the writer wrote just as the writer spoke and heard, and Maithili literature always interested me — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that the writer never had much difficulty in reading or writing Maithili, as the writer wrote just as the writer spoke and heard, and Maithili literature always interested me The other options refer to different parts of the book.

७८८. (B) It presents the point that yes, the writer certainly never had a proper encounter with Maithili grammar then — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that yes, the writer certainly never had a proper encounter with Maithili grammar then The other options refer to different parts of the book.

७८९. (B) It presents the point that a time came when it seemed that the writer would have to leave the authors studies in the middle, as the authors guardians were unable to meet the cost of the authors education — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that a time came when it seemed that the writer would have to leave the authors studies in the middle, as the authors guardians were unable to meet the cost of the authors education The other options refer to different parts of the book.

७९०. (B) It emphasizes that this suggestion suited me, and with renewed enthusiasm the idea took shape that the writer ought to study while earning myself — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that this suggestion suited me, and with renewed enthusiasm the idea took shape that the writer ought to study while earning myself The other options refer to different parts of the book.

७९१. (D) The topic Khand 25: The Tradition and historical account of Maithili Ghazal - Part 8 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Khand 25: The Tradition and historical account of Maithili Ghazal - Part 8 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

७९२. (C) It emphasizes that education: primary education in the village of Haripur Dihtol; all further education through CBSE in Delhi; graduation in business from Deshbandhu College, University of Delhi, in 1994 — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that education: primary education in the village of Haripur Dihtol; all further education through CBSE in Delhi; graduation in business from Deshbandhu College, University of Delhi, in 1994 The other options refer to different parts of the book.

७९३. (D) It treats the matter as follows: in October 2011, Shri Gajendra Thakur ji connected him with the Videha group, and from there his literary life began — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in October 2011, Shri Gajendra Thakur ji connected him with the Videha group, and from there his literary life began The other options refer to different parts of the book.

७९४. (A) It emphasizes that in the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it t... After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it t... After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik The other options refer to different parts of the book.

७९५. (B) It treats the matter as follows: although he had been writing even before joining Facebook, Videha, and Anchinhar Akhar, if he has received place and respect as a ghazal writer, he unhesitatingly gives credit to Videha and Anchinhar Akhar — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: although he had been writing even before joining Facebook, Videha, and Anchinhar Akhar, if he has received place and respect as a ghazal writer, he unhesitatingly gives credit to Videha and Anchinhar Akhar The other options refer to different parts of the book.

७९६. (C) It frames the idea this way: just one month after joining Videha and Anchinhar Akhar, one of his child-ghazals was selected for the first phase, April 2012, of the Ghazal Kamla-Koshi-Bagmati-Mahananda award sponsored by Anchinhar Akhar in — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: just one month after joining Videha and Anchinhar Akhar, one of his child-ghazals was selected for the first phase, April 2012, of the Ghazal Kamla-Koshi-Bagmati-Mahananda award sponsored by Anchinhar Akhar in The other options refer to different parts of the book.

७९७. (C) It emphasizes that apart from Facebook, many ghazals, poems, songs, stories, and essays have also been published in journals and magazines such as Videha e-journal, Mithimedia, Shri-Mithila, Maithili Darpan, Mithilanchal Today, souvenirs — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that apart from Facebook, many ghazals, poems, songs, stories, and essays have also been published in journals and magazines such as Videha e-journal, Mithimedia, Shri-Mithila, Maithili Darpan, Mithilanchal Today, souvenirs The other options refer to different parts of the book.

७९८. (D) It frames the idea this way: on the literary path too, he found friends and guides such as Gajendra Thakur, Ashish Anchinhar, Chandan Jha, Rajiv Ranjan Mishra, Amit Mishra, Manu bhai, Om Prakash Jha, Mihir Jha, Gunjan Shri — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: on the literary path too, he found friends and guides such as Gajendra Thakur, Ashish Anchinhar, Chandan Jha, Rajiv Ranjan Mishra, Amit Mishra, Manu bhai, Om Prakash Jha, Mihir Jha, Gunjan Shri The other options refer to different parts of the book.

७९९. (D) It presents the point that from Anchinhar Akhar and Ashish Anchinhar ji he received a great deal of learning and understanding regarding ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that from Anchinhar Akhar and Ashish Anchinhar ji he received a great deal of learning and understanding regarding ghazal The other options refer to different parts of the book.

८००. (B) It emphasizes that as far as the authors information goes, Kundan Kumar Karn is the first poet from Nepal who is composing ghazals in Arabic bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that as far as the authors information goes, Kundan Kumar Karn is the first poet from Nepal who is composing ghazals in Arabic bahr The other options refer to different parts of the book.

८०१. (B) It treats the matter as follows: the writer began writing Maithili ghazal in 2005, but officially it was first published in Nepal's first newspaper, the government newspaper Gorkhapatra, on 18 September 2012 — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: the writer began writing Maithili ghazal in 2005, but officially it was first published in Nepal's first newspaper, the government newspaper Gorkhapatra, on 18 September 2012 The other options refer to different parts of the book.

८०२. (C) It explains that published work: Monak Dehari Par, first work, a ghazal collection, 2020 — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that published work: Monak Dehari Par, first work, a ghazal collection, 2020 The other options refer to different parts of the book.

८०३. (B) It explains that abhilash Thakur has been active in Maithili ghazal from 2020 onward, and has remained so continuously — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that abhilash Thakur has been active in Maithili ghazal from 2020 onward, and has remained so continuously The other options refer to different parts of the book.

८०४. (C) It frames the idea this way: earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal authors, and there too he was told that bahr and qafiya are needed — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal authors, and there too he was told that bahr and qafiya are needed The other options refer to different parts of the book.

८०५. (C) It presents the point that occasionally he writes Maithili ghazals, but now they remain fully in accordance with grammar — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that occasionally he writes Maithili ghazals, but now they remain fully in accordance with grammar The other options refer to different parts of the book.

८०६. (C) It emphasizes that there was a desire to give detailed introductions of some ghazal authors, but despite repeated requests, even while being available online, they could not send their introductions — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that there was a desire to give detailed introductions of some ghazal authors, but despite repeated requests, even while being available online, they could not send their introductions The other options refer to different parts of the book.

८०७. (D) It explains that as the ghazals of ancient ghazal authors are in edited books, and as they have already been discussed above, here the writer am giving the details of the later books — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that as the ghazals of ancient ghazal authors are in edited books, and as they have already been discussed above, here the writer am giving the details of the later books The other options refer to different parts of the book.

८०८. (C) Anchinhar Akhar is the first and, so far, the only ghazal-centred magazine in Maithili — The answer fits this topic because the discussion links it with this point in fresh wording: Anchinhar Akhar is the first and, so far, the only ghazal-centred magazine in Maithili The other options refer to different parts of the book.

८०९. (D) It explains that this topic treats published by Maithili Sahityik evam Sanskritik Samiti, Madhubani as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that this topic treats published by Maithili Sahityik evam Sanskritik Samiti, Madhubani as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

८१०. (C) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems — The answer fits this topic because the discussion links it with this point in fresh wording: It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems The other options refer to different parts of the book.

८११. (A) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 9 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 9 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

८१२. (D) It treats the matter as follows: if readers speak of modern grammar-based ghazal criticism, then first of all readers must discuss the essay written by Ramdev Jha ji and published in the June 1984 issue of Rachna, under the title Maithilime — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: if readers speak of modern grammar-based ghazal criticism, then first of all readers must discuss the essay written by

Ramdev Jha ji and published in the June 1984 issue of Rachna, under the title Maithilime The other options refer to different parts of the book.

८१३. (D) It treats the matter as follows: ekṭā Maithili Ghazal Je Badali Delakai Maithili Gīt-Sangītak Itihās - A Maithili Ghazal that Changed the historical account of Maithili Song and Music — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: ekṭā Maithili Ghazal Je Badali Delakai Maithili Gīt-Sangītak Itihās - A Maithili Ghazal that Changed the historical account of Maithili Song and Music The other options refer to different parts of the book.

८१४. (D) It treats the matter as follows: so, from its very beginning, Anchinhar Akhar, besides its other work, also focused on ghazal criticism, identified critics of Maithili ghazal, and got more criticism written — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so, from its very beginning, Anchinhar Akhar, besides its other work, also focused on ghazal criticism, identified critics of Maithili ghazal, and got more criticism written The other options refer to different parts of the book.

८१५. (C) It is worth noting, however, that this essay also tangled the principles of the ghazal, as in it the bahr of the ghazal was treated like a mātrik metre — The answer fits this topic because the discussion links it with this point in fresh wording: It is worth noting, however, that this essay also tangled the principles of the ghazal, as in it the bahr of the ghazal was treated like a mātrik metre The other options refer to different parts of the book.

८१६. (C) Maithili Ghazal Vyākaraṇak Shurūāṭi Prayog - The Initial Experiment of Maithili Ghazal grammar — The answer fits this topic because the discussion links it with this point in fresh wording: Maithili Ghazal Vyākaraṇak Shurūāṭi Prayog - The Initial Experiment of Maithili Ghazal grammar The other options refer to different parts of the book.

८१७. (D) It explains that after Ramdev Jha ji's essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that after Ramdev Jha ji's essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, as the ghazal of that time had been occupied by the so-called revolutionary ghazal authors The other options refer to different parts of the book.

८१८. (B) Maithili Ghazalak Sansārme Anchinhar Akhar - Anchinhar Akhar in the World of Maithili Ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: Maithili Ghazalak Sansārme Anchinhar Akhar - Anchinhar Akhar in the World of Maithili Ghazal The other options refer to different parts of the book.

८१९. (D) It explains that narendrajīk Maithili ā Hindi Ghazalak Tulanātmak Vivechanā - A Comparative Study of Narendra ji's Maithili and Hindi Ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that narendrajīk Maithili ā Hindi Ghazalak Tulanātmak Vivechanā - A Comparative Study of Narendra ji's Maithili and Hindi Ghazals The other options refer to different parts of the book.

८२०. (C) It presents the point that dushyant Kumārak Ghazalak Mizāj San Ghazal Maithilime Kahiyā Līkhal Jetai - When would a Ghazal with the Temper of Dushyant Kumar's Ghazal Be Written in Maithili? — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that dushyant Kumārak Ghazalak Mizāj San Ghazal Maithilime Kahiyā Līkhal Jetai - When would a Ghazal with the Temper of Dushyant Kumar's Ghazal Be Written in Maithili? The other options refer to different parts of the book.

८२१. (A) It emphasizes that bayānak Sandarbhme Maithili Ghazal - Maithili Ghazal in the Context of Statements — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that bayānak Sandarbhme Maithili Ghazal - Maithili Ghazal in the Context of Statements The other options refer to different parts of the book.

८२२. (D) It emphasizes that ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay - A Brief Critical Introduction to Modern Maithili Ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay - A Brief Critical Introduction to Modern Maithili Ghazal The other options refer to different parts of the book.

- ८२३. (B) It emphasizes that for this reason, Maithili ghazal is now free from those critics who are basically critics of other literary genres and who, once in a while, do a favour to ghazal by writing about it** — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that for this reason, Maithili ghazal is now free from those critics who are basically critics of other literary genres and who, once in a while, do a favour to ghazal by writing about it The other options refer to different parts of the book.
- ८२४. (C) It treats the matter as follows: a concise description of the work of Anchinhar Akhar was written by Shri Gajendra Thakur in his Ghazal Shastra 14. Later, this essay, from part 1 to part 14, also appeared in his ghazal collection Dhangī Bāt** — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: a concise description of the work of Anchinhar Akhar was written by Shri Gajendra Thakur in his Ghazal Shastra 14. Later, this essay, from part 1 to part 14, also appeared in his ghazal collection Dhangī Bāt The other options refer to different parts of the book.
- ८२५. (D) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre** — The answer fits this topic because the discussion links it with this point in fresh wording: The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre The other options refer to different parts of the book.
- ८२६. (B) It frames the idea this way: the writer begin this age with Jivan Jha, who is regarded as the father of modern Maithili ghazal, though he was able to write only a small number of ghazals** — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: the writer begin this age with Jivan Jha, who is regarded as the father of modern Maithili ghazal, though he was able to write only a small number of ghazals The other options refer to different parts of the book.
- ८२७. (D) It explains that • Award scheme for ghazal: For the first time in the historical account of Maithili literature, Anchinhar Akhar announced a separate award for ghazal** — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that • Award scheme for ghazal: For the first time in the historical account of Maithili literature, Anchinhar Akhar announced a separate award for ghazal The other options refer to different parts of the book.
- ८२८. (B) It presents the point that • Primacy of Maithili in the ghazal: Before the Anchinhar Age, ghazals were filled with Urdu-Hindi words, and the belief had taken hold that a ghazal could not be composed without Urdu-Hindi words** — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that • Primacy of Maithili in the ghazal: Before the Anchinhar Age, ghazals were filled with Urdu-Hindi words, and the belief had taken hold that a ghazal could not be composed without Urdu-Hindi words The other options refer to different parts of the book.
- ८२९. (C) It emphasizes that now that the reader has reached this point, many facts about the historical account of Maithili ghazal must have come before them** — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that now that the reader has reached this point, many facts about the historical account of Maithili ghazal must have come before them The other options refer to different parts of the book.
- ८३०. (A) It explains that seeing all these activities of Anchinhar Akhar, the first aruzi of Maithili ghazal, Gajendra Thakur, gave the name Anchinhar Age to the period from after 2008 up to the present** — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that seeing all these activities of Anchinhar Akhar, the first aruzi of Maithili ghazal, Gajendra Thakur, gave the name Anchinhar Age to the period from after 2008 up to the present The other options refer to different parts of the book.
- ८३१. (C) It emphasizes that even so, the significant points from the beginning to the end are being given below, and only such points are being given as are grammar-based** — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that even so, the significant points from the beginning to the end are being given below, and only such points are being given as are grammar-based The other options refer to different parts of the book.
- ८३२. (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 10 appears in the outline of the work and is part of the complete coverage of Maithili ghazal** — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 10 appears in

the outline of the work and is part of the complete coverage of Maithili ghazal. The other options refer to different parts of the book.

८३३. (B) The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji — The answer fits this topic because the discussion links it with this point in fresh wording: The brief details are as follows: Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji. The other options refer to different parts of the book.

८३४. (D) It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak Viyogi ji. The other options refer to different parts of the book.

८३५. (B) The title of this treatment was Maithili Ghazal: Utpatti ā Vikās - Maithili Ghazal: Origin and Development . Those who took part in it were Siyaram Jha Saras, Gangesh Gunjan, Premchand Pankaj, Shefalika — The answer fits this topic because the discussion links it with this point in fresh wording: The title of this treatment was Maithili Ghazal: Utpatti ā Vikās - Maithili Ghazal: Origin and Development . Those who took part in it were Siyaram Jha Saras, Gangesh Gunjan, Premchand Pankaj, Shefalika. The other options refer to different parts of the book.

८३६. (B) It treats the matter as follows: so the writer have regarded this very issue as Videha's ghazal special issue — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so the writer have regarded this very issue as Videha's ghazal special issue. The other options refer to different parts of the book.

८३७. (D) It emphasizes that if readers look at the ghazal after 2008, then certainly Videha - at first a fortnightly magazine - gave it open support, and from time to time brought out special issues related to ghazal and carried the ghazal forward — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that if readers look at the ghazal after 2008, then certainly Videha - at first a fortnightly magazine - gave it open support, and from time to time brought out special issues related to ghazal and carried the ghazal forward. The other options refer to different parts of the book.

८३८. (C) It frames the idea this way: along with this, there is one essay by Dharendra Premarshi ji, Maithilime Ghazal ā Ekar Sanrachana - Ghazal in Maithili and Its Structure. With that essay, there is also one ghazal by Premarshi ji — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: along with this, there is one essay by Dharendra Premarshi ji, Maithilime Ghazal ā Ekar Sanrachana - Ghazal in Maithili and Its Structure. With that essay, there is also one ghazal by Premarshi ji. The other options refer to different parts of the book.

८३९. (C) It would not be wrong to say that the background of all the work of Anchinhar Akhar shown above was, and still is, Videha — The answer fits this topic because the discussion links it with this point in fresh wording: It would not be wrong to say that the background of all the work of Anchinhar Akhar shown above was, and still is, Videha. The other options refer to different parts of the book.

८४०. (C) It presents the point that nowhere in that issue of Videha is it clearly stated that it is a ghazal special issue, but in the earlier issues of Videha the writer do not find such an extensive presence of ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that nowhere in that issue of Videha is it clearly stated that it is a ghazal special issue, but in the earlier issues of Videha the writer do not find such an extensive presence of ghazal. The other options refer to different parts of the book.

८४१. (B) It explains that there is also an essay titled Bhakti Ghazal, written by Ashish Anchinhar, in which one bhakti-ghazal by Kavivar Sitaram Jha ji is also included — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that there is also an essay titled Bhakti Ghazal, written by Ashish Anchinhar, in which one bhakti-ghazal by Kavivar Sitaram Jha ji is also included. The other options refer to different parts of the book.

८४२. (A) It presents the point that if the historical account of Maithili ghazal is examined, Shruti Prakashan is the first such publisher that has published the largest number of ghazal collections in Maithili — The answer fits this topic because

the discussion links it with this point in fresh wording: It presents the point that if the historical account of Maithili ghazal is examined, Shruti Prakashan is the first such publisher that has published the largest number of ghazal collections in Maithili The other options refer to different parts of the book.

८४३. (A) It explains that in addition to ghazal collections, the edited volume Maithilik Pratinidhi Ghazal: 1905sañ 2014 dhari - Representative Maithili Ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in addition to ghazal collections, the edited volume Maithilik Pratinidhi Ghazal: 1905sañ 2014 dhari - Representative Maithili Ghazals The other options refer to different parts of the book.

८४४. (D) It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal The other options refer to different parts of the book.

८४५. (A) It explains that before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji The other options refer to different parts of the book.

८४६. (B) It explains that when Jiaur Rahman Jafri writes ghazals in Hindi-Urdu, his ghazals have full bahr and qafiya; but in his Maithili ghazals, there is no bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that when Jiaur Rahman Jafri writes ghazals in Hindi-Urdu, his ghazals have full bahr and qafiya; but in his Maithili ghazals, there is no bahr The other options refer to different parts of the book.

८४७. (D) It treats the matter as follows: one large myth attached to Maithili's Muslim poets is this: Hindu ghazal authors assume that, as these are Muslim poets, they must necessarily have knowledge of bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: one large myth attached to Maithili's Muslim poets is this: Hindu ghazal authors assume that, as these are Muslim poets, they must necessarily have knowledge of bahr The other options refer to different parts of the book.

८४८. (B) It is not a matter of great surprise that there are fewer Muslim ghazal authors in Maithili ghazal, as in the whole of Maithili literature too Muslim authors remain on the margin — The answer fits this topic because the discussion links it with this point in fresh wording: It is not a matter of great surprise that there are fewer Muslim ghazal authors in Maithili ghazal, as in the whole of Maithili literature too Muslim authors remain on the margin The other options refer to different parts of the book.

८४९. (D) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 11 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 11 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

८५०. (B) The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji — The answer fits this topic because the discussion links it with this point in fresh wording: The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji The other options refer to different parts of the book.

८५१. (A) It explains that this essay was published on 9 February 2014 in the daily Mithila Awaz from Darbhanga under the title The Contribution of Heavyweight Ghazal authors to Maithili Ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that this essay was published on 9 February 2014 in the daily Mithila Awaz from Darbhanga under the title The Contribution of Heavyweight Ghazal authors to Maithili Ghazal The other options refer to different parts of the book.

८५२. (B) It presents the point that since Maithili is the only language in the world that imitates Hindi, if Hindi authors called day night, Maithili authors too would call day night, as Maithili authors are, in a purely mental sense, slaves of Hindi — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that since Maithili is the only language in the world that imitates Hindi, if Hindi authors called day night, Maithili authors too would call day night, as Maithili authors are, in a purely mental sense, slaves of Hindi The other options refer to different parts of the book.

८५३. (B) It is especially significant to remember that exactly the same thing was repeated in the so-called ghazal collection Bahurupiya Pradesh Me, written by Arvind Thakur and published in 2011 — The answer fits this topic because the discussion links it with this point in fresh wording: It is especially significant to remember that exactly the same thing was repeated in the so-called ghazal collection Bahurupiya Pradesh Me, written by Arvind Thakur and published in 2011 The other options refer to different parts of the book.

८५४. (D) It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: here the writer would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, as the writing was grammarless The other options refer to different parts of the book.

८५५. (A) It explains that saras ji opposed Mayanand ji most strongly as of his statement, but Saras ji himself wrote, and writes, grammarless ghazals — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that saras ji opposed Mayanand ji most strongly as of his statement, but Saras ji himself wrote, and writes, grammarless ghazals The other options refer to different parts of the book.

८५६. (B) It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: here it is also significant to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother The other options refer to different parts of the book.

८५७. (C) It presents the point that from here onward, the writer shall use the term free ghazal for Maithili ghazal without grammar. The first visible and noteworthy work in the historical account of the free ghazal is the publication, in 1990, of the — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that from here onward, the writer shall use the term free ghazal for Maithili ghazal without grammar. The first visible and noteworthy work in the historical account of the free ghazal is the publication, in 1990, of the The other options refer to different parts of the book.

८५८. (B) It emphasizes that until now, no such work has been done in grammarless Maithili ghazal on the basis of which it may be assessed easily; so, evaluating it is not impossible, but it is certainly very difficult — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that until now, no such work has been done in grammarless Maithili ghazal on the basis of which it may be assessed easily; so, evaluating it is not impossible, but it is certainly very difficult The other options refer to different parts of the book.

८५९. (D) It emphasizes that in that ghazal special issue there is one ghazal each by Kalanand Bhatt, Phoolchandra Jha Praveen, Ramanand Renu, Siyaram Jha Saras, Rajendra Vimal, Ramdev Jha, Baikunth Videh, Ram Bharos Kapadi Bhramar, — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in that ghazal special issue there is one ghazal each by Kalanand Bhatt, Phoolchandra Jha Praveen, Ramanand Renu, Siyaram Jha Saras, Rajendra Vimal, Ramdev Jha, Baikunth Videh, Ram Bharos Kapadi Bhramar, The other options refer to different parts of the book.

८६०. (D) It treats the matter as follows: according to the prefaces, the anthology is a collection of progressive ghazals, and it is obvious that the participating ghazal authors too must have been progressive — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: according to the prefaces, the anthology is a

collection of progressive ghazals, and it is obvious that the participating ghazal authors too must have been progressive. The other options refer to different parts of the book.

८६१. (C) It emphasizes that in this anthology all the ancient ghazal authors have been given a place, and through this the complete image of the Maithili ghazal comes before the reader — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in this anthology all the ancient ghazal authors have been given a place, and through this the complete image of the Maithili ghazal comes before the reader. The other options refer to different parts of the book.

८६२. (A) The topic Work not Done in Maithili's Free Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Work not Done in Maithili's Free Ghazal appears in the outline of the work and is part of the complete coverage of Maithili ghazal. The other options refer to different parts of the book.

८६३. (D) It seems to me that the free ghazal authors of Maithili are afraid of competition — The answer fits this topic because the discussion links it with this point in fresh wording: It seems to me that the free ghazal authors of Maithili are afraid of competition. The other options refer to different parts of the book.

८६४. (B) It emphasizes that but they ought to understand that in literature there is no such thing as winning and losing — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that but they ought to understand that in literature there is no such thing as winning and losing. The other options refer to different parts of the book.

८६५. (C) It may also be said that Maithili's free ghazal authors deliberately did not encourage new poets so that their own dominance would remain secure — The answer fits this topic because the discussion links it with this point in fresh wording: It may also be said that Maithili's free ghazal authors deliberately did not encourage new poets so that their own dominance would remain secure. The other options refer to different parts of the book.

८६६. (B) The first introduction is by Saras ji, and he begins it in this way: In the field of criticism and literary historical account, only that person ought to move the pen who feels the minutest pulse of that literary form... In — The answer fits this topic because the discussion links it with this point in fresh wording: The first introduction is by Saras ji, and he begins it in this way: In the field of criticism and literary historical account, only that person ought to move the pen who feels the minutest pulse of that literary form... In. The other options refer to different parts of the book.

८६७. (D) It treats the matter as follows: at the beginning of the essay his feeling is that a person who does not write ghazals is unqualified to review or write historical account of the ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: at the beginning of the essay his feeling is that a person who does not write ghazals is unqualified to review or write historical account of the ghazal. The other options refer to different parts of the book.

८६८. (B) It frames the idea this way: but here the writer have one question for Saras ji: if, for whatever reason, Maya ji could not do that work, or if Mayanand ji had said that ghazal cannot be written in Maithili, then what did Saras ji himself — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: but here the writer have one question for Saras ji: if, for whatever reason, Maya ji could not do that work, or if Mayanand ji had said that ghazal cannot be written in Maithili, then what did Saras ji himself. The other options refer to different parts of the book.

८६९. (D) It emphasizes that writing the grammar or historical account of the ghazal is a matter far beyond that — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that writing the grammar or historical account of the ghazal is a matter far beyond that. The other options refer to different parts of the book.

८७०. (D) It emphasizes that such talk probably arises as no recognised critic or reviewer of Maithili has, until now, considered even looking toward Maithili ghazal, treating it as untouchable and contrary to his own dignity — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that such talk probably arises as no recognised critic or reviewer of Maithili has, until now, considered even looking toward Maithili ghazal, treating it as untouchable and contrary to his own dignity. The other options refer to different parts of the book.

٢٩٩. (A) It explains that if the writer interpret this, the conclusion is that the criticism, review, or historical account of the ghazal may be written only by a person who is himself a ghazal writer — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that if the writer interpret this, the conclusion is that the criticism, review, or historical account of the ghazal may be written only by a person who is himself a ghazal writer The other options refer to different parts of the book.

٢٩٩. (A) It emphasizes that in 1990, the representative free-ghazal authors of Maithili - Siyaram Jha Saras, Taranand Viyogi, Ramesh and Devshankar Naveen ji - edited a joint ghazal collection titled Lālkilā ā Lokaved — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in 1990, the representative free-ghazal authors of Maithili - Siyaram Jha Saras, Taranand Viyogi, Ramesh and Devshankar Naveen ji - edited a joint ghazal collection titled Lālkilā ā Lokaved The other options refer to different parts of the book.

٢٩٩. (C) It frames the idea this way: in the authors view this could have been regarded as the limitation of a ghazal writer, but again, on the third and fourth pages of the same introduction, Saras ji writes — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: in the authors view this could have been regarded as the limitation of a ghazal writer, but again, on the third and fourth pages of the same introduction, Saras ji writes The other options refer to different parts of the book.

٢٩٩. (C) It explains that here it is significant to clarify that the writer am not especially saddened by the fact that they wrote ghazals without grammar — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that here it is significant to clarify that the writer am not especially saddened by the fact that they wrote ghazals without grammar The other options refer to different parts of the book.

٢٩٩. (C) It treats the matter as follows: so a composition made in one metre may be, and is, sung by many singers in many ragas — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so a composition made in one metre may be, and is, sung by many singers in many ragas The other options refer to different parts of the book.

٢٩٩. (B) It treats the matter as follows: but that does not mean that if they do anything at all in the name of ghazal, they ought to be honoured for it — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: but that does not mean that if they do anything at all in the name of ghazal, they ought to be honoured for it The other options refer to different parts of the book.

٢٩٩. (B) It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: so the writer place them too in the category of so-called ghazal authors The other options refer to different parts of the book.

٢٩٩. (C) It emphasizes that yes, the writer would say this much: in some issues of Karnamrit the writer had the opportunity to read his ghazals, for example in the October-December 2007 issue, but in those ghazals there is an absence of bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that yes, the writer would say this much: in some issues of Karnamrit the writer had the opportunity to read his ghazals, for example in the October-December 2007 issue, but in those ghazals there is an absence of bahr The other options refer to different parts of the book.

٢٩٩. (D) It frames the idea this way: the writer also wish to say that this is not academic research; so the writer had difficulty finding the books of many ghazal authors — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: the writer also wish to say that this is not academic research; so the writer had difficulty finding the books of many ghazal authors The other options refer to different parts of the book.

٢٩٩. (D) It treats the matter as follows: read especially the prefaces to Saras ji's ghazal books: you would find no treatment of ghazal and no treatment of ghazal grammar — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: read especially the prefaces to Saras ji's ghazal books: you would find no treatment of ghazal and no treatment of ghazal grammar The other options refer to different parts of the book.

८८१. (B) It emphasizes that these so-called ghazal authors did have talent, as without talent no one even comes toward literature; later, of course, study becomes needed — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that these so-called ghazal authors did have talent, as without talent no one even comes toward literature; later, of course, study becomes needed The other options refer to different parts of the book.

८८२. (B) It emphasizes that this topic treats so the writer regard their so-called ghazals as verse as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that this topic treats so the writer regard their so-called ghazals as verse as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

८८३. (B) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili's free ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: now the writer shall introduce a few representative poets of Maithili's free ghazal The other options refer to different parts of the book.

८८४. (B) The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 12 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic part 25 - The Tradition and historical account of Maithili Ghazal Part 12 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

८८५. (B) It frames the idea this way: now the writer shall introduce a few representative poets of Maithili's free ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: now the writer shall introduce a few representative poets of Maithili's free ghazal The other options refer to different parts of the book.

८८६. (D) It frames the idea this way: seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled Ek Rati, one Hindi play, and the ghazal collection mentioned above have been published by him — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled Ek Rati, one Hindi play, and the ghazal collection mentioned above have been published by him The other options refer to different parts of the book.

८८७. (B) It frames the idea this way: so he himself composed ghazal-like writing under the name geetal. Here it ought to be remembered that Maya Babu gave the Maithili ghazal the name geetal, which was unacceptable — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: so he himself composed ghazal-like writing under the name geetal. Here it ought to be remembered that Maya Babu gave the Maithili ghazal the name geetal, which was unacceptable The other options refer to different parts of the book.

८८८. (A) It frames the idea this way: gajendra ji further writes that even if Maya Babu did say that ghazal cannot be written in Maithili, that statement was a limitation not only of his own but also of all the ghazal authors of that time — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: gajendra ji further writes that even if Maya Babu did say that ghazal cannot be written in Maithili, that statement was a limitation not only of his own but also of all the ghazal authors of that time The other options refer to different parts of the book.

८८९. (D) It treats the matter as follows: this topic treats published work: कन्ह पर लहास हमर , a ghazal collection as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: this topic treats published work: कन्ह पर लहास हमर , a ghazal collection as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

८९०. (D) It treats the matter as follows: special note: Shri Saras ji was the first chief selector for the Ghazal Kamla-Kosi-Bagmati-Mahananda Samman, the first award for ghazal in Maithili, sponsored by Anchinhar Akhar and begun in 2011 — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: special note: Shri Saras ji was the first chief selector for the Ghazal Kamla-Kosi-Bagmati-Mahananda Samman, the first award for ghazal in Maithili, sponsored by Anchinhar Akhar and begun in 2011 The other options refer to different parts of the book.

- ८९१. (D) It presents the point that his other published works include Āñjur Bhari Siṅgarhār , Gīt Rashmi , Nai Bhetaut Khālistān , Ākhar Ākhar Gīt , Channāk Pahār , Ugait Sūryak Dhammak , and the ghazal collections named above —** The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that his other published works include Āñjur Bhari Siṅgarhār , Gīt Rashmi , Nai Bhetaut Khālistān , Ākhar Ākhar Gīt , Channāk Pahār , Ugait Sūryak Dhammak , and the ghazal collections named above The other options refer to different parts of the book.
- ८९२. (C) It treats the matter as follows: published ghazal collection: बहुरूपिया प्रदेश मे , Navarambh Prakashan, November 2011 —** The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: published ghazal collection: बहुरूपिया प्रदेश मे , Navarambh Prakashan, November 2011 The other options refer to different parts of the book.
- ८९३. (C) It presents the point that his novel ई बतहा संसार, published by the Maithili Akademi, received the Sahitya Akademi Award in 1980 —** The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that his novel ई बतहा संसार, published by the Maithili Akademi, received the Sahitya Akademi Award in 1980 The other options refer to different parts of the book.
- ८९४. (B) It treats the matter as follows: yet its oldest link still available is from 5 July 2004: the linked reference and the linked reference In Nachiketa’s play, published serially from the eighth issue of Videha and later brought out as a work in —** The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: yet its oldest link still available is from 5 July 2004: the linked reference and the linked reference In Nachiketa’s play, published serially from the eighth issue of Videha and later brought out as a work in The other options refer to different parts of the book.
- ८९५. (B) The names, URLs, and first-post dates of all Maithili internet magazines from the first one up to the present may be seen at the linked reference If anyone has a link earlier than 5 July 2004, it ought to be presented —** The answer fits this topic because the discussion links it with this point in fresh wording: The names, URLs, and first-post dates of all Maithili internet magazines from the first one up to the present may be seen at the linked reference If anyone has a link earlier than 5 July 2004, it ought to be presented The other options refer to different parts of the book.
- ८९६. (B) It explains that 6 hours ago via Mobile · Unlike · 1 Ashish Anchinhar: And the authors effort has been that the stars among the stars ought to also appear in this photograph; they have appeared —** The answer fits this topic because the discussion links it with this point in fresh wording: It explains that 6 hours ago via Mobile · Unlike · 1 Ashish Anchinhar: And the authors effort has been that the stars among the stars ought to also appear in this photograph; they have appeared The other options refer to different parts of the book.
- ८९७. (C) It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the —** The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that note: Pallavmithila is the second internet magazine in Maithili, whereas the actual fact is that Bhālsarik Gāchh, which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at the The other options refer to different parts of the book.
- ८९८. (C) It emphasizes that 3 hours ago · Unlike · 3 Dhirendra Premarshi: From Maghe Sankranti 2059, Nepal’s first internet magazine in the Maithili language, Pallav, www.pallavmithila.mainpage.net, has been started —** The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that 3 hours ago · Unlike · 3 Dhirendra Premarshi: From Maghe Sankranti 2059, Nepal’s first internet magazine in the Maithili language, Pallav, www.pallavmithila.mainpage.net, has been started The other options refer to different parts of the book.
- ८९९. (B) It explains that kasajoo’s work here: the linked reference mainpage.net: The Leading Main Page Site on the Net www.mainpage.net 2 hours ago · Like Ashish Anchinhar —** The answer fits this topic because the discussion links it with this point in fresh wording: It explains that kasajoo’s work here: the linked reference mainpage.net: The Leading Main Page Site on the Net www.mainpage.net 2 hours ago · Like Ashish Anchinhar The other options refer to different parts of the book.
- ९००. (D) It frames the idea this way: still, the information you have given is significant, and Pallav may be considered the second internet magazine after Bhālsarik Gāchh —** The answer fits this topic because the discussion links it with this

point in fresh wording: It frames the idea this way: still, the information you have given is significant, and Pallav may be considered the second internet magazine after Bhālsarik Gāchh The other options refer to different parts of the book.

१०१. (B) The subsequent argument and comments with Dhirendra Premarshi ji on the Facebook version of Videha at the linked reference are given here; they are useful for historical accuracy — The answer fits this topic because the discussion links it with this point in fresh wording: The subsequent argument and comments with Dhirendra Premarshi ji on the Facebook version of Videha at the linked reference are given here; they are useful for historical accuracy The other options refer to different parts of the book.

१०२. (B) It emphasizes that but finding that cutting would also be difficult for me, as the writer am very weak in matters of organisation — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that but finding that cutting would also be difficult for me, as the writer am very weak in matters of organisation The other options refer to different parts of the book.

१०३. (D) It treats the matter as follows: babu Bhuvneshwar Singh Bhuvan, Ramanand Renu, Phool Chandra Jha Praveen, Vaikunth Videh, Sheetal Jha, Premchandra Pankaj, Pandit Nityanand Mishra, Shardanand Das Parimal, Taranand Jha Tarun, Ramakant Rai Rama, — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: babu Bhuvneshwar Singh Bhuvan, Ramanand Renu, Phool Chandra Jha Praveen, Vaikunth Videh, Sheetal Jha, Premchandra Pankaj, Pandit Nityanand Mishra, Shardanand Das Parimal, Taranand Jha Tarun, Ramakant Rai Rama, The other options refer to different parts of the book.

१०४. (A) It presents the point that in addition to the representative ghazal authors given above, there are many other poets who wrote occasional free ghazals and achieved mastery in other genres — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that in addition to the representative ghazal authors given above, there are many other poets who wrote occasional free ghazals and achieved mastery in other genres The other options refer to different parts of the book.

१०५. (D) It treats the matter as follows: in addition to these so-called ghazal collections, Vilat Paswan Vihangam ji too has some ghazals, which the poet called geetal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: in addition to these so-called ghazal collections, Vilat Paswan Vihangam ji too has some ghazals, which the poet called geetal The other options refer to different parts of the book.

१०६. (A) It treats the matter as follows: a second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: a second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs The other options refer to different parts of the book.

१०७. (A) It frames the idea this way: this topic treats publisher: Maithili Prerna Parishad, Shripur, Sakri, Darbhanga as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats publisher: Maithili Prerna Parishad, Shripur, Sakri, Darbhanga as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१०८. (C) It frames the idea this way: this topic treats उठा रहल घोघ तिमिर - a ghazal collection without bahr as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats उठा रहल घोघ तिमिर - a ghazal collection without bahr as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१०९. (B) It explains that this topic treats कन्ह पर लहास हमर - a ghazal collection without bahr as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that this topic treats कन्ह पर लहास हमर - a ghazal collection without bahr as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

११०. (A) It treats the matter as follows: this topic treats लेखनी एक रंग अनेक - a ghazal collection without bahr as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: this topic treats लेखनी एक रंग अनेक - a ghazal collection without bahr as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१११. (B) It frames the idea this way: whatever the case may be, this is not worthy of mention in the historical account of the ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: whatever the case may be, this is not worthy of mention in the historical account of the ghazal The other options refer to different parts of the book.

११२. (B) It presents the point that a specimen of what Harimohan Jha ji thought about ghazal is given in the first part of his poem Kahū Kī Au Bābū: Original in Devanagari बसाते तेहन छै जे गोष्ठी मे कवियो गजल दादरा आ कव्वाली गबैये किछु दिन मे — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that a specimen of what Harimohan Jha ji thought about ghazal is given in the first part of his poem Kahū Kī Au Bābū: Original in Devanagari बसाते तेहन छै जे गोष्ठी मे कवियो गजल दादरा आ कव्वाली गबैये किछु दिन मे The other options refer to different parts of the book.

११३. (A) It explains that in addition to the details above, the writer present here this ghazal written by the emperor of Maithili satire, Professor Harimohan Jha ji, taken with acknowledgement from page 87 of his collected works, poetry volume — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that in addition to the details above, the writer present here this ghazal written by the emperor of Maithili satire, Professor Harimohan Jha ji, taken with acknowledgement from page 87 of his collected works, poetry volume The other options refer to different parts of the book.

११४. (C) It emphasizes that original poem in Devanagari ने लड़लहुँ फौजदारी जौं त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐंठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जौंक बनि कय — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that original poem in Devanagari ने लड़लहुँ फौजदारी जौं त रुपया केर धाहे की खसौलक नोर नहि बापक त ओ कन्याक विवाहे की ने आधा ऐंठ फेकल गेल त फेर ओ भोज भाते की ने बहराएल एको बन्दूक त ओ थिक बराते की ने लगला जौंक बनि कय The other options refer to different parts of the book.

११५. (B) The matra-sequence of the first line of the second couplet is 1222-1222, but the second line of the second couplet is 1222-11222, which is not in accordance with the matla — The answer fits this topic because the discussion links it with this point in fresh wording: The matra-sequence of the first line of the second couplet is 1222-1222, but the second line of the second couplet is 1222-11222, which is not in accordance with the matla The other options refer to different parts of the book.

११६. (C) The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla — The answer fits this topic because the discussion links it with this point in fresh wording: The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla The other options refer to different parts of the book.

११७. (B) It treats the matter as follows: the authors wish is that not one but a thousand books ought to appear on the grammar of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: the authors wish is that not one but a thousand books ought to appear on the grammar of Maithili ghazal The other options refer to different parts of the book.

११८. (B) The topic Appendix 1 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Appendix 1 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

११९. (C) It emphasizes that in Maithili, for the first time, an award certificate that honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that in Maithili, for the first time, an award certificate that

honours women began with forms such as Shrimati and Sushri. the writer had also given this fact on Facebook The other options refer to different parts of the book.

१२०. (D) It explains that along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or historical account, ought to have been published — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or historical account, ought to have been published The other options refer to different parts of the book.

१२१. (C) It explains that readers, critics, universities, Maithili institutions, and others ought to keep the following points in mind while filling the form: 1) At one time, only one person or institution would receive it — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that readers, critics, universities, Maithili institutions, and others ought to keep the following points in mind while filling the form: 1) At one time, only one person or institution would receive it The other options refer to different parts of the book.

१२२. (A) It emphasizes that its name would be the Pandit Jeevan Jha Lifetime Achievement Ghazal Award. In brief, it would be called the Pandit Jeevan Jha Ghazal Award — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that its name would be the Pandit Jeevan Jha Lifetime Achievement Ghazal Award. In brief, it would be called the Pandit Jeevan Jha Ghazal Award The other options refer to different parts of the book.

१२३. (C) The topic Appendix 3 appears in the outline of the work and is part of the complete coverage of Maithili ghazal — The answer fits this topic because the discussion links it with this point in fresh wording: The topic Appendix 3 appears in the outline of the work and is part of the complete coverage of Maithili ghazal The other options refer to different parts of the book.

१२४. (C) It treats the matter as follows: for full details on this matter, go to this link of Anchinhar Akhar: the linked reference According to historians of the English language, the Indian-origin American poet Agha Shahid Ali wrote ghazals in English — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: for full details on this matter, go to this link of Anchinhar Akhar: the linked reference According to historians of the English language, the Indian-origin American poet Agha Shahid Ali wrote ghazals in English The other options refer to different parts of the book.

१२५. (A) It treats the matter as follows: however, many translators had already translated Arabic-Persian ghazals into English before that — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: however, many translators had already translated Arabic-Persian ghazals into English before that The other options refer to different parts of the book.

१२६. (A) It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: original name: Ashish Kumar Mishra Mother: Shrimati Gambhira Mishra Father: Late Krishna Chandra Mishra Village: Bhatra Ghat, Bisfi, Madhubani Birth The other options refer to different parts of the book.

१२७. (C) It frames the idea this way: this topic treats maithili Ghazalak Ready Reckoner as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It frames the idea this way: this topic treats maithili Ghazalak Ready Reckoner as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१२८. (A) It presents the point that this topic treats swatantracheta as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that this topic treats swatantracheta as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१२९. (D) It emphasizes that this topic treats maithili Ghazal: Aagaman o Prasthan Bindu ; e-version published as part of Maithili ghazal grammar and history. — The answer fits this topic because the discussion links it with this point in fresh wording: It emphasizes that this topic treats maithili Ghazal: Aagaman o Prasthan Bindu ; e-version published as part of Maithili ghazal grammar and history. The other options refer to different parts of the book.

१३०. (D) It presents the point that for the year 2014, he was honoured with the Videha Language Award for the work **Anchinhar Akhar** — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that for the year 2014, he was honoured with the Videha Language Award for the work **Anchinhar Akhar** The other options refer to different parts of the book.

अध्याय २३ : The Grammar and History of Maithili Ghazal — UPSC Prelims Level Quiz

१. In The Grammar and History of Maithili Ghazal, what does “ghazal” mean?

- (A) the poetic form discussed in the book; in India its grammar is governed by Arabic, Persian and Urdu conventions but adapted to Maithili
- (B) literally measure; a wine-cup or glass used as a measure
- (C) the second modern Maithili ghazal era, from 2008 to the present, named after Anchinhar Akhar
- (D) the first modern Maithili ghazal era, 1905 to 2007, named after Pandit Jeevan Jha

२. Which technical or symbolic term is correctly matched with this description: the poetic form discussed in the book; in India its grammar is governed by Arabic, Persian and Urdu conventions but adapted to Maithili?

- (A) wazn
- (B) ashiq
- (C) ghazal
- (D) maqta

३. In The Grammar and History of Maithili Ghazal, what does “bahr” mean?

- (A) the first section of the first line of a sher
- (B) steadfastness or stable love for someone
- (C) a beautiful woman; suggested Maithili alternatives include sundari and sunarki
- (D) meter; the organized and fixed form of arkan

४. Which technical or symbolic term is correctly matched with this description: meter; the organized and fixed form of arkan?

- (A) misra
- (B) aruz
- (C) bahr
- (D) mashuq

५. In The Grammar and History of Maithili Ghazal, what does “qafiya” mean?

- (A) the blog/platform through which a 25-part brief introduction to ghazal began in July 2011
- (B) rhyme; the sound-pattern that recurs before the radif in ghazal
- (C) the poetic form discussed in the book; in India its grammar is governed by Arabic, Persian and Urdu conventions but adapted to Maithili
- (D) word-final visarga is pronounced like a prolonged h, not exactly like the ordinary h sound

६. Which technical or symbolic term is correctly matched with this description: rhyme; the sound-pattern that recurs before the radif in ghazal?

- (A) hasina
- (B) Anchinhar era
- (C) dirgha
- (D) qafiya

७. In The Grammar and History of Maithili Ghazal, what does “radif” mean?

- (A) the best and most effective sher in a ghazal
- (B) refrain; the repeated final part after the qafiya
- (C) a metrical unit used in building arkan and bahr
- (D) an event where one line from a famous poet is given and poets compose on it

٢٠. Which technical or symbolic term is correctly matched with this description: refrain; the repeated final part after the qafiya?
- (A) arkan
 - (B) radif
 - (C) misra-e-ula
 - (D) Ghazal Day
٢١. In The Grammar and History of Maithili Ghazal, what does “sher” mean?
- (A) the abstract noun from bewafa; harjaipan or kapatpan are suggested Maithili alternatives
 - (B) the organized grouping of rukn units from which bahr is formed
 - (C) couplet; two lines in which a complete thought begins and ends within those lines and fits a bahr
 - (D) singing of poetry in a mushaira
٢٢. Which technical or symbolic term is correctly matched with this description: couplet; two lines in which a complete thought begins and ends within those lines and fits a bahr?
- (A) qafiya
 - (B) misra-e-sani
 - (C) sher
 - (D) musalsal ghazal
٢٣. In The Grammar and History of Maithili Ghazal, what does “sha’ir” mean?
- (A) the blog/platform through which a 25-part brief introduction to ghazal began in July 2011
 - (B) couplet; two lines in which a complete thought begins and ends within those lines and fits a bahr
 - (C) a long syllable; called kaf in Urdu terminology
 - (D) poet or ghazal-composer
٢٤. Which technical or symbolic term is correctly matched with this description: poet or ghazal-composer?
- (A) reph
 - (B) sha’ir
 - (C) wafa
 - (D) zaman-e-jahiliya
٢٥. In The Grammar and History of Maithili Ghazal, what does “matla” mean?
- (A) a ghazal in which every sher is on a single subject
 - (B) the first sher of a ghazal, in both lines of which radif and qafiya occur
 - (C) the organized grouping of rukn units from which bahr is formed
 - (D) a long syllable; called kaf in Urdu terminology
٢٦. Which technical or symbolic term is correctly matched with this description: the first sher of a ghazal, in both lines of which radif and qafiya occur?
- (A) qasida
 - (B) matla
 - (C) ishq
 - (D) saqi
٢٧. In The Grammar and History of Maithili Ghazal, what does “maqta” mean?
- (A) the best and most effective sher in a ghazal
 - (B) word-final visarga is pronounced like a prolonged h, not exactly like the ordinary h sound
 - (C) the poetic form discussed in the book; in India its grammar is governed by Arabic, Persian and Urdu conventions but adapted to Maithili
 - (D) the final couplet of a ghazal in which the poet uses his own name or pen name

۳۶. Which technical or symbolic term is correctly matched with this description: the final couplet of a ghazal in which the poet uses his own name or pen name?

- (A) maqta
- (B) kafir
- (C) sauti mushaira
- (D) qasida

۳۷. In The Grammar and History of Maithili Ghazal, what does “misra” mean?

- (A) a line of a sher
- (B) a vessel or wine-flask; comparable to badna, surahi, subu, katiya, labani, or daba
- (C) counting the quantities in order to test whether a ghazal is in bahr
- (D) a desired observance that the book says had still not begun despite much churning

۳۸. Which technical or symbolic term is correctly matched with this description: a line of a sher?

- (A) misra
- (B) mashuq
- (C) sadr
- (D) kafir

۳۹. In The Grammar and History of Maithili Ghazal, what does “misra-e-ula” mean?

- (A) the first line of a sher, which establishes a fact or proposition
- (B) a qafiya problem where meaning and pronunciation can change because of stress
- (C) a metrical unit used in building arkan and bahr
- (D) the first modern Maithili ghazal era, 1905 to 2007, named after Pandit Jeevan Jha

۴۰. Which technical or symbolic term is correctly matched with this description: the first line of a sher, which establishes a fact or proposition?

- (A) misra-e-ula
- (B) laghu or hrasva
- (C) kafir
- (D) ibtida

۴۱. In The Grammar and History of Maithili Ghazal, what does “misra-e-sani” mean?

- (A) the organized grouping of rukn units from which bahr is formed
- (B) a long syllable; called kaf in Urdu terminology
- (C) the second line of a sher, which supports the fact or proposition in the first line
- (D) a vessel or wine-flask; comparable to badna, surahi, subu, katiya, labani, or daba

۴۲. Which technical or symbolic term is correctly matched with this description: the second line of a sher, which supports the fact or proposition in the first line?

- (A) matla
- (B) ghazal
- (C) misra-e-sani
- (D) ashqi

۴۳. In The Grammar and History of Maithili Ghazal, what does “ashaar” mean?

- (A) a form of shairi full of praise for one’s own tribe and condemnation of the opposing tribe in the pre-Islamic context
- (B) an event where one line from a famous poet is given and poets compose on it
- (C) a qafiya problem where meaning and pronunciation can change because of stress
- (D) the plural of sher

२४. Which technical or symbolic term is correctly matched with this description: the plural of sher?

- (A) ashaar
- (B) dirgha
- (C) qafiya
- (D) sagar

२५. In The Grammar and History of Maithili Ghazal, what does “rukṇ” mean?

- (A) a metrical unit used in building arkan and bahr
- (B) the place where wine is available; tarikhana or pasikhana are suggested Maithili alternatives
- (C) the divisions obtained when a line is divided according to rukṇ
- (D) recitation of poetry in a mushaira

२६. Which technical or symbolic term is correctly matched with this description: a metrical unit used in building arkan and bahr?

- (A) sagar
- (B) rukṇ
- (C) ashīq
- (D) English-language ghazals by Maithili ghazal writers

२७. In The Grammar and History of Maithili Ghazal, what does “arkan” mean?

- (A) a form of shairi full of praise for one’s own tribe and condemnation of the opposing tribe in the pre-Islamic context
- (B) beauty, not only the beauty of a girl but beauty of any object or being
- (C) the organized grouping of rukṇ units from which bahr is formed
- (D) the divisions obtained when a line is divided according to rukṇ

२८. Which technical or symbolic term is correctly matched with this description: the organized grouping of rukṇ units from which bahr is formed?

- (A) misra-e-ula
- (B) arkan
- (C) paśī bhai
- (D) husn

२९. In The Grammar and History of Maithili Ghazal, what does “taqtih” mean?

- (A) a desired observance that the book says had still not begun despite much churning
- (B) a qafiya problem where meaning and pronunciation can change because of stress
- (C) the blog/platform through which a 25-part brief introduction to ghazal began in July 2011
- (D) counting the quantities in order to test whether a ghazal is in bahr

३०. Which technical or symbolic term is correctly matched with this description: counting the quantities in order to test whether a ghazal is in bahr?

- (A) qasida
- (B) husn
- (C) taqtih
- (D) ashīq

३१. In The Grammar and History of Maithili Ghazal, what does “wazn” mean?

- (A) beauty, not only the beauty of a girl but beauty of any object or being
- (B) the beloved; like ashīq it is treated as a common-gender word
- (C) weight; the quantitative pattern of a word or line
- (D) word-final visarga is pronounced like a prolonged h, not exactly like the ordinary h sound

- ۳۲. Which technical or symbolic term is correctly matched with this description: weight; the quantitative pattern of a word or line?**
- (A) dirgha
 - (B) wazn
 - (C) ashaar
 - (D) qafiya of stress-based words
- ۳۳. In The Grammar and History of Maithili Ghazal, what does “ajza-e-rukṇ” mean?**
- (A) the divisions obtained when a line is divided according to rukṇ
 - (B) weight; the quantitative pattern of a word or line
 - (C) the lover, spiritually the one who crosses the levels of ishq
 - (D) the beloved; like ashīq it is treated as a common-gender word
- ۳۴. Which technical or symbolic term is correctly matched with this description: the divisions obtained when a line is divided according to rukṇ?**
- (A) raqib
 - (B) khumar
 - (C) ajza-e-rukṇ
 - (D) rukṇ
- ۳۵. In The Grammar and History of Maithili Ghazal, what does “sadr” mean?**
- (A) the poetic form discussed in the book; in India its grammar is governed by Arabic, Persian and Urdu conventions but adapted to Maithili
 - (B) a desired observance that the book says had still not begun despite much churning
 - (C) the first section of the first line of a sher
 - (D) the middle/development section after sadr or ibtida in a sher
- ۳۶. Which technical or symbolic term is correctly matched with this description: the first section of the first line of a sher?**
- (A) ashīq
 - (B) sadr
 - (C) hasil-e-ghazal
 - (D) Ghazal Day
- ۳۷. In The Grammar and History of Maithili Ghazal, what does “hashw” mean?**
- (A) the middle/development section after sadr or ibtida in a sher
 - (B) a qafiya problem where meaning and pronunciation can change because of stress
 - (C) word-final visarga is pronounced like a prolonged h, not exactly like the ordinary h sound
 - (D) the poetic form discussed in the book; in India its grammar is governed by Arabic, Persian and Urdu conventions but adapted to Maithili
- ۳۸. Which technical or symbolic term is correctly matched with this description: the middle/development section after sadr or ibtida in a sher?**
- (A) tarannum
 - (B) hashw
 - (C) sher
 - (D) maekhāna

३९. In The Grammar and History of Maithili Ghazal, what does “aruz” mean?

- (A) meter; the organized and fixed form of arkan
- (B) the final section of the first line of a sher
- (C) a long syllable; called kaf in Urdu terminology
- (D) a ghazal in which every sher says a different thing

४०. Which technical or symbolic term is correctly matched with this description: the final section of the first line of a sher?

- (A) paimana
- (B) sagar
- (C) aruz
- (D) zaman-e-jahiliya

४१. In The Grammar and History of Maithili Ghazal, what does “ibtida” mean?

- (A) the first section of the second line of a sher
- (B) an event where one line from a famous poet is given and poets compose on it
- (C) the first line of a sher, which establishes a fact or proposition
- (D) rhyme; the sound-pattern that recurs before the radif in ghazal

४२. Which technical or symbolic term is correctly matched with this description: the first section of the second line of a sher?

- (A) saqi
- (B) bewafai
- (C) ibtida
- (D) sauti mushaira

४३. In The Grammar and History of Maithili Ghazal, what does “jarab” mean?

- (A) a metrical unit used in building arkan and bahr
- (B) the final section of the second line of a sher
- (C) the second modern Maithili ghazal era, from 2008 to the present, named after Anchinhar Akhar
- (D) the organized grouping of rukn units from which bahr is formed

४४. Which technical or symbolic term is correctly matched with this description: the final section of the second line of a sher?

- (A) ibtida
- (B) Jeevan era
- (C) tahat
- (D) jarab

४५. In The Grammar and History of Maithili Ghazal, what does “tahat” mean?

- (A) Appendix 3 topic; Kundan Kumar Karn is identified as the first such Maithili ghazal writer known to the author
- (B) intoxication that is wearing off after drinking
- (C) a form of shairi full of praise for one’s own tribe and condemnation of the opposing tribe in the pre-Islamic context
- (D) recitation of poetry in a mushaira

४६. Which technical or symbolic term is correctly matched with this description: recitation of poetry in a mushaira?

- (A) ibtida
- (B) sauti mushaira
- (C) surur
- (D) tahat

४७. In The Grammar and History of Maithili Ghazal, what does “tarannum” mean?

- (A) the lover, spiritually the one who crosses the levels of ishq
- (B) singing of poetry in a mushaira
- (C) one obsessed or madly absorbed in some work
- (D) a form of shairi full of praise for one’s own tribe and condemnation of the opposing tribe in the pre-Islamic context

४८. Which technical or symbolic term is correctly matched with this description: singing of poetry in a mushaira?

- (A) khumar
- (B) tarannum
- (C) qasida
- (D) hashw

४९. In The Grammar and History of Maithili Ghazal, what does “hasil-e-ghazal” mean?

- (A) the second line of a sher, which supports the fact or proposition in the first line
- (B) the first modern Maithili ghazal era, 1905 to 2007, named after Pandit Jeevan Jha
- (C) the lover, spiritually the one who crosses the levels of ishq
- (D) the best and most effective sher in a ghazal

५०. Which technical or symbolic term is correctly matched with this description: the best and most effective sher in a ghazal?

- (A) rukn
- (B) hasil-e-ghazal
- (C) Jeevan era
- (D) laghu or hrasva

५१. In The Grammar and History of Maithili Ghazal, what does “ghair musalsal ghazal” mean?

- (A) the first sher of a ghazal, in both lines of which radif and qafiya occur
- (B) a ghazal in which every sher says a different thing
- (C) the blog/platform through which a 25-part brief introduction to ghazal began in July 2011
- (D) the first section of the first line of a sher

५२. Which technical or symbolic term is correctly matched with this description: a ghazal in which every sher says a different thing?

- (A) jarab
- (B) ghair musalsal ghazal
- (C) Anchinhar era
- (D) rukn

५३. In The Grammar and History of Maithili Ghazal, what does “musalsal ghazal” mean?

- (A) a metrical unit used in building arkan and bahr
- (B) a ghazal in which every sher is on a single subject
- (C) Appendix 3 topic; Kundan Kumar Karn is identified as the first such Maithili ghazal writer known to the author
- (D) the place where wine is available; tarikhana or pasikhana are suggested Maithili alternatives

५४. Which technical or symbolic term is correctly matched with this description: a ghazal in which every sher is on a single subject?

- (A) panchamakshar
- (B) ghazal
- (C) musalsal ghazal
- (D) husn

۴۴. In The Grammar and History of Maithili Ghazal, what does “sauti mushaira” mean?

- (A) a line of a sher
- (B) an exercise setting in which rhythm and sound-pattern matter more than meaningful sense
- (C) a ghazal in which every sher is on a single subject
- (D) the organized grouping of rukn units from which bahr is formed

۴۵. Which technical or symbolic term is correctly matched with this description: an exercise setting in which rhythm and sound-pattern matter more than meaningful sense?

- (A) musalsal ghazal
- (B) pasi bhai
- (C) paimana
- (D) sauti mushaira

۴۶. In The Grammar and History of Maithili Ghazal, what does “tarhi mushaira” mean?

- (A) originally hidden, unclear or false; later expanded in Qur’anic usage
- (B) couplet; two lines in which a complete thought begins and ends within those lines and fits a bahr
- (C) an event where one line from a famous poet is given and poets compose on it
- (D) recitation of poetry in a mushaira

۴۷. Which technical or symbolic term is correctly matched with this description: an event where one line from a famous poet is given and poets compose on it?

- (A) sadr
- (B) maqta
- (C) English-language ghazals by Maithili ghazal writers
- (D) tarhi mushaira

۴۸. In The Grammar and History of Maithili Ghazal, what does “laghu or hrasva” mean?

- (A) a cup or shallow bowl; in Persian jam and in Urdu paimana are related terms
- (B) a short syllable; represented by lam in Urdu terminology
- (C) a form of shairi full of praise for one’s own tribe and condemnation of the opposing tribe in the pre-Islamic context
- (D) a desired observance that the book says had still not begun despite much churning

۴۹. Which technical or symbolic term is correctly matched with this description: a short syllable; represented by lam in Urdu terminology?

- (A) laghu or hrasva
- (B) ghair musalsal ghazal
- (C) jarab
- (D) tahat

۵۰. In The Grammar and History of Maithili Ghazal, what does “dirgha” mean?

- (A) a long syllable; called kaf in Urdu terminology
- (B) the fifth letters ड, झ, ण, न, and ण; nasal letters pronounced through the nose
- (C) the beloved; like ashiq it is treated as a common-gender word
- (D) originally hidden, unclear or false; later expanded in Qur’anic usage

۵१. Which technical or symbolic term is correctly matched with this description: a long syllable; called kaf in Urdu terminology?

- (A) dirgha
- (B) aruz
- (C) taqtihi
- (D) radif

६३. In The Grammar and History of Maithili Ghazal, what does “qafiya of stress-based words” mean?

- (A) literally measure; a wine-cup or glass used as a measure
- (B) a qafiya problem where meaning and pronunciation can change because of stress
- (C) the poetic form discussed in the book; in India its grammar is governed by Arabic, Persian and Urdu conventions but adapted to Maithili
- (D) a beautiful woman; suggested Maithili alternatives include sundari and sunarki

६४. Which technical or symbolic term is correctly matched with this description: a qafiya problem where meaning and pronunciation can change because of stress?

- (A) pasi bhai
- (B) qafiya of stress-based words
- (C) wafa
- (D) Anchinhar Akhar

६५. In The Grammar and History of Maithili Ghazal, what does “visarga in Maithili” mean?

- (A) the second line of a sher, which supports the fact or proposition in the first line
- (B) the fifth letters ड, झ, ण, न, and ण; nasal letters pronounced through the nose
- (C) word-final visarga is pronounced like a prolonged h, not exactly like the ordinary h sound
- (D) the person who serves wine; the book notes that the Arabic-Persian-Urdu saqi is male

६६. Which technical or symbolic term is correctly matched with this description: word-final visarga is pronounced like a prolonged h, not exactly like the ordinary h sound?

- (A) panchamakshar
- (B) Anchinhar Akhar
- (C) sher
- (D) visarga in Maithili

६७. In The Grammar and History of Maithili Ghazal, what does “panchamakshar” mean?

- (A) the fifth letters ड, झ, ण, न, and ण; nasal letters pronounced through the nose
- (B) rising intoxication
- (C) beauty, not only the beauty of a girl but beauty of any object or being
- (D) a ghazal in which every sher is on a single subject

६८. Which technical or symbolic term is correctly matched with this description: the fifth letters ड, झ, ण, न, and ण; nasal letters pronounced through the nose?

- (A) qafiya
- (B) musalsal ghazal
- (C) panchamakshar
- (D) jarab

६९. In The Grammar and History of Maithili Ghazal, what does “reph” mean?

- (A) couplet; two lines in which a complete thought begins and ends within those lines and fits a bahr
- (B) a form of the letter r, treated as half-r and used in Maithili qafiya discussion
- (C) a cup or shallow bowl; in Persian jam and in Urdu paimana are related terms
- (D) the first section of the first line of a sher

- ७०. Which technical or symbolic term is correctly matched with this description: a form of the letter r, treated as half-r and used in Maithili qafiya discussion?**
- (A) tahat
 - (B) reph
 - (C) matla
 - (D) mashuq
- ७१. In The Grammar and History of Maithili Ghazal, what does “mae” mean?**
- (A) wine or liquor; the book recommends tari/toddy as the Maithili equivalent in ghazal imagery
 - (B) intoxication that is wearing off after drinking
 - (C) a form of the letter r, treated as half-r and used in Maithili qafiya discussion
 - (D) love, which may be for anyone or anything; prem and neh are Maithili equivalents
- ७२. Which technical or symbolic term is correctly matched with this description: wine or liquor; the book recommends tari/toddy as the Maithili equivalent in ghazal imagery?**
- (A) hasil-e-ghazal
 - (B) mae
 - (C) jarab
 - (D) Ghazal Kamla-Koshi-Bagmati-Mahananda honour
- ७३. In The Grammar and History of Maithili Ghazal, what does “mina” mean?**
- (A) a vessel or wine-flask; comparable to badna, surahi, subu, katiya, labani, or daba
 - (B) beauty, not only the beauty of a girl but beauty of any object or being
 - (C) meter; the organized and fixed form of arkan
 - (D) an exercise setting in which rhythm and sound-pattern matter more than meaningful sense
- ७४. Which technical or symbolic term is correctly matched with this description: a vessel or wine-flask; comparable to badna, surahi, subu, katiya, labani, or daba?**
- (A) dirgha
 - (B) mae
 - (C) maqta
 - (D) mina
- ७५. In The Grammar and History of Maithili Ghazal, what does “sagar” mean?**
- (A) a cup or shallow bowl; in Persian jam and in Urdu paimana are related terms
 - (B) rising intoxication
 - (C) originally hidden, unclear or false; later expanded in Qur’anic usage
 - (D) the final couplet of a ghazal in which the poet uses his own name or pen name
- ७६. Which technical or symbolic term is correctly matched with this description: a cup or shallow bowl; in Persian jam and in Urdu paimana are related terms?**
- (A) qafiya
 - (B) paimana
 - (C) sagar
 - (D) ashig
- ७७. In The Grammar and History of Maithili Ghazal, what does “paimana” mean?**
- (A) literally measure; a wine-cup or glass used as a measure
 - (B) recitation of poetry in a mushaira
 - (C) an annual honour proposed for the May death anniversary of Pandit Jeevan Jha
 - (D) the middle/development section after sadr or ibtida in a sher

- ۷۷. Which technical or symbolic term is correctly matched with this description: literally measure; a wine-cup or glass used as a measure?**
- (A) qafiya of stress-based words
 - (B) paimana
 - (C) ghazal
 - (D) mashuq
- ۷۸. In The Grammar and History of Maithili Ghazal, what does “saqi” mean?**
- (A) love, which may be for anyone or anything; prem and neh are Maithili equivalents
 - (B) the person who serves wine; the book notes that the Arabic-Persian-Urdu saqi is male
 - (C) an honour certificate discussed in Appendix 1
 - (D) a ghazal in which every sher says a different thing
- ۷۹. Which technical or symbolic term is correctly matched with this description: the person who serves wine; the book notes that the Arabic-Persian-Urdu saqi is male?**
- (A) radif
 - (B) saqi
 - (C) sauti mushaira
 - (D) misra-e-ula
- ۸۰. In The Grammar and History of Maithili Ghazal, what does “pasi bhai” mean?**
- (A) a ghazal in which every sher says a different thing
 - (B) the suggested Maithili cultural equivalent for saqi
 - (C) a short syllable; represented by lam in Urdu terminology
 - (D) the organized grouping of rukn units from which bahr is formed
- ۸۱. Which technical or symbolic term is correctly matched with this description: the suggested Maithili cultural equivalent for saqi?**
- (A) ajza-e-rukn
 - (B) sadr
 - (C) pasi bhai
 - (D) bewafai
- ۸۲. In The Grammar and History of Maithili Ghazal, what does “maekhāna” mean?**
- (A) meter; the organized and fixed form of arkan
 - (B) literally measure; a wine-cup or glass used as a measure
 - (C) the place where wine is available; tarikhana or pasikhana are suggested Maithili alternatives
 - (D) weight; the quantitative pattern of a word or line
- ۸۳. Which technical or symbolic term is correctly matched with this description: the place where wine is available; tarikhana or pasikhana are suggested Maithili alternatives?**
- (A) Anchinhar Akhar
 - (B) qafiya
 - (C) rukn
 - (D) maekhāna
- ۸۴. In The Grammar and History of Maithili Ghazal, what does “wafa” mean?**
- (A) literally measure; a wine-cup or glass used as a measure
 - (B) a ghazal in which every sher says a different thing
 - (C) the lover, spiritually the one who crosses the levels of ishq
 - (D) steadfastness or stable love for someone

۷۶. Which technical or symbolic term is correctly matched with this description: steadfastness or stable love for someone?

- (A) mina
- (B) radif
- (C) pasi bhai
- (D) wafa

۷۷. In The Grammar and History of Maithili Ghazal, what does “bewafa” mean?

- (A) singing of poetry in a mushaira
- (B) the place where wine is available; tarikhana or pasikhana are suggested Maithili alternatives
- (C) one who cannot maintain a steady feeling of love; harjai is suggested in Maithili
- (D) poet or ghazal-composer

۷۸. Which technical or symbolic term is correctly matched with this description: one who cannot maintain a steady feeling of love; harjai is suggested in Maithili?

- (A) Ghazal Day
- (B) misra-e-ula
- (C) bewafa
- (D) radif

۷۹. In The Grammar and History of Maithili Ghazal, what does “bewafai” mean?

- (A) the abstract noun from bewafa; harjaipan or kapatpan are suggested Maithili alternatives
- (B) an annual honour proposed for the May death anniversary of Pandit Jeevan Jha
- (C) the plural of sher
- (D) meter; the organized and fixed form of arkan

۸۰. Which technical or symbolic term is correctly matched with this description: the abstract noun from bewafa; harjaipan or kapatpan are suggested Maithili alternatives?

- (A) Anchinar Akhar
- (B) ashiq
- (C) Pandit Jeevan Jha Lifetime Achievement Ghazal Honour
- (D) bewafai

۸۱. In The Grammar and History of Maithili Ghazal, what does “husn” mean?

- (A) a form of shairi full of praise for one’s own tribe and condemnation of the opposing tribe in the pre-Islamic context
- (B) beauty, not only the beauty of a girl but beauty of any object or being
- (C) a long syllable; called kaf in Urdu terminology
- (D) the divisions obtained when a line is divided according to rukn

۸۲. Which technical or symbolic term is correctly matched with this description: beauty, not only the beauty of a girl but beauty of any object or being?

- (A) sha’ir
- (B) qafiya of stress-based words
- (C) maqta
- (D) husn

۸۳. In The Grammar and History of Maithili Ghazal, what does “ishq” mean?

- (A) a vessel or wine-flask; comparable to badna, surahi, subu, katiya, labani, or daba
- (B) love, which may be for anyone or anything; prem and neh are Maithili equivalents
- (C) the first modern Maithili ghazal era, 1905 to 2007, named after Pandit Jeevan Jha
- (D) the best and most effective sher in a ghazal

१४. Which technical or symbolic term is correctly matched with this description: love, which may be for anyone or anything; prem and neh are Maithili equivalents?

- (A) arkan
- (B) laghu or hrasva
- (C) ishq
- (D) ashaar

१५. In The Grammar and History of Maithili Ghazal, what does “ashiq” mean?

- (A) rising intoxication
- (B) a beautiful woman; suggested Maithili alternatives include sundari and sunarki
- (C) the lover, spiritually the one who crosses the levels of ishq
- (D) a qafiya problem where meaning and pronunciation can change because of stress

१६. Which technical or symbolic term is correctly matched with this description: the lover, spiritually the one who crosses the levels of ishq?

- (A) ashig
- (B) ibtida
- (C) maekhāna
- (D) khumar

१७. In The Grammar and History of Maithili Ghazal, what does “mashuq” mean?

- (A) a metrical unit used in building arkan and bahr
- (B) a cup or shallow bowl; in Persian jam and in Urdu paimana are related terms
- (C) a beautiful woman; suggested Maithili alternatives include sundari and sunarki
- (D) the beloved; like ashig it is treated as a common-gender word

१८. Which technical or symbolic term is correctly matched with this description: the beloved; like ashig it is treated as a common-gender word?

- (A) Pandit Jeevan Jha Lifetime Achievement Ghazal Honour
- (B) reph
- (C) mashuq
- (D) raqib

१९. In The Grammar and History of Maithili Ghazal, what does “hasina” mean?

- (A) a ghazal in which every sher is on a single subject
- (B) beauty, not only the beauty of a girl but beauty of any object or being
- (C) the first sher of a ghazal, in both lines of which radif and qafiya occur
- (D) a beautiful woman; suggested Maithili alternatives include sundari and sunarki

१००. Which technical or symbolic term is correctly matched with this description: a beautiful woman; suggested Maithili alternatives include sundari and sunarki?

- (A) panchamakshar
- (B) sher
- (C) Anchinhar Akhar
- (D) hasina

१०१. In The Grammar and History of Maithili Ghazal, what does “diwana” mean?

- (A) an event where one line from a famous poet is given and poets compose on it
- (B) the final section of the first line of a sher
- (C) a ghazal in which every sher is on a single subject
- (D) one obsessed or madly absorbed in some work

१०२. Which technical or symbolic term is correctly matched with this description: one obsessed or madly absorbed in some work?

- (A) saqi
- (B) matla
- (C) Ghazal Kamla-Koshi-Bagmati-Mahananda honour
- (D) diwana

१०३. In The Grammar and History of Maithili Ghazal, what does “khumar” mean?

- (A) a ghazal in which every sher says a different thing
- (B) the first section of the first line of a sher
- (C) intoxication that is wearing off after drinking
- (D) a vessel or wine-flask; comparable to badna, surahi, subu, katiya, labani, or daba

१०४. Which technical or symbolic term is correctly matched with this description: intoxication that is wearing off after drinking?

- (A) dirgha
- (B) saqi
- (C) khumar
- (D) maqta

१०५. In The Grammar and History of Maithili Ghazal, what does “surur” mean?

- (A) rising intoxication
- (B) the second line of a sher, which supports the fact or proposition in the first line
- (C) literally measure; a wine-cup or glass used as a measure
- (D) one who cannot maintain a steady feeling of love; harjai is suggested in Maithili

१०६. Which technical or symbolic term is correctly matched with this description: rising intoxication?

- (A) surur
- (B) taqtiḥ
- (C) mina
- (D) jarab

१०७. In The Grammar and History of Maithili Ghazal, what does “raqib” mean?

- (A) the person who serves wine; the book notes that the Arabic-Persian-Urdu saqi is male
- (B) an honour certificate discussed in Appendix 1
- (C) a qafiya problem where meaning and pronunciation can change because of stress
- (D) now often enemy, originally another person who desires the mashuq

१०८. Which technical or symbolic term is correctly matched with this description: now often enemy, originally another person who desires the mashuq?

- (A) raqib
- (B) English-language ghazals by Maithili ghazal writers
- (C) ishq
- (D) sher

१०९. In The Grammar and History of Maithili Ghazal, what does “kafir” mean?

- (A) the place where wine is available; tarikhana or pasikhana are suggested Maithili alternatives
- (B) originally hidden, unclear or false; later expanded in Qur’anic usage
- (C) a long syllable; called kaf in Urdu terminology
- (D) a line of a sher

११०. Which technical or symbolic term is correctly matched with this description: originally hidden, unclear or false; later expanded in Qur’anic usage?

- (A) tahat
- (B) kafir
- (C) tarhi mushaira
- (D) husn

१११. In The Grammar and History of Maithili Ghazal, what does “qasida” mean?

- (A) the final couplet of a ghazal in which the poet uses his own name or pen name
- (B) a form of shairi full of praise for one’s own tribe and condemnation of the opposing tribe in the pre-Islamic context
- (C) the abstract noun from bewafa; harjaipan or kapatpan are suggested Maithili alternatives
- (D) word-final visarga is pronounced like a prolonged h, not exactly like the ordinary h sound

११२. Which technical or symbolic term is correctly matched with this description: a form of shairi full of praise for one’s own tribe and condemnation of the opposing tribe in the pre-Islamic context?

- (A) Ghazal Kamla-Koshi-Bagmati-Mahananda honour
- (B) sagar
- (C) qasida
- (D) panchamakshar

११३. In The Grammar and History of Maithili Ghazal, what does “zaman-e-jahiliya” mean?

- (A) one who cannot maintain a steady feeling of love; harjai is suggested in Maithili
- (B) the poetic form discussed in the book; in India its grammar is governed by Arabic, Persian and Urdu conventions but adapted to Maithili
- (C) the pre-Islamic age of darkness in Arabian history
- (D) the first section of the second line of a sher

११४. Which technical or symbolic term is correctly matched with this description: the pre-Islamic age of darkness in Arabian history?

- (A) pasi bhai
- (B) musalsal ghazal
- (C) zaman-e-jahiliya
- (D) dirgha

११५. In The Grammar and History of Maithili Ghazal, what does “Jeevan era” mean?

- (A) a qafiya problem where meaning and pronunciation can change because of stress
- (B) weight; the quantitative pattern of a word or line
- (C) the first modern Maithili ghazal era, 1905 to 2007, named after Pandit Jeevan Jha
- (D) the organized grouping of rukn units from which bahr is formed

११६. Which technical or symbolic term is correctly matched with this description: the first modern Maithili ghazal era, 1905 to 2007, named after Pandit Jeevan Jha?

- (A) Ghazal Day
- (B) Jeevan era
- (C) surur
- (D) bewafai

११७. In The Grammar and History of Maithili Ghazal, what does “Anchinhar era” mean?

- (A) the abstract noun from bewafa; harjaipan or kapatpan are suggested Maithili alternatives
- (B) the lover, spiritually the one who crosses the levels of ishq
- (C) the second modern Maithili ghazal era, from 2008 to the present, named after Anchinhar Akhar
- (D) the beloved; like ashq it is treated as a common-gender word

११८. Which technical or symbolic term is correctly matched with this description: the second modern Maithili ghazal era, from 2008 to the present, named after Anchinhar Akhar?

- (A) tarhi mushaira
- (B) Anchinhar era
- (C) ashq
- (D) Ghazal Day

११९. In The Grammar and History of Maithili Ghazal, what does “Anchinhar Akhar” mean?

- (A) couplet; two lines in which a complete thought begins and ends within those lines and fits a bahr
- (B) a beautiful woman; suggested Maithili alternatives include sundari and sunarki
- (C) Appendix 3 topic; Kundan Kumar Karn is identified as the first such Maithili ghazal writer known to the author
- (D) the blog/platform through which a 25-part brief introduction to ghazal began in July 2011

१२०. Which technical or symbolic term is correctly matched with this description: the blog/platform through which a 25-part brief introduction to ghazal began in July 2011?

- (A) Anchinhar Akhar
- (B) diwana
- (C) ibtida
- (D) wazn

१२१. In The Grammar and History of Maithili Ghazal, what does “Ghazal Day” mean?

- (A) the best and most effective sher in a ghazal
- (B) a desired observance that the book says had still not begun despite much churning
- (C) the lover, spiritually the one who crosses the levels of ishq
- (D) rhyme; the sound-pattern that recurs before the radif in ghazal

१२२. Which technical or symbolic term is correctly matched with this description: a desired observance that the book says had still not begun despite much churning?

- (A) qafiya of stress-based words
- (B) qasida
- (C) Ghazal Day
- (D) pasi bhai

१२३. In The Grammar and History of Maithili Ghazal, what does “Ghazal Kamla-Koshi-Bagmati-Mahananda honour” mean?

- (A) an honour certificate discussed in Appendix 1
- (B) literally measure; a wine-cup or glass used as a measure
- (C) counting the quantities in order to test whether a ghazal is in bahr
- (D) the final section of the first line of a sher

१२४. Which technical or symbolic term is correctly matched with this description: an honour certificate discussed in Appendix 1?

- (A) rukn
- (B) radif
- (C) Ghazal Kamla-Koshi-Bagmati-Mahananda honour
- (D) sher

१२५. In The Grammar and History of Maithili Ghazal, what does “Pandit Jeevan Jha Lifetime Achievement Ghazal Honour” mean?

- (A) weight; the quantitative pattern of a word or line
- (B) couplet; two lines in which a complete thought begins and ends within those lines and fits a bahr
- (C) the final section of the first line of a sher
- (D) an annual honour proposed for the May death anniversary of Pandit Jeevan Jha

१२६. Which technical or symbolic term is correctly matched with this description: an annual honour proposed for the May death anniversary of Pandit Jeevan Jha?

- (A) tarannum
- (B) sauti mushaira
- (C) Pandit Jeevan Jha Lifetime Achievement Ghazal Honour
- (D) English-language ghazals by Maithili ghazal writers

१२७. In The Grammar and History of Maithili Ghazal, what does “English-language ghazals by Maithili ghazal writers” mean?

- (A) rhyme; the sound-pattern that recurs before the radif in ghazal
- (B) Appendix 3 topic; Kundan Kumar Karn is identified as the first such Maithili ghazal writer known to the author
- (C) a beautiful woman; suggested Maithili alternatives include sundari and sunarki
- (D) the middle/development section after sadr or ibtida in a sher

१२८. Which technical or symbolic term is correctly matched with this description: Appendix 3 topic; Kundan Kumar Karn is identified as the first such Maithili ghazal writer known to the author?

- (A) jarab
- (B) English-language ghazals by Maithili ghazal writers
- (C) sadr
- (D) reph

१२९. According to the contents/section structure, Section 1 mainly deals with which topic?

- (A) radif
- (B) the short u at the end of Maithili words
- (C) symbols used in ghazal, the definition of ghazal, and early origin and development
- (D) matla

१३०. Which section of the book is associated with this topic: symbols used in ghazal, the definition of ghazal, and early origin and development?

- (A) Section 9
- (B) Section 15
- (C) Section 1
- (D) Section 6

१३१. According to the contents/section structure, Section 2 mainly deals with which topic?

- (A) technical terminology of ghazal and the definition of the sher/couplet
- (B) appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers
- (C) panchamakshar and anusvara in qafiya
- (D) matla

१३२. Which section of the book is associated with this topic: technical terminology of ghazal and the definition of the sher/couplet?

- (A) Section 5
- (B) Section 9
- (C) Section 2
- (D) Section 20

१३३. According to the contents/section structure, Section 3 mainly deals with which topic?

- (A) conversion of Arabic rukn into Maithili matra-based metre
- (B) matla
- (C) tahleeli radif, Maithili vibhakti, and qafiya
- (D) varnic metre and relation of Sanskrit varnika metre to Arabic bahr

१३४. Which section of the book is associated with this topic: matla?

- (A) Section 24
- (B) Section 3
- (C) Section 5
- (D) Section 13

१३५. According to the contents/section structure, Section 4 mainly deals with which topic?

- (A) Arabic bahrs with examples
- (B) radif
- (C) bahr: metre in ghazal
- (D) maqta

१३६. Which section of the book is associated with this topic: radif?

- (A) Section 2
- (B) Section 4
- (C) Section 26
- (D) Section 9

१३७. According to the contents/section structure, Section 5 mainly deals with which topic?

- (A) radif
- (B) maqta
- (C) qafiya: basic rules, root letters, and the difference between qafiya and radif
- (D) tahleeli radif, Maithili vibhakti, and qafiya

१३८. Which section of the book is associated with this topic: qafiya: basic rules, root letters, and the difference between qafiya and radif?

- (A) Section 16
- (B) Section 24
- (C) Section 2
- (D) Section 5

۳۳۹. According to the contents/section structure, Section 6 mainly deals with which topic?

- (A) matla
- (B) panchamakshar and anusvara in qafiya
- (C) qualities and defects of ghazal and the poetics of ghazal review
- (D) maqta

۳۴۰. Which section of the book is associated with this topic: panchamakshar and anusvara in qafiya?

- (A) Section 20
- (B) Section 24
- (C) Section 13
- (D) Section 6

۳۴۱. According to the contents/section structure, Section 7 mainly deals with which topic?

- (A) qafiya based on vowel-marks or matras
- (B) tahleeli radif, Maithili vibhakti, and qafiya
- (C) qafiya involving reph and the letter r
- (D) qafiya: basic rules, root letters, and the difference between qafiya and radif

۳۴۲. Which section of the book is associated with this topic: tahleeli radif, Maithili vibhakti, and qafiya?

- (A) Section 7
- (B) Section 3
- (C) Section 16
- (D) Section 20

۳۴۳. According to the contents/section structure, Section 8 mainly deals with which topic?

- (A) qafiya based on vowel-marks or matras
- (B) bahr: metre in ghazal
- (C) the short vowels i and u and their pronunciation in qafiya
- (D) tradition and history of Maithili ghazal

۳۴۴. Which section of the book is associated with this topic: qafiya based on vowel-marks or matras?

- (A) Section 2
- (B) Section 13
- (C) Section 4
- (D) Section 8

۳۴۵. According to the contents/section structure, Section 9 mainly deals with which topic?

- (A) bahr: metre in ghazal
- (B) forms of shayari other than ghazal
- (C) the short vowels i and u and their pronunciation in qafiya
- (D) qafiya: basic rules, root letters, and the difference between qafiya and radif

۳۴۶. Which section of the book is associated with this topic: the short vowels i and u and their pronunciation in qafiya?

- (A) Section 4
- (B) Section 24
- (C) Section 9
- (D) Section 7

१४७. According to the contents/section structure, Section 10 mainly deals with which topic?

- (A) the short vowels i and u and their pronunciation in qafiya
- (B) the short u at the end of Maithili words
- (C) qafiya of words with stress, visarga, and related Maithili-Urdu sound questions
- (D) qafiya involving reph and the letter r

१४८. Which section of the book is associated with this topic: qafiya involving reph and the letter r?

- (A) Section 6
- (B) Section 2
- (C) Section 10
- (D) Section 20

१४९. According to the contents/section structure, Section 11 mainly deals with which topic?

- (A) the short u at the end of Maithili words
- (B) tahleeli radif, Maithili vibhakti, and qafiya
- (C) conversion of Arabic rukn into Maithili matra-based metre
- (D) matla

१५०. Which section of the book is associated with this topic: the short u at the end of Maithili words?

- (A) Section 12
- (B) Section 19
- (C) Section 22
- (D) Section 11

१५१. According to the contents/section structure, Section 12 mainly deals with which topic?

- (A) qafiya of words with stress, visarga, and related Maithili-Urdu sound questions
- (B) technical terminology of ghazal and the definition of the sher/couplet
- (C) the short u at the end of Maithili words
- (D) appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions

१५२. Which section of the book is associated with this topic: qafiya of words with stress, visarga, and related Maithili-Urdu sound questions?

- (A) Section 12
- (B) Section 26
- (C) Section 7
- (D) Section 1

१५३. According to the contents/section structure, Section 13 mainly deals with which topic?

- (A) the short vowels i and u and their pronunciation in qafiya
- (B) maqta
- (C) appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers
- (D) qafiya based on vowel-marks or matras

१५४. Which section of the book is associated with this topic: maqta?

- (A) Section 13
- (B) Section 9
- (C) Section 11
- (D) Section 23

१५५. According to the contents/section structure, Section 14 mainly deals with which topic?

- (A) matla
- (B) maqta
- (C) bahr: metre in ghazal
- (D) radif

१५६. Which section of the book is associated with this topic: bahr: metre in ghazal?

- (A) Section 10
- (B) Section 14
- (C) Section 5
- (D) Section 25

१५७. According to the contents/section structure, Section 15 mainly deals with which topic?

- (A) rukn, syllable weight, and how to study bahr
- (B) bahr: metre in ghazal
- (C) qafiya based on vowel-marks or matras
- (D) forms of shayari other than ghazal

१५८. Which section of the book is associated with this topic: rukn, syllable weight, and how to study bahr?

- (A) Section 25
- (B) Section 10
- (C) Section 12
- (D) Section 15

१५९. According to the contents/section structure, Section 16 mainly deals with which topic?

- (A) varnic metre and relation of Sanskrit varnika metre to Arabic bahr
- (B) Arabic bahrs with examples
- (C) qafiya involving reph and the letter r
- (D) maqta

१६०. Which section of the book is associated with this topic: Arabic bahrs with examples?

- (A) Section 16
- (B) Section 2
- (C) Section 23
- (D) Section 7

१६१. According to the contents/section structure, Section 19 mainly deals with which topic?

- (A) technical terminology of ghazal and the definition of the sher/couplet
- (B) conversion of Arabic rukn into Maithili matra-based metre
- (C) tahleeli radif, Maithili vibhakti, and qafiya
- (D) bahr: metre in ghazal

१६२. Which section of the book is associated with this topic: conversion of Arabic rukn into Maithili matra-based metre?

- (A) Section 19
- (B) Section 1
- (C) Section 3
- (D) Section 22

१६३. According to the contents/section structure, Section 20 mainly deals with which topic?

- (A) tradition and history of Maithili ghazal
- (B) appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions
- (C) varnic metre and relation of Sanskrit varnika metre to Arabic bahr
- (D) tahleeli radif, Maithili vibhakti, and qafiya

१६४. Which section of the book is associated with this topic: varnic metre and relation of Sanskrit varnika metre to Arabic bahr?

- (A) Section 16
- (B) Section 25
- (C) Section 19
- (D) Section 20

१६५. According to the contents/section structure, Section 21 mainly deals with which topic?

- (A) which bahr is best for Maithili, with scansion demonstrations
- (B) technical terminology of ghazal and the definition of the sher/couplet
- (C) radif
- (D) the short vowels i and u and their pronunciation in qafiya

१६६. Which section of the book is associated with this topic: which bahr is best for Maithili, with scansion demonstrations?

- (A) Section 21
- (B) Section 23
- (C) Section 5
- (D) Section 11

१६७. According to the contents/section structure, Section 22 mainly deals with which topic?

- (A) varnic metre and relation of Sanskrit varnika metre to Arabic bahr
- (B) rukn, syllable weight, and how to study bahr
- (C) matla
- (D) appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions

१६८. Which section of the book is associated with this topic: appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions?

- (A) Section 23
- (B) Section 10
- (C) Section 26
- (D) Section 22

१६९. According to the contents/section structure, Section 23 mainly deals with which topic?

- (A) bahr: metre in ghazal
- (B) rukn, syllable weight, and how to study bahr
- (C) qualities and defects of ghazal and the poetics of ghazal review
- (D) appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions

१७०. Which section of the book is associated with this topic: qualities and defects of ghazal and the poetics of ghazal review?

- (A) Section 8
- (B) Section 24
- (C) Section 22
- (D) Section 23

१७१. According to the contents/section structure, Section 24 mainly deals with which topic?

- (A) panchamakshar and anusvara in qafiya
- (B) tradition and history of Maithili ghazal
- (C) forms of shayari other than ghazal
- (D) appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions

१७२. Which section of the book is associated with this topic: forms of shayari other than ghazal?

- (A) Section 25
- (B) Section 24
- (C) Section 4
- (D) Section 1

१७३. According to the contents/section structure, Section 25 mainly deals with which topic?

- (A) panchamakshar and anusvara in qafiya
- (B) qafiya: basic rules, root letters, and the difference between qafiya and radif
- (C) tradition and history of Maithili ghazal
- (D) the short vowels i and u and their pronunciation in qafiya

१७४. Which section of the book is associated with this topic: tradition and history of Maithili ghazal?

- (A) Section 13
- (B) Section 12
- (C) Section 2
- (D) Section 25

१७५. According to the contents/section structure, Section 26 mainly deals with which topic?

- (A) the short vowels i and u and their pronunciation in qafiya
- (B) the short u at the end of Maithili words
- (C) appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers
- (D) qafiya involving reph and the letter r

१७६. Which section of the book is associated with this topic: appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers?

- (A) Section 1
- (B) Section 7
- (C) Section 8
- (D) Section 26

१७७. Which statement is source-based for “Book identity”?

- (A) 2) In many ghazals, “e”, initial long vowels, and other such sounds have been treated as short; chandrabindu too has been treated as long.
- (B) Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak.
- (C) Here it is important to clarify that I am not especially saddened by the fact that they wrote ghazals without grammar.
- (D) The book is titled The Grammar and History of Maithili Ghazal and is by Ashish Anchinhar.

१७८. Which statement is source-based for “Videha context”?

- (A) The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.
- (B) Qasida is presented as a form of shairi other than ghazal.
- (C) Section 19 converts the eight Arabic rukn into Maithili.
- (D) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.

१७९. Which statement is source-based for “Publication notice”?

- (A) For muzaif meters, none of the Hindi or English books that I have as references are in agreement.
- (B) But remember: like any other meter, this too will be a meter, and in it there is no possibility of the license of joining two short syllables to make a long one.
- (C) It contains a fifty-eight-page essay on ghazal-shastra, one rubai, two qita, and thirty-seven ghazals.
- (D) Videha is described as having ISSN 2229-547X and as being published on the 1st and 15th of every month.

१८०. Which statement is source-based for “Notice”?

- (A) In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years.
- (B) Before reading the book, readers are asked to prepare a list of questions about ghazal.
- (C) Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak.
- (D) No one could understand me; everyone’s laughter felt very frozen to me.” In this matla, “हमरा” is the radif.

१८१. Which statement is source-based for “Anchinhar note”?

- (A) But these poets changed the subject and used words according to the time; the grammar remained the same.
- (B) Meters and Formulas: The Case of Ancient Arabic Poetry by Bruno Paoli is listed among English sources.
- (C) However, examples from Vedic Sanskrit down to modern Maithili have been given in the section on rhyme.
- (D) The note states that this book is both a grammar and a history of Maithili ghazal.

१८२. Which statement is source-based for “Language view”?

- (A) The quarrel between tahat and tarannum is called useless; the goal is rasa or delight.
- (B) These people neither worked on the ghazal themselves nor allowed others to do the work, and the ghazal is suffering the result.
- (C) This correction or change has been made only to show how bahr is observed.
- (D) The book uses complete and incomplete forms of language and considers incomplete language suitable for ghazal speed and vitality.

१८३. Which statement is source-based for “Purpose”?

- (A) In the beginning, his main attraction was toward poetry, shayari, story, and song.
- (B) The author says he brought ghazal rules into Maithili mainly to improve his own ghazals.
- (C) In the same way, the first rukn of the second line of any sher is called ibtida, the last rukn is called jarab, and the remaining rukns in the middle are called hashw.
- (D) The Maithili original was translated into English by Gajendra Thakur.

१८४. Which statement is source-based for “Criticism”?

- (A) Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim...
- (B) The book says criticism of ghazal will be strong only when the critic knows Urdu grammar along with Maithili grammar.
- (C) Therefore, in my opinion, punctuation should not be used in ghazal or in other metrical verse forms.
- (D) After that, one of his ghazals was also selected for the first phase of December 2012.

१८५. Which statement is source-based for “Teachers”?

- (A) The ghazal criticisms that Anchinhar Akhar got written and published are listed below.
- (B) The author says his only teachers for ghazal are books.
- (C) Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai.
- (D) Although harjai too is actually Persian- Urdu, it has been used in Maithili since ancient times.

१८६. Which statement is source-based for “Internet”?

- (A) In grammar, figures such as antyanuprasa were born, and Jayadeva’s Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end- rhyme.
- (B) A singer who sings a ghazal badly may be pardonable; but a singer who calls some other form ghazal and sings it, even if he sings it well, is not pardonable.
- (C) The author calls the internet divine for him because it spread his activities and contributed to the new form of ghazal.
- (D) Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak.

१८७. Which statement is source-based for “Era”?

- (A) Gajendra Thakur’s Ghazalshastra Part 14 determines two eras of contemporary Maithili ghazal.
- (B) The author says history is merciless and can record anyone wrongly if that person does wrong today.
- (C) In the beginning, everyone, including me, used to make “भिनसर” a qafiya of “घर”.
- (D) Jagdanand Jha Manu and Amit Mishra each had one post containing one ghazal.

१८८. Which statement is source-based for “Series”?

- (A) If each line of a sher has four rukns, there will be four hashws in the entire sher.
- (B) The author says the monopoly of fake ghazal writers on the seat of Maithili ghazal was broken.
- (C) Section 25 of the book covers tradition and history of Maithili ghazal.
- (D) The 25-part series A Brief Introduction to the Ghazal began on 22 July 2011.

१८९. Which statement is source-based for “Publication history”?

- (A) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.
- (B) 2) For a base word whose ending contains a vowel mark, keep in mind this rule for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony.
- (C) In the 21st issue of Videha, dated 1 November 2008, there are two ghazals by Rajendra Vimal ji.
- (D) The author names Yoganand Heera, Vijaynath Jha, Jagdish Chandra Thakur Anil and others as enduring figures encountered in the process.

१९०. Which statement is source-based for “Origin memory”?

- (A) I will mention this again in the section on relaxation of rules. (b) In the prior-action participial suffix आय (आए), “य” or “ए” is elided, but the elision-marking vikari is not applied.
- (B) The book uses complete and incomplete forms of language and considers incomplete language suitable for ghazal speed and vitality.
- (C) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar’s sher-o-shairi writing.
- (D) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.

१९१. Which statement is source-based for “Goal”?

- (A) Therefore, in this sher, “संगमे” and “हाथमे” are qafiyas, and “आम छै” is the radif.
- (B) The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.
- (C) Twenty-four matras are fixed for rubai, but many rubais have between twenty and twenty-four matras.
- (D) He is the founder and general secretary of the Akhil Bharatiya Tribhasha, that is Hindi, Maithili, Urdu, Sahitya Evam Kala Parishad.

११३. Which statement is source-based for “References”?

- (A) Mithila Bhasha Vidyotan by Pandit Deenbandhu Jha is listed among Maithili reference works.
- (B) I will not remain behind anywhere; I too will move forward. (Omprakash) The other kafiya used in this ghazal are charh bai, marh bai, garh bai, and so on.
- (C) The author criticises much university research in Maithili literature as purchasable and therefore values his non-academic position.
- (D) Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person’s defects.

११३. Which statement is source-based for “Genre history”?

- (A) Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from...
- (B) Section 25 is the tradition and history of Maithili ghazal.
- (C) Chandranath Mishra Amar is identified as the first to write separately the history of one genre, journalism.
- (D) 35) Tarhi moshayara: This is a kind of event in which one line from some ghazal of a famous poet is given.

११४. Which statement is source-based for “Blog link rule”?

- (A) If a blogspot.in link does not open, the book says to replace the in at the end with com.
- (B) In the same way, the first rukn of the second line of any sher is called ibtida, the last rukn is called jarab, and the remaining rukns in the middle are called hashw.
- (C) Videha at www.videha.co.in is listed among Maithili sources.
- (D) Perhaps no one else in Maithili literature has been fortunate enough to receive so many names.

११५. Which statement is source-based for “Plagiarism episode”?

- (A) Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection without reference.
- (B) In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory.
- (C) This correction or change has been made only to show how bahr is observed.
- (D) His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma.

११६. Which statement is source-based for “Section 1”?

- (A) It is clear that whether one calls it varnavritta, varnik, or bahr, it has existed in Maithili from the beginning.
- (B) In Maithili, the letters ga and ja are not written with a nuqta; therefore dotted ghazal spelling is rejected.
- (C) The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.
- (D) The book says a sher may be placed in muktaka poetry, but the ghazal cannot be classed under muktaka.

११७. Which statement is source-based for “Section 2”?

- (A) If a writer is writing about an ancestor and writes with evidence, he should be regarded as courageous and truthful.
- (B) Poetry depends on pronunciation while protecting written form and taking permitted liberties.
- (C) Sections 1 to 24 deal with grammar, while Section 25 deals with history.
- (D) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.

११८. Which statement is source-based for “Section 3”?

- (A) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.
- (B) As far as selection of subject is concerned, the name itself shows that this ghazal describes child psychology.
- (C) Matla is the first couplet of a ghazal where both lines contain qafiya and radif.
- (D) Take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter.

१९९. Which statement is source-based for “Section 4”?

- (A) Earlier, Baba Baidyanath ji’s Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and...
- (B) The first matter is whether he is singing a ghazal or some other form in the name of ghazal.
- (C) In the 21st issue of Videha dated 1 November 2008, two ghazals by Rajendra Vimal are noted.
- (D) Radif is the final repeated part after qafiya in the matla and later lines.

२००. Which statement is source-based for “Sections 5-12”?

- (A) Sections 5 to 12 contain the discussion of kafiya/qafiya.
- (B) In any case, I have given a detailed discussion above in the section on scansion of Urdu-Hindi ghazals.
- (C) Jivan Jha’s four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak and Samvati Punajanma.
- (D) In Maithili, if a word is of Arabic-Persian-Urdu origin and ends in v, it may be changed into o: chunav = chunao; lagav = lagao; dav = dao.

२०१. Which statement is source-based for “Section 6”?

- (A) Section 8 of the book covers qafiya based on vowel-marks or matras.
- (B) If the kafiya in the first line of the matla is basant, later kafiyas must have anusvara or a fifth letter in the second position from the end.
- (C) Look at the example couplet given in the section on the matla: in that couplet, “kona” appears identically in both lines; therefore it is the radeef.
- (D) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.

२०२. Which statement is source-based for “Section 8”?

- (A) The Maithili alphabet is said to show fourteen vowels in the discussion of vowel-mark qafiya.
- (B) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.
- (C) After the sauti moshayara, the tarhi moshayara is very effective for the training of ghazal writers.
- (D) Section 20 discusses varnic metre, where matra-sequence and the number of syllables are fixed.

२०३. Which statement is source-based for “Section 9”?

- (A) Words ending in short i in Maithili may be pronounced in two ways.
- (B) Amir Khusro is also considered the first ghazal-composer in India.
- (C) The author says he removed rules that did not agree with the grammar and nature of the Maithili language.
- (D) The book uses complete and incomplete forms of language and considers incomplete language suitable for ghazal speed and vitality.

२०४. Which statement is source-based for “Section 10”?

- (A) The Grammar and History of Maithili Ghazal was made public through the internet in 2013.
- (B) For my own convenience I have divided the murakkab metres into two sections.
- (C) The Jeevan era is dated 1905-2007 and named after Pandit Jeevan Jha.
- (D) Both reph and the full form r are used in Maithili.

२०५. Which statement is source-based for “Section 12”?

- (A) Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktaajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart;...
- (B) Poetries in Contact: Arabic, Persian & Urdu by Ashwini Deo and Paulki Parsky is listed among English sources.
- (C) The word kamal can mean lotus with one stress pattern and water-deer with another stress pattern.
- (D) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.

२०६. Which statement is source-based for “Section 13”?

- (A) The maqta is the final couplet in which the poet uses his name or takhallus.
- (B) The 21st issue of Videha also included eleven ghazals by Ram Bharos Kapadi Bhramar and Roshan Janakpuri.
- (C) The essay Maithilime Ghazal is treated as the first major modern grammar-based discussion of Maithili ghazal criticism.
- (D) Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.

२०७. Which statement is source-based for “Section 14”?

- (A) What Sanskritic terminology calls chhand is called bahr in ghazal.
- (B) Section 21 argues over which bahr would be best for Maithili and scans Hindi-Urdu ghazals.
- (C) Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda.
- (D) I believe that by doing so they will find greater enjoyment, and will also have a simple yet solid method for understanding ghazal.

२०८. Which statement is source-based for “Section 15”?

- (A) Rukn is explained before studying bahr, just as Sanskrit prosody studies its own metrical units.
- (B) Vijaynath Jha’s ghazal collection had already appeared in 2008 before Anchinhar Akhar.
- (C) Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying.
- (D) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.

२०९. Which statement is source-based for “Section 16”?

- (A) For my own convenience I have divided the murakkab metres into two sections.
- (B) Even so, if one has to choose a generally accepted definition of ghazal, then in my view the first Arabic meaning, "to card" or "to beat out" as cotton is carded, and the second meaning,...
- (C) In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory.
- (D) Section 16 gives examples of Arabic bahrs.

२१०. Which statement is source-based for “Section 19”?

- (A) Poetry depends on pronunciation while protecting written form and taking permitted liberties.
- (B) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.
- (C) Section 19 converts the eight Arabic rukn into Maithili.
- (D) Section 22 of the book covers appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions.

२११. Which statement is source-based for “Section 20”?

- (A) Ghazal is not a poem in which omission of one line makes it meaningless.
- (B) Another thing is also clear from this essay: Saras ji was not prepared to give any yardstick for reviewing the ghazal to contemporary critics.
- (C) I hope that the rules concerning kafiya have become clearer through the examples of matra-based kafiya given above.
- (D) Section 20 discusses varnic metre, where matra-sequence and the number of syllables are fixed.

२१२. Which statement is source-based for “Section 21”?

- (A) The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.
- (B) The Maithili original was translated into English by Gajendra Thakur.
- (C) Earlier, Baba Baidyanath ji’s Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and...
- (D) Section 21 argues over which bahr would be best for Maithili and scans Hindi-Urdu ghazals.

२१३. Which statement is source-based for “Section 22”?

- (A) To date he has composed nearly one hundred and twenty-five ghazals in all, including ghazal, child-ghazal, bhakti-ghazal, and hazal, and approximately ten to twelve ghazals still remain to be...
- (B) In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory.
- (C) The author says his only teachers for ghazal are books.
- (D) Before sending a ghazal to a magazine, the writer is advised to check the bahr of the ghazal.

२१४. Which statement is source-based for “Section 23”?

- (A) Suggestiveness is listed as a quality of ghazal.
- (B) Therefore, in Maithili the qaafiya has to be determined carefully, and its detailed explanation will be found in the section on qaafiya.
- (C) Section 13 of the book covers maqta.
- (D) The point is that the position fixed for the reduced rukn should remain the same.

२१५. Which statement is source-based for “Section 24”?

- (A) The history section is described as original.
- (B) The book uses complete and incomplete forms of language and considers incomplete language suitable for ghazal speed and vitality.
- (C) Qasida is presented as a form of shairi other than ghazal.
- (D) Radif and the syllabic pattern, that is bahr, are treated as exceptions to ordinary language-dependent change.

२१६. Which statement is source-based for “Section 25”?

- (A) Section 25 is the tradition and history of Maithili ghazal.
- (B) By language I mean: has a ghazal writer, in the name of freedom, used Hindi language in the ghazal?
- (C) Section 8 of the book covers qafiya based on vowel-marks or matras.
- (D) Some communists spread the idea that metre is the limit of poetry, but I say that metre is not the limit of poetry; it is its discipline.

२१७. Which statement is source-based for “Appendix”?

- (A) Published ghazal collection: Dhangi Bat Banebak Dam Agubar Pene Chhan.
- (B) The second is mu‘arrā: only the metre must be equal; qafiya may be absent.
- (C) “Chupke chupke raat din” was sung by Ghulam Ali, and it came from the throats of many other singers as well; but Ghulam Aliji’s tune is not Asha Bhosle’s tune, though the ghazal is the same.
- (D) Appendix 1 discusses the certificate of the Ghazal Kamla-Koshi-Bagmati-Mahananda Award.

२१८. Which statement is source-based for “Section 5”?

- (A) Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif.
- (B) Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the...
- (C) Section 3 of the book covers matla.
- (D) Ghazal is not a poem in which omission of one line makes it meaningless.

२१९. Which statement is source-based for “Section 7”?

- (A) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.
- (B) If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya.
- (C) The basic elements of ghazal are correct rhyme, uniform metre and forceful expression.
- (D) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.

२२०. Which statement is source-based for “Section 11”?

- (A) Suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that...
- (B) Section 11 of the book covers the short u at the end of Maithili words.
- (C) Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda.
- (D) Where a rule is set aside, the original Arabic-Persian-Urdu rule and the reason for rejecting it are explained.

२२१. Which statement is source-based for “Section 26”?

- (A) The author says he brought ghazal rules into Maithili mainly to improve his own ghazals.
- (B) Maithili Chhand Shastra by Pandit Govind Jha is listed among Maithili reference works.
- (C) But many Maithili rubais so far also begin with a short, and this has had a good effect.
- (D) Section 26 of the book covers appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers.

२२२. Which statement is source-based for “Page 26”?

- (A) Therefore, its kafiya is the letter group “मन” preceded by the vowel-mark of “ई”.
- (B) In my opinion this is a sophistry, because every kind of writing or art influences society; therefore there must be harmony between the life, writing, and art of the writer or artist.
- (C) Before knowing the birth and development of the ghazal, it is more necessary to know the historicity of Arabia.
- (D) But in Urdu, words in which the letter h occurs between two longs are counted without the h: chehra is counted as 22, mehndi as 22.

२२३. Which statement is source-based for “Page 236”?

- (A) Aasaan Aruz by Dr. Mohammad Azam is listed among Hindi-Urdu sources.
- (B) In April 2015 there was a total of one post, containing one ghazal by .
- (C) Section 9 of the book covers the short vowels i and u and their pronunciation in qafiya.
- (D) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.

२२४. Which statement is source-based for “Page 101”?

- (A) Taken together, up to now this publisher has brought out seven ghazal collections - the reader may take help from the list given above - and this is the largest number in the whole of Mithila,...
- (B) The main aim of the book is the determination of quantity or metrical value.
- (C) But which two shorts should be counted as long has been clarified in the section on stress; nevertheless I repeat it once more.
- (D) Readers should read the reference books given here, because some older ghazal writers are thinking that is making up these rules from his own mind.

२२५. Which statement is source-based for “Page 175”?

- (A) Section 16 of the book covers Arabic bahrs with examples.
- (B) In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years.
- (C) Appendix 3 states that Kundan Kumar Karn is the first Maithili ghazal writer known to the author to have written ghazals in English.
- (D) 2) In many ghazals, “e”, initial long vowels, and other such sounds have been treated as short; chandrabindu too has been treated as long.

२२६. Which statement is source-based for “Page 244”?

- (A) If you look carefully, the biggest problem of the Hindi ghazal is the use of Urdu words according to Hindi pronunciation.
- (B) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.
- (C) Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.
- (D) Published ghazal collection: Dhangī Bat Banebak Dam Agubar Pene Chhan.

२२७. Which statement is source-based for “Page 186”?

- (A) Published ghazal collection: Dhangī Bat Banebak Dam Agubar Pene Chhan.
- (B) If a writer is writing about an ancestor and writes with evidence, he should be regarded as courageous and truthful.
- (C) The history section is described as original.
- (D) 10) Someone who has connected 30 or more new ghazal writers with the ghazal form during 30 years may receive it.

२२८. Which statement is source-based for “Page 255”?

- (A) Of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great.
- (B) After that, one of his ghazals was also selected for the first phase of December 2012.
- (C) Just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn.
- (D) Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak.

२२९. Which statement is source-based for “Page 200”?

- (A) In grammar, figures such as antyanuprasa were born, and Jayadeva’s Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end- rhyme.
- (B) In Hindi the concept of children’s ghazal does exist, but its caretakers were only one group; therefore the form is now almost extinct in Hindi.
- (C) In Maithili, if a word is of Arabic-Persian-Urdu origin and ends in v, it may be changed into o: chunav = chunao; lagav = lagao; dav = dao.
- (D) Kurukshetram Antarmanak by Gajendra Thakur is listed among Maithili reference works.

२३०. Which statement is source-based for “Page 33”?

- (A) Section 21 of the book covers which bahr is best for Maithili, with scansion demonstrations.
- (B) The first division is the one in which three different rukns are used once in a line.
- (C) Section 16 of the book covers Arabic bahrs with examples.
- (D) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.

२३१. Which statement is source-based for “Page 275”?

- (A) Apart from Chanda Jha’s Ramayan, other poets too have used varnavritta extensively; readers may search for those examples at their own discretion.
- (B) The singers began fitting the matra sequence in ghazal according to the musical scale - sa, re, ga, ma, pa, dha, ni, sa - which is not only unscientific but also disastrous.
- (C) Now perhaps it has become clear why women and Muslim poets are few in Maithili ghazal.
- (D) Matla is the first couplet of a ghazal where both lines contain qafiya and radif.

२३२. Which statement is source-based for “Page 171”?

- (A) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.
- (B) Apart from complete ghazal collections, many books of songs, ghazals, and poems have also been published by Shruti Prakashan.
- (C) Therefore the root of Maithili ghazal lies in a language which is, at present, unknown, but which must have been current among the people in the Vedic age.
- (D) Another aim was to give critics a foundation for ghazal criticism.

२३३. Which statement is source-based for “Page 104”?

- (A) Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.
- (B) He gives a similar view on page 35 of Maithili Parishilan, published by Maithili Akademi in 2007.
- (C) Section 19 converts the eight Arabic rukn into Maithili.
- (D) Therefore, in my opinion, punctuation should not be used in ghazal or in other metrical verse forms.

२३४. Which statement is source-based for “Page 143”?

- (A) In Maithili, if a word is of Arabic-Persian-Urdu origin and ends in v, it may be changed into o: chunav = chunao; lagav = lagao; dav = dao.
- (B) Take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter.
- (C) Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that “५” has been used as a qafiya for “ब”; then you too may be confused.
- (D) The book says criticism of ghazal will be strong only when the critic knows Urdu grammar along with Maithili grammar.

२३५. Which statement is source-based for “Page 206”?

- (A) Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in...
- (B) Sections 1 to 24 deal with grammar, while Section 25 deals with history.
- (C) First, bahr is not compulsory for nazm, and where it exists I am giving details here.
- (D) Ravindra Nath Thakur was born in 1936 in Dhamdaha village of Purnea district.

२३६. Which statement is source-based for “Page 258”?

- (A) Earlier, Baba Baidyanath ji’s Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and...
- (B) Section 8 of the book covers qafiya based on vowel-marks or matras.
- (C) A review of two ghazals by Premchand Pankaj published in the 103rd issue of Videha (reviewed by Om Prakash ji).
- (D) In grammar, figures such as antyanuprasa were born, and Jayadeva’s Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end- rhyme.

२३७. Which statement is source-based for “Page 248”?

- (A) 2) “लोकवेद आ लालकिला” - edited anthology, published by Vidyapati Seva Sansthan in 1990.
- (B) Mithila Bhasha Vidyotan by Pandit Deenbandhu Jha is listed among Maithili reference works.
- (C) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.
- (D) But in Maithili, ghazal had been written since 1905, and that too in a fully grammar-based manner.

२३८. Which statement is source-based for “Page 41”?

- (A) Vijaynath Jha’s ghazal collection had already appeared in 2008 before Anchinhar Akhar.
- (B) Specialists in Arabic literature believe that Imru’ al-Qais was the first poet of the age of darkness who began to compose ghazals.
- (C) Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks.
- (D) Section 22 of the book covers appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions.

२३९. Which statement is source-based for “Page 266”?

- (A) Gathering all these criticisms, two books of Maithili ghazal criticism are publicly available.
- (B) Apart from these writings, the regular columns and other writings of Videha were also present.
- (C) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer...
- (D) In Maithili, the book recognises two systems of metre: matra-based and varnic.

२४०. Which statement is source-based for “Page 100”?

- (A) 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher.
- (B) Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart;...
- (C) Rubai is presented as neither entirely bahr-based nor entirely matrik metre-based.
- (D) In Maithili, the letters ga and ja are not written with a nuqta; therefore dotted ghazal spelling is rejected.

२४१. Which statement is source-based for “Page 191”?

- (A) In the beginning, everyone, including me, used to make “भिनसर” a qafiya of “घर”.
- (B) The quarrel between tahat and tarannum is called useless; the goal is rasa or delight.
- (C) Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common.
- (D) But many Maithili rubais so far also begin with a short, and this has had a good effect.

२४२. Which statement is source-based for “Page 260”?

- (A) Besides these, it also included previously published pieces by Rajendra Vimal and Manzar Suleman, as well as a previously published essay by Dharendra Premarshi ji.
- (B) The ghazal criticisms that Anchinhar Akhar got written and published are listed below.
- (C) Section 21 argues over which bahr would be best for Maithili and scans Hindi-Urdu ghazals.
- (D) The History of Maithili Web Journalism was made public through the internet in 2017.

२४३. Which statement is source-based for “Page 184”?

- (A) In the beginning, his main attraction was toward poetry, shayari, story, and song.
- (B) If the remaining sentence-segment has no meaning, then it will be understood that radif and qafiya are in harmony.
- (C) Here I would like to remind the reader that poetry should not be merely words written on paper; it should be enlivened by the actions of one’s life.
- (D) The author says the monopoly of fake ghazal writers on the seat of Maithili ghazal was broken.

२४४. Which statement is source-based for “Page 157”?

- (A) Where a rule is set aside, the original Arabic-Persian-Urdu rule and the reason for rejecting it are explained.
- (B) Always remember that the bahar or chhand of ghazal is aksharvrit, not matra-based and not simple varnic.
- (C) Muhammad Quli Qutb Shah is identified as the first Urdu poet whose diwan was published.
- (D) Grammar is called the generalised science of phonetics.

२४५. Which statement is source-based for “Page 230”?

- (A) Radif and the syllabic pattern, that is bahr, are treated as exceptions to ordinary language-dependent change.
- (B) 10) Someone who has connected 30 or more new ghazal writers with the ghazal form during 30 years may receive it.
- (C) Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai.
- (D) Remember, if you are writing a ghazal in Bahr-e-Hazaj, every sher must have this same sequence of matras.

२४६. Which statement is source-based for “Page 239”?

- (A) The main aim of the book is the determination of quantity or metrical value.
- (B) No one could understand me; everyone’s laughter felt very frozen to me.” In this matla, “हमरा” is the radif.
- (C) Earlier, Baba Baidyanath ji’s Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and...
- (D) His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma.

२४७. Which statement is source-based for “Page 38”?

- (A) It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system.
- (B) The author says history is merciless and can record anyone wrongly if that person does wrong today.
- (C) Sometimes, in good Urdu diwans, ghazals without a matla are also found.
- (D) Apart from this anthology, another good work in the free-ghazal stream is the ghazal issue of “Pallav,” edited by Dharendra Premarshi ji.

२४८. Which statement is source-based for “Page 193”?

- (A) The book is titled The Grammar and History of Maithili Ghazal and is by Ashish Anchinhar.
- (B) A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal.
- (C) It may also happen that on the fifth day there is only one ghazal writer.
- (D) The book says grammar is never wholly original, but presentation and conception can make it original.

२४९. Which statement is source-based for “Page 39”?

- (A) A ghazal may be composed with a radeef, and it may also be composed without a radeef.
- (B) He is the founder and general secretary of the Akhil Bharatiya Tribhasha, that is Hindi, Maithili, Urdu, Sahitya Evam Kala Parishad.
- (C) Taken together, up to now this publisher has brought out seven ghazal collections - the reader may take help from the list given above - and this is the largest number in the whole of Mithila,...
- (D) His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma.

२५०. Which statement is source-based for “Page 65”?

- (A) Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha.
- (B) But which two shorts should be counted as long has been clarified in the section on stress; nevertheless I repeat it once more.
- (C) Just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn.
- (D) Section 2 of the book covers technical terminology of ghazal and the definition of the sher/couplet.

२५१. Which statement is source-based for “Page 278”?

- (A) 2) “लोकवेद आ लालकिला” - edited anthology, published by Vidyapati Seva Sansthan in 1990.
- (B) Ghazal is not a poem in which omission of one line makes it meaningless.
- (C) Similarly, another person was angry because Muslim poets add the name of their village or city before or after their names.
- (D) In twenty-nine posts by there were sixteen ghazals, eight rubai, one qita, two parts of an essay named “A Short Introduction to Maithili Ghazal,” one essay named “The Need for Metre,” and one...

२५२. Which statement is source-based for “Page 103”?

- (A) The reason is that in varnic metre the units are of three matras each, but there is no syllable after “लगा”; therefore no gana can be formed after “स”.
- (B) Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common.
- (C) Nida Fazli is quoted as saying that ghazal is a form of minakari and that kahan is more important than kathyā.
- (D) Therefore, in this sher, “संगमे” and “हथमे” are qafiyas, and “आम छै” is the radif.

२५३. Which statement is source-based for “Page 222”?

- (A) Published books: Nid Ki Talash; Bhale Aadmi Ki Talash, a novella; Simatati Chhaya, a story collection; Ek Achchha Main, a one-act-play collection; and Aaj Ki Kahani, a play.
- (B) The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals.
- (C) If each line of a sher has two rukns, there is no hashw in it.
- (D) The first example of ghazal on Maithili soil is found in Kavivar Jivan Jha’s play Sundar-Sanyog in 1905.

२५४. Which statement is source-based for “Page 237”?

- (A) The author calls the internet divine for him because it spread his activities and contributed to the new form of ghazal.
- (B) Swami Brahmanand, born 14 July 1944, used the radif “ho to aisa ho” from Inshaji’s ghazal in his own bhajan.
- (C) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .
- (D) The ghazal criticisms that Anchinhar Akhar got written and published are listed below.

२५५. Which statement is source-based for “Page 138”?

- (A) Some fellow ghazal writers were angry because they wanted to be lifted to the top of the ghazal tree in one leap.
- (B) But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable.
- (C) Panditji is physically present on Facebook; I hope he will destroy my doubt.
- (D) Sometimes, in good Urdu diwans, ghazals without a matla are also found.

२५६. Which statement is source-based for “Page 271”?

- (A) The poetic form called ghazal is said to have been first composed in Arabic.
- (B) Apart from this anthology, another good work in the free-ghazal stream is the ghazal issue of “Pallav,” edited by Dharendra Premarshi ji.
- (C) Pandit Jivan Jha is called the first ghazal writer of modern Maithili.
- (D) Radif is the final repeated part after qafiya in the matla and later lines.

२५७. Which statement is source-based for “Page 146”?

- (A) Section 22 of the book covers appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions.
- (B) But remember: like any other meter, this too will be a meter, and in it there is no possibility of the license of joining two short syllables to make a long one.
- (C) Jivan Jha served as Danadhyaksha under the Kashi Raja.
- (D) The essay The Contribution of Heavyweight Ghazal Writers to Maithili Ghazal was published on 9 February 2014 in the daily Mithila Awaz.

२५८. Which statement is source-based for “Page 95”?

- (A) Rubai is presented as neither entirely bahr-based nor entirely matrik metre-based.
- (B) But which two shorts should be counted as long has been clarified in the section on stress; nevertheless I repeat it once more.
- (C) Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the...
- (D) It contains a fifty-eight-page essay on ghazal-shastra, one rubai, two qita, and thirty-seven ghazals.

२५९. Which statement is source-based for “Page 263”?

- (A) The 25-part series was completed on 21 September 2011.
- (B) The singers began fitting the matra sequence in ghazal according to the musical scale - sa, re, ga, ma, pa, dha, ni, sa - which is not only unscientific but also disastrous.
- (C) For a children’s ghazal, abundant rhythm and inner taste are needed, even if some shers have no meaning.
- (D) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre.

२६०. Which statement is source-based for “Page 235”?

- (A) Kundan Kumar Karn ji had two posts containing two ghazals. had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one “apne ena apne munh” post, and one post containing a...
- (B) Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai.
- (C) 2) “लोकवेद आ लालकिला” - edited anthology, published by Vidyapati Seva Sansthan in 1990.
- (D) The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.

२६१. Which statement is source-based for “Page 137”?

- (A) 2) For a base word whose ending contains a vowel mark, keep in mind this rule for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony.
- (B) Therefore, in Maithili the qaafiya has to be determined carefully, and its detailed explanation will be found in the section on qaafiya.
- (C) The kind of ghazal I used to write every day, That sort of ghazal is no longer in my mind.
- (D) If each line of a sher has four rukns, there will be four hashws in the entire sher.

२६२. Which statement is source-based for “Page 115”?

- (A) B) If a composition is subject-centred: if a writer makes an unfamiliar subject or form authentic and popular in his language, he should be regarded as courageous.
- (B) Section 1 of the book covers symbols used in ghazal, the definition of ghazal, and early origin and development.
- (C) In other words, the first two lines are in bahr according to the Arabic system.
- (D) Now, if an Urdu poet makes qafiya with a letter in which “ह” is mixed, then according to the Urdu pronunciation tradition he does not pronounce that “ह”.

२६३. Which statement is source-based for “Page 114”?

- (A) The essay The Contribution of Heavyweight Ghazal Writers to Maithili Ghazal was published on 9 February 2014 in the daily Mithila Awaz.
- (B) In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory.
- (C) Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha.
- (D) Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.

२६४. Which statement is source-based for “Page 128”?

- (A) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.
- (B) Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart;...
- (C) For muzaif meters, none of the Hindi or English books that I have as references are in agreement.
- (D) Of the fourteen posts by Sunil Kumar Jha, thirteen were rubai and one was a ghazal.

२६५. Which statement is source-based for “Page 265”?

- (A) Kundan Kumar Karn ji had three posts: two ghazals and one child-ghazal.
- (B) Besides these, it also included previously published pieces by Rajendra Vimal and Manzar Suleman, as well as a previously published essay by Dharendra Premarshi ji.
- (C) In this couplet I have used my pen name, Anchinhar, and this couplet is the final couplet of the ghazal; therefore this couplet is a maqta.
- (D) In other words, the first two lines are in bahr according to the Arabic system.

२६६. Which statement is source-based for “Page 229”?

- (A) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer...
- (B) Apart from the works mentioned above, a year or two earlier a ghazal workshop had also been organized in Madhubani by free-ghazal writers.
- (C) In the 21st issue of Videha, dated 1 November 2008, there are two ghazals by Rajendra Vimal ji.
- (D) Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled “Ek Rati,” one Hindi play, and the ghazal collection mentioned above have been...

२६७. Which statement is source-based for “Page 199”?

- (A) But the statement is different: where ghazal is made entirely of serious talk, hazal is made of sparks of humour.
- (B) The Anchinhar era is dated from 2008 to the present and named after Anchinhar Akhar.
- (C) The Phonology of Classic Arabic Meter by Chris Golston and Tomas Riad is listed among English sources.
- (D) Apart from these writings, the regular columns and other writings of Videha were also present.

२६८. Which statement is source-based for “Page 277”?

- (A) Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled “Ek Rati,” one Hindi play, and the ghazal collection mentioned above have been...
- (B) Section 15 of the book covers rukn, syllable weight, and how to study bahr.
- (C) Jagdanand Jha Manu ji had five posts containing four ghazals and one bhakti ghazal.
- (D) Section 9 of the book covers the short vowels i and u and their pronunciation in qafiya.

२६९. Which statement is source-based for “Page 119”?

- (A) Section 15 of the book covers rukn, syllable weight, and how to study bahr.
- (B) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .
- (C) Chandranath Mishra Amar is identified as the first to write separately the history of one genre, journalism.
- (D) Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from...

२७०. Which statement is source-based for “Page 42”?

- (A) It is clear that whether one calls it varnavritta, varnik, or bahr, it has existed in Maithili from the beginning.
- (B) A sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal.
- (C) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.
- (D) This means that in both lines of the above sher, before the radif “निखरै छै”, there is the letter “ग” with the vowel-sound “आ”.

२७१. Which statement is source-based for “Page 179”?

- (A) Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif.
- (B) Jivan Jha began writing Maithili plays on social themes.
- (C) Therefore it can be accepted, without difficulty, that metres are older than even the Ṛgveda.
- (D) In February 2014 there were a total of twenty posts on Anchinhar Akhar.

२७२. Which statement is source-based for “Page 24”?

- (A) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .
- (B) 17) The present meaning of the word raqib is "enemy," but its original meaning is "some other person who desires the mashuq." Above, Anchinhar's mashuq is Sadhana.
- (C) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre.
- (D) The 21st issue of Videha also included eleven ghazals by Ram Bharos Kapadi Bhramar and Roshan Janakpuri.

२७३. Which statement is source-based for “Page 40”?

- (A) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.
- (B) The basic elements of ghazal are correct rhyme, uniform metre and forceful expression.
- (C) Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.
- (D) Ghazal has varnik metre and qafiya, and along with that it also has radif, because of which ghazal becomes even more suitable for singing.

२७४. Which statement is source-based for “Page 7”?

- (A) If the remaining sentence-segment has no meaning, then it will be understood that radif and qafiya are in harmony.
- (B) The author says history is merciless and can record anyone wrongly if that person does wrong today.
- (C) But believe me: if I had not placed these facts here, they would have remained locked inside my mind, and readers would have remained unaware of many inner matters concerning Maithili and...
- (D) Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim...

२७५. Which statement is source-based for “Page 254”?

- (A) In the beginning, his main attraction was toward poetry, shayari, story, and song.
- (B) Section 13 of the book covers maqta.
- (C) In ancient times, the name of a meter was based on the nature of its sound; but I am not talented enough to work on the sound-nature of meters.
- (D) In talavritta meter, only the rhythm of every line needs to match; therefore in talavritta, whether you call it tuka, tukanta, antyanuprasa, or qafiya, it is compulsory.

२७६. Which statement is source-based for “Page 43”?

- (A) A ghazal may be composed with a radeef, and it may also be composed without a radeef.
- (B) This means that in both lines of the above sher, before the radif “निखरै छै”, there is the letter “ग” with the vowel-sound “आ”.
- (C) My little child will play and bathe, will he not?” In this matla, “न” is the radif.
- (D) Kurukshetram Antarmanak by Gajendra Thakur is listed among Maithili reference works.

२७७. Which statement is source-based for “Page 127”?

- (A) Mustaf'ilun + Maf'ulatu. f) Bahre Mazari' Its basic sound is 'Mafa'ilun + Fa'ilatun'.
- (B) The 21st issue of Videha also included eleven ghazals by Ram Bharos Kapadi Bhramar and Roshan Janakpuri.
- (C) Videha at www.videha.co.in is listed among Maithili sources.
- (D) Readers should read the reference books given here, because some older ghazal writers are thinking that is making up these rules from his own mind.

२७८. Which statement is source-based for “Page 173”?

- (A) Suggestiveness is listed as a quality of ghazal.
- (B) Section 13 of the book covers maqta.
- (C) Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying.
- (D) Taken together, up to now this publisher has brought out seven ghazal collections - the reader may take help from the list given above - and this is the largest number in the whole of Mithila,...

२७९. Which statement is source-based for “Page 32”?

- (A) If the remaining sentence-segment has no meaning, then it will be understood that radif and qafiya are in harmony.
- (B) The essay The Contribution of Heavyweight Ghazal Writers to Maithili Ghazal was published on 9 February 2014 in the daily Mithila Awaz.
- (C) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .
- (D) 33) Islah: Learning poetry under the guru-shishya tradition is called islah.

२८०. Which statement is source-based for “Page 28”?

- (A) No one could understand me; everyone’s laughter felt very frozen to me.” In this matla, “हमरा” is the radif.
- (B) First of all, poetry is always said or recited; it is not merely written, as you have read above.
- (C) Section 6 of the book covers panchamakshar and anusvara in qafiya.
- (D) Before sending a ghazal to a magazine, the writer is advised to check the bahr of the ghazal.

२८१. Which statement is source-based for “Page 78”?

- (A) The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.
- (B) The Grammar and History of Maithili Ghazal was made public through the internet in 2013.
- (C) Section 16 of the book covers Arabic bahrs with examples.
- (D) Now, if an Urdu poet makes qafiya with a letter in which “ह” is mixed, then according to the Urdu pronunciation tradition he does not pronounce that “ह”.

२८२. Which statement is source-based for “Page 174”?

- (A) For muzaif meters, none of the Hindi or English books that I have as references are in agreement.
- (B) In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory.
- (C) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.
- (D) The second is mu‘arrā: only the metre must be equal; qafiya may be absent.

२८३. Which statement is source-based for “Page 225”?

- (A) 2) On page 14 of Maithili Chhand Shastra, Pandit Govind Jha writes that a short letter before the conjuncts nh and mh does not become guru, and that in kanhai and kumhar, ka and ku are not guru.
- (B) In Maithili, whatever the spelling, the metrical count is calculated according to the written form.
- (C) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer...
- (D) In twenty-nine posts by there were sixteen ghazals, eight rubai, one qita, two parts of an essay named “A Short Introduction to Maithili Ghazal,” one essay named “The Need for Metre,” and one...

२८४. Which statement is source-based for “Page 79”?

- (A) Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.
- (B) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.
- (C) Swami Brahmanand, born 14 July 1944, used the radif “ho to aisa ho” from Inshaji’s ghazal in his own bhajan.
- (D) Now suppose an Urdu poet used the word “तमईज”, but in Devanagari it became “तमीज”.

२८५. Which statement is source-based for “Page 182”?

- (A) Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled “Ek Rati,” one Hindi play, and the ghazal collection mentioned above have been...
- (B) Gajendra Thakur’s Ghazalshastra Part 14 determines two eras of contemporary Maithili ghazal.
- (C) Similarly, another person was angry because Muslim poets add the name of their village or city before or after their names.
- (D) If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya.

२८६. Which statement is source-based for “Page 188”?

- (A) Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person’s defects.
- (B) 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher.
- (C) In my opinion this is a sophistry, because every kind of writing or art influences society; therefore there must be harmony between the life, writing, and art of the writer or artist.
- (D) Here I am presenting a ghazal by Kavivar Sitaram Jha, published around 1942, which is in reality a children’s ghazal: Father, wake up; why do you keep filling the pitcher standing?

२८७. Which statement is source-based for “Page 27”?

- (A) In April 2015 there was a total of one post, containing one ghazal by .
- (B) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.
- (C) Of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great.
- (D) In the pre-Islamic age, qasida praised one’s own tribe and condemned the opposing tribe.

२८८. Which statement is source-based for “Page 196”?

- (A) For a children’s ghazal, abundant rhythm and inner taste are needed, even if some shers have no meaning.
- (B) Section 1 of the book covers symbols used in ghazal, the definition of ghazal, and early origin and development.
- (C) First, bahr is not compulsory for nazm, and where it exists I am giving details here.
- (D) Before reading the book, readers are asked to prepare a list of questions about ghazal.

२८९. Which statement is source-based for “Page 90”?

- (A) The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.
- (B) Readers and the public gave greater regard to rhymed poetry because rhymed poetry is pleasing to the ear.
- (C) Gajendra Thakur ji had one post containing details related to the Videha Language Honour. had five posts: three ghazals, one bhakti ghazal, and one “apne ena apne munh” post.
- (D) In Maithili, if a word is of Arabic-Persian-Urdu origin and ends in v, it may be changed into o: chunav = chunao; lagav = lagao; dav = dao.

२९०. Which statement is source-based for “Page 133”?

- (A) 2) “लोकवेद आ लालकिला” - edited anthology, published by Vidyapati Seva Sansthan in 1990.
- (B) The book says the meaning of some words changes because of stress and therefore their pronunciation remains important.
- (C) Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many?
- (D) In any case, I have given a detailed discussion above in the section on scansion of Urdu-Hindi ghazals.

२९१. Which statement is source-based for “Page 13”?

- (A) In his opinion, the name of the ghazal should be changed in Maithili because it is an Urdu word and it will corrupt Maithili.
- (B) Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common.
- (C) 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher.
- (D) In the pre-Islamic age, qasida praised one’s own tribe and condemned the opposing tribe.

२९२. Which statement is source-based for “Page 153”?

- (A) At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre.
- (B) Just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn.
- (C) For Maithili, the book says gajal without dotted letters is the correct spelling.
- (D) If each line of a sher has two rukns, there is no hashw in it.

२९३. Which statement is source-based for “Page 22”?

- (A) Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in...
- (B) My little child will play and bathe, will he not?” In this matla, “न” is the radif.
- (C) I had asked for suggestions for this on Facebook, and in reply many words were offered, such as neh-nishtha, nishtha, nishthavan, ekanishtha, and so on.
- (D) Apart from the works mentioned above, a year or two earlier a ghazal workshop had also been organized in Madhubani by free-ghazal writers.

२९४. Which statement is source-based for “Page 259”?

- (A) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems.
- (B) But remember: like any other meter, this too will be a meter, and in it there is no possibility of the license of joining two short syllables to make a long one.
- (C) When a purposeful sentence or phrase is added to every line of any form of shairi, including ghazal, it is called mustazad.
- (D) Jivan Jha served as Danadhyaksha under the Kashi Raja.

२९५. Which statement is source-based for “Page 274”?

- (A) Here it is important to clarify that I am not especially saddened by the fact that they wrote ghazals without grammar.
- (B) Pandit Jivan Jha is called the first ghazal writer of modern Maithili.
- (C) The author says the monopoly of fake ghazal writers on the seat of Maithili ghazal was broken.
- (D) Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that “भ” has been used as a qafiya for “ब”; then you too may be confused.

२९६. Which statement is source-based for “Page 272”?

- (A) A ghazal contains separate shers, while radif, qafiya sound pattern and bahr remain the same.
- (B) Nevertheless, at least in that period there was someone who said that the ghazal has a discipline, and that is the first special quality of that essay.
- (C) Specialists in Arabic literature believe that Imru' al-Qais was the first poet of the age of darkness who began to compose ghazals.
- (D) Work Not Done in Maithili's Free Ghazal 1) No attention to increasing the number of ghazals By increasing the number of ghazals, I mean both ghazals written by oneself and ghazals written by...

२९७. Which statement is source-based for “Page 136”?

- (A) Radif and the syllabic pattern, that is bahr, are treated as exceptions to ordinary language-dependent change.
- (B) Mithila Bhasha Vidyotan by Pandit Deenbandhu Jha is listed among Maithili reference works.
- (C) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.
- (D) The book is not meant for people who argue without reading or dislike reasoning and debate.

२९८. Which statement is source-based for “Page 207”?

- (A) B) If a composition is subject-centred: if a writer makes an unfamiliar subject or form authentic and popular in his language, he should be regarded as courageous.
- (B) But remember: like any other meter, this too will be a meter, and in it there is no possibility of the license of joining two short syllables to make a long one.
- (C) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.
- (D) Apart from Chanda Jha's Ramayan, other poets too have used varnavritta extensively; readers may search for those examples at their own discretion.

२९९. Which statement is source-based for “Page 130”?

- (A) 2) For a base word whose ending contains a vowel mark, keep in mind this rule for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony.
- (B) When love entered the qasida, the birth of the ghazal may be assumed.
- (C) The first division is the one in which three different rukns are used once in a line.
- (D) Ravindra Nath Thakur was born in 1936 in Dhamdaha village of Purnea district.

३००. Which statement is source-based for “Page 116”?

- (A) This correction or change has been made only to show how bahr is observed.
- (B) Kundan Kumar Karn ji had three posts: two ghazals and one child-ghazal.
- (C) 2) For a base word whose ending contains a vowel mark, keep in mind this rule for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony.
- (D) First of all, poetry is always said or recited; it is not merely written, as you have read above.

३०३. Which statement is source-based for “Page 94”?

- (A) Section 20 of the book covers varnic metre and relation of Sanskrit varnika metre to Arabic bahr.
- (B) Section 21 argues over which bahr would be best for Maithili and scans Hindi-Urdu ghazals.
- (C) In this couplet I have used my pen name, Anchinhar, and this couplet is the final couplet of the ghazal; therefore this couplet is a maqta.
- (D) Nida Fazli is quoted as saying that ghazal is a form of minakari and that kahan is more important than kathya.

३०३. Which statement is source-based for “Page 31”?

- (A) The magazine used to be printed in a total of four pages, and by that measure thirty-four ghazals is certainly not a bad number.
- (B) Perhaps no one else in Maithili literature has been fortunate enough to receive so many names.
- (C) Here it is very necessary to say that in Urdu moshayaras, applause of “wah-wah” begins as soon as the kafiya ends.
- (D) Shaikh Ali Harfi Isfahani came to Banaras and died in 1765 CE.

३०३. Which statement is source-based for “Page 246”?

- (A) Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.
- (B) The book says criticism of ghazal will be strong only when the critic knows Urdu grammar along with Maithili grammar.
- (C) Shantilakshmi Chaudhary Shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals.
- (D) Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in...

३०४. Which statement is source-based for “Page 106”?

- (A) Sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you will automatically feel that even though the words are separate, the letter before...
- (B) The 25-part series A Brief Introduction to the Ghazal began on 22 July 2011.
- (C) Section 11 of the book covers the short u at the end of Maithili words.
- (D) The book says the meaning of some words changes because of stress and therefore their pronunciation remains important.

३०४. Which statement is source-based for “Page 25”?

- (A) Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in...
- (B) From the point of view of Indianization, words such as mahbuba have been formed, but in Maithili these words are not very current.
- (C) In old Maithili, at places, long vowels were pronounced short and short vowels guru; in some places two vowel- letters were pronounced together as one letter.” Pronouncing two vowel letters...
- (D) Omprakash ji had four posts, containing three ghazals and one critical essay.

३०६. Which statement is source-based for “Page 124”?

- (A) He gives a similar view on page 35 of Maithili Parishilan, published by Maithili Akademi in 2007.
- (B) Kundan Kumar Karn ji had two posts containing two ghazals. had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one “apne ena apne munh” post, and one post containing a...
- (C) However, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it will not be very good from the point of view of singing.
- (D) The essay Maithilime Ghazal is treated as the first major modern grammar-based discussion of Maithili ghazal criticism.

३०७. Which statement is source-based for “Page 288”?

- (A) It may be that Harimohan ji had close relations with Urdu poets, but that closeness did not turn into knowledge of shayari; this is clear from his view quoted above.
- (B) Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection without reference.
- (C) Videha after 2008 is credited with giving open support to Maithili ghazal and issuing ghazal-related special issues.
- (D) The book states that some rules of ghazal are language-dependent.

३०८. Which statement is source-based for “Page 8”?

- (A) It may also happen that on the fifth day there is only one ghazal writer.
- (B) 2) On page 14 of Maithili Chhand Shastra, Pandit Govind Jha writes that a short letter before the conjuncts nh and mh does not become guru, and that in kanhai and kumhar, ka and ku are not guru.
- (C) What Sanskrit terminology calls chhand is called bahr in ghazal.
- (D) Even after that, my view is that every ghazal writer may choose one of the two methods for himself.

३०९. Which statement is source-based for “Page 170”?

- (A) Ravindra Nath Thakur was born in 1936 in Dhamdaha village of Purnea district.
- (B) But many Maithili rubais so far also begin with a short, and this has had a good effect.
- (C) Another aim was to break the stick of bullying ghazal writers who claimed only their way was ghazal.
- (D) In Vidyapati’s time there were two streams of metre, vargavṛtta and mātrāvṛtta.

३१०. Which statement is source-based for “Page 284”?

- (A) 2) In many ghazals, “e”, initial long vowels, and other such sounds have been treated as short; chandrabindu too has been treated as long.
- (B) The quarrel between tahat and tarannum is called useless; the goal is rasa or delight.
- (C) A second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs.
- (D) The two lines of a sher are divided into six sections: sadr, hashw, aruz, ibtida, hashw and jarab.

३११. Which statement is source-based for “Page 72”?

- (A) Similarly, another person was angry because Muslim poets add the name of their village or city before or after their names.
- (B) Anchinhar says he criticised disliked works openly but still mentioned them in the historical section.
- (C) In the beginning, everyone, including me, used to make “भिनसर” a qafiya of “घर”.
- (D) Before knowing the birth and development of the ghazal, it is more necessary to know the historicity of Arabia.

३१२. Which statement is source-based for “Page 190”?

- (A) But in Maithili, ghazal had been written since 1905, and that too in a fully grammar-based manner.
- (B) The learner is told to write couplets in which bahr and qafiya are correct, even if poetic feeling is uneven.
- (C) Suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that...
- (D) Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif.

३१३. Which statement is source-based for “Page 151”?

- (A) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.
- (B) The reason is that in varnic metre the units are of three matras each, but there is no syllable after “लगा”; therefore no gana can be formed after “स”.
- (C) And finally, see this devotional ghazal written by Rajiv Ranjan Mishra.
- (D) Section 10 of the book covers qafiya involving reph and the letter r.

३१४. Which statement is source-based for “Page 197”?

- (A) Swami Brahmanand, born 14 July 1944, used the radif “ho to aisa ho” from Inshaji’s ghazal in his own bhajan.
- (B) If the kafiya in the first line of the matla is basant, later kafiya’s must have anusvara or a fifth letter in the second position from the end.
- (C) Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection without reference.
- (D) In Vidyapati’s time there were two streams of metre, vargavṛtta and mātrāvṛtta.

३१५. Which statement is source-based for “Page 17”?

- (A) Jagjit Singh corrected a spectator by saying Na chitthi na koi sandesh was not a ghazal but a song.
- (B) Perhaps no one else in Maithili literature has been fortunate enough to receive so many names.
- (C) Take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter.
- (D) Published books: Nid Ki Talash; Bhale Aadmi Ki Talash, a novella; Simatati Chhaya, a story collection; Ek Achchha Main, a one-act-play collection; and Aaj Ki Kahani, a play.

३१६. Which statement is source-based for “Page 264”?

- (A) Gajendra Thakur’s Ghazalshastra Part 14 determines two eras of contemporary Maithili ghazal.
- (B) Between 1970 and 2008, Yoganand Heera, Vijay Nath Jha, Jagdish Chandra Thakur Anil, Gajendra Thakur, and others continued to write grammar-based ghazals, and they are still writing.
- (C) Perhaps no one else in Maithili literature has been fortunate enough to receive so many names.
- (D) The word kamal can mean lotus with one stress pattern and water-deer with another stress pattern.

३१७. Which statement is source-based for “Page 158”?

- (A) The present book is a revised form of the 25-part series.
- (B) But here it is very necessary to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no meaning.
- (C) The author says the monopoly of fake ghazal writers on the seat of Maithili ghazal was broken.
- (D) But these poets changed the subject and used words according to the time; the grammar remained the same.

३१८. Which statement is source-based for “Page 185”?

- (A) From the point of view of Indianization, words such as mahbuba have been formed, but in Maithili these words are not very current.
- (B) In my opinion this is a sophistry, because every kind of writing or art influences society; therefore there must be harmony between the life, writing, and art of the writer or artist.
- (C) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.
- (D) Section 20 discusses varnic metre, where matra-sequence and the number of syllables are fixed.

३१९. Which statement is source-based for “Page 117”?

- (A) Dharendra Premarshi’s essay Maithilime Ghazal ā Ekar Sanrachana appeared in the 21st issue of Videha along with one ghazal by him.
- (B) The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.
- (C) Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many?
- (D) Remember, if you are writing a ghazal in Bahr-e-Hazaj, every sher must have this same sequence of matras.

३२०. Which statement is source-based for “Page 46”?

- (A) Even so, if one has to choose a generally accepted definition of ghazal, then in my view the first Arabic meaning, "to card" or "to beat out" as cotton is carded, and the second meaning,...
- (B) In grammar, figures such as antyanuprasa were born, and Jayadeva’s Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end- rhyme.
- (C) The Hindi ghazal problem is described largely as a pronunciation issue of Urdu-Persian words in Hindi.
- (D) In place of these words, one should not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words “ए” is...

३२१. Which statement is source-based for “Page 267”?

- (A) Radif is the final repeated part after qafiya in the matla and later lines.
- (B) Shairi is said to be spoken rather than written because it depends on grammatically proper pronunciation.
- (C) It is clear that whether one calls it varnavritta, varnik, or bahr, it has existed in Maithili from the beginning.
- (D) Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim...

३२२. Which statement is source-based for “Page 62”?

- (A) The author names Yoganand Heera, Vijaynath Jha, Jagdish Chandra Thakur Anil and others as enduring figures encountered in the process.
- (B) As I have written earlier, the pronunciation of “इ” in Maithili occurs in two ways; nevertheless, let us look at it once again.
- (C) Most debates, discussions and exchanges in the book took place on Facebook.
- (D) You will find many examples of this Bahar-e-Videha in my collection, but the name is not given there.

३२३. Which statement is source-based for “Page 58”?

- (A) Another aim was to give critics a foundation for ghazal criticism.
- (B) This means that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different.
- (C) This means that in both lines of the above sher, before the radif “निखरै छै”, there is the letter “ग” with the vowel-sound “आ”.
- (D) Sometimes, in good Urdu diwans, ghazals without a matla are also found.

३२४. Which statement is source-based for “Page 102”?

- (A) The kind of ghazal I used to write every day, That sort of ghazal is no longer in my mind.
- (B) But in Urdu, words in which the letter h occurs between two longs are counted without the h: chehra is counted as 22, mehndi as 22.
- (C) 2) In many ghazals, “e”, initial long vowels, and other such sounds have been treated as short; chandrabindu too has been treated as long.
- (D) A sher always consists of two lines, and what the poet wants to say should end within those two lines.

३२५. Which statement is source-based for “Page 47”?

- (A) Before sending a ghazal to a magazine, the writer is advised to check the bahr of the ghazal.
- (B) I will mention this again in the section on relaxation of rules. (b) In the prior-action participial suffix आय (आए), “य” or “ए” is elided, but the elision-marking vikari is not applied.
- (C) He says he first learned the alphabet of the ghazal by reading Dr. Kunwar Bechain’s book.
- (D) Maithili Chhand Shastra by Pandit Govind Jha is listed among Maithili reference works.

३२६. Which statement is source-based for “Page 61”?

- (A) I hope that the rules concerning kafiya have become clearer through the examples of matra-based kafiya given above.
- (B) A ghazal may be composed with a radeef, and it may also be composed without a radeef.
- (C) I believe that by doing so they will find greater enjoyment, and will also have a simple yet solid method for understanding ghazal.
- (D) That Urdu pronunciation entered Hindi, for in speech Urdu and Hindi are alike.

३२७. Which statement is source-based for “Page 98”?

- (A) The author later acknowledged that Anchinhar Akhar was not the first meter-based Maithili ghazal collection.
- (B) Therefore my clear view is that, whatever someone’s pronunciation may be, the written form should follow grammar.
- (C) For my own convenience I have divided the murakkab metres into two sections.
- (D) The 25-part series A Brief Introduction to the Ghazal began on 22 July 2011.

३३८. Which statement is source-based for “Page 110”?

- (A) Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that “भ” has been used as a qafiya for “ब”; then you too may be confused.
- (B) The History of Maithili Web Journalism was made public through the internet in 2017.
- (C) Grammar is called the generalised science of phonetics.
- (D) Panditji is physically present on Facebook; I hope he will destroy my doubt.

३३९. Which statement is source-based for “Page 111”?

- (A) In ancient times, the name of a meter was based on the nature of its sound; but I am not talented enough to work on the sound-nature of meters.
- (B) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.
- (C) If a free-form writer says that he wants such-and- such relaxation in such-and-such meter or bahr, what could be more laughable?
- (D) Look at the example couplet given in the section on the matla: in that couplet, “kona” appears identically in both lines; therefore it is the radeef.

३३०. Which statement is source-based for “Page 269”?

- (A) Matla is the first couplet of a ghazal where both lines contain qafiya and radif.
- (B) But in Maithili, ghazal had been written since 1905, and that too in a fully grammar-based manner.
- (C) The singers began fitting the matra sequence in ghazal according to the musical scale - sa, re, ga, ma, pa, dha, ni, sa - which is not only unscientific but also disastrous.
- (D) Aasaan Aruz by Dr. Mohammad Azam is listed among Hindi-Urdu sources.

३३१. Which statement is source-based for “Page 107”?

- (A) But in today’s age, when Maithili itself has become refined, what use are Prakrit-Apabhramsha rules?
- (B) Another aim was to break the stick of bullying ghazal writers who claimed only their way was ghazal.
- (C) Section 20 of the book covers varnic metre and relation of Sanskrit varnika metre to Arabic bahr.
- (D) Section 14 of the book covers bahr: metre in ghazal.

३३२. Which statement is source-based for “Page 5”?

- (A) The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals.
- (B) He is a noted lyricist and ghazal writer, and later he began writing short stories.
- (C) I believe that by doing so they will find greater enjoyment, and will also have a simple yet solid method for understanding ghazal.
- (D) But believe me: if I had not placed these facts here, they would have remained locked inside my mind, and readers would have remained unaware of many inner matters concerning Maithili and...

३३३. Which statement is source-based for “Page 55”?

- (A) 2) For a base word whose ending contains a vowel mark, keep in mind this rule for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony.
- (B) In the same way, the first rukn of the second line of any sher is called ibtida, the last rukn is called jarab, and the remaining rukns in the middle are called hashw.
- (C) Section 16 gives examples of Arabic bahrs.
- (D) This correction or change has been made only to show how bahr is observed.

३३४. Which statement is source-based for “Page 181”?

- (A) Therefore my clear view is that, whatever someone’s pronunciation may be, the written form should follow grammar.
- (B) The ghazal criticisms that Anchinhar Akhar got written and published are listed below.
- (C) Of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great.
- (D) His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma.

३३५. Which statement is source-based for “Page 177”?

- (A) Shairi is said to be spoken rather than written because it depends on grammatically proper pronunciation.
- (B) Sometimes, in good Urdu diwans, ghazals without a matla are also found.
- (C) A singer who sings a ghazal badly may be pardonable; but a singer who calls some other form ghazal and sings it, even if he sings it well, is not pardonable.
- (D) Jagdanand Jha Manu ji had five posts containing four ghazals and one bhakti ghazal.

३३६. Which statement is source-based for “Page 147”?

- (A) In twenty-nine posts by there were sixteen ghazals, eight rubai, one qita, two parts of an essay named “A Short Introduction to Maithili Ghazal,” one essay named “The Need for Metre,” and one...
- (B) Even after that, my view is that every ghazal writer may choose one of the two methods for himself.
- (C) Mustaf'ilun + Maf'ulatu. f) Bahre Mazari' Its basic sound is 'Mafa'ilun + Fa'ilatun'.
- (D) In ancient times, the name of a meter was based on the nature of its sound; but I am not talented enough to work on the sound-nature of meters.

३३७. Which statement is source-based for “Page 232”?

- (A) However, examples from Vedic Sanskrit down to modern Maithili have been given in the section on rhyme.
- (B) After Videha magazine raised the issue, Deepnarayan Vidyarthi sent an email to the editor and admitted his mistake.
- (C) In October 2012, there were a total of fifty-three posts on Anchinhar Akhar.
- (D) In ancient times, the name of a meter was based on the nature of its sound; but I am not talented enough to work on the sound-nature of meters.

३३८. Which statement is source-based for “Page 140”?

- (A) And finally, see this devotional ghazal written by Rajiv Ranjan Mishra.
- (B) 2) “लोकवेद आ लालकिला” - edited anthology, published by Vidyapati Seva Sansthan in 1990.
- (C) Grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language.
- (D) The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.

३३९. Which statement is source-based for “Page 44”?

- (A) Jagdanand Jha Manu and Amit Mishra each had one post containing one ghazal.
- (B) Jagjit Singh corrected a spectator by saying Na chitthi na koi sandesh was not a ghazal but a song.
- (C) Therefore, its kafiya is the letter group “मन” preceded by the vowel-mark of “ई”.
- (D) In April 2015 there was a total of one post, containing one ghazal by .

३४०. Which statement is source-based for “Page 145”?

- (A) It may also happen that on the fifth day there is only one ghazal writer.
- (B) Its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above.
- (C) But here it is very necessary to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no meaning.
- (D) Here it is important to clarify that I am not especially saddened by the fact that they wrote ghazals without grammar.

३४१. Which statement is source-based for “Page 56”?

- (A) Section 22 of the book covers appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions.
- (B) A sher always consists of two lines, and what the poet wants to say should end within those two lines.
- (C) Therefore, in this sher, “संगमे” and “हाथमे” are qafiyas, and “आम छै” is the radif.
- (D) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar’s sher-o-shairi writing.

३४२. Which statement is source-based for “Page 201”?

- (A) Always remember that the bahar or chhand of ghazal is aksharvrit, not matra-based and not simple varnic.
- (B) Jivan Jha’s birth and death years are given as 1848-1912 according to Kavivar Jivan Jha Rachanavali.
- (C) As stated above, all the rules for children’s ghazal remain those of ghazal; only one rule will have to be compromised.
- (D) Mayanand Mishra’s statement that ghazal cannot be written in Maithili created a great uproar.

३४३. Which statement is source-based for “Page 59”?

- (A) This sher is mine: एनाइ जँ अहाँक सूनी हम नहुँएँ सपना बूनी हम If I listen to your coming in this way, I shall quietly weave dreams.
- (B) Jivan Jha’s four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak and Samvati Punajanma.
- (C) The short i cannot form qafiya in its full independent letter form.
- (D) But the statement is different: where ghazal is made entirely of serious talk, hazal is made of sparks of humour.

३४४. Which statement is source-based for “Page 99”?

- (A) Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak.
- (B) Section 12 of the book covers qafiya of words with stress, visarga, and related Maithili-Urdu sound questions.
- (C) Just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn.
- (D) The task of writing the history of Maithili ghazal is compared to putting one’s head into a stove made of soft clay.

३४५. Which statement is source-based for “Page 176”?

- (A) The learner is also told to practise judging whether two words can become qafiya.
- (B) Ghazal is not a poem in which omission of one line makes it meaningless.
- (C) Yes, I will say this much: in some issues of Karnamrit I had the opportunity to read his ghazals, for example in the October- December 2007 issue, but in those ghazals there is an absence of...
- (D) Shaikh Ali Harfi Isfahani came to Banaras and died in 1765 CE.

३४६. Which statement is source-based for “Page 10”?

- (A) The quarrel between tahat and tarannum is called useless; the goal is rasa or delight.
- (B) Vijaynath Jha’s ghazal collection had already appeared in 2008 before Anchinhar Akhar.
- (C) Therefore my clear view is that, whatever someone’s pronunciation may be, the written form should follow grammar.
- (D) A ghazal is said, not merely written.

३४७. Which statement is source-based for “Page 178”?

- (A) Many prejudiced people even say that ghazal is a part of poetry and poetry is the whole, and so on.
- (B) A ghazal is said, not merely written.
- (C) After that, one of his ghazals was also selected for the first phase of December 2012.
- (D) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer...

३४८. Which statement is source-based for “Page 60”?

- (A) Muhammad Quli Qutb Shah is identified as the first Urdu poet whose diwan was published.
- (B) Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying.
- (C) Maithili Chhand Shastra by Pandit Govind Jha is listed among Maithili reference works.
- (D) I will not remain behind anywhere; I too will move forward. (Omprakash) The other kafiya used in this ghazal are charhbai, marhbai, garhbai, and so on.

३४९. Which statement is source-based for “Page 223”?

- (A) Twenty-four matras are fixed for rubai, but many rubais have between twenty and twenty-four matras.
- (B) 4) It is A-A's good fortune that it gave birth to, and nurtured, the new genre called the child-ghazal.
- (C) I will not remain behind anywhere; I too will move forward. (Omprakash) The other kafiya used in this ghazal are charhbai, marhbai, garhbai, and so on.
- (D) When a purposeful sentence or phrase is added to every line of any form of shairi, including ghazal, it is called mustazad.

३५०. Which statement is source-based for “Page 262”?

- (A) A ghazal contains separate shers, while radif, qafiya sound pattern and bahr remain the same.
- (B) In my opinion this is a sophistry, because every kind of writing or art influences society; therefore there must be harmony between the life, writing, and art of the writer or artist.
- (C) Gathering all these criticisms, two books of Maithili ghazal criticism are publicly available.
- (D) A sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal.

३५१. Which statement is source-based for “Page 279”?

- (A) He is a noted lyricist and ghazal writer, and later he began writing short stories.
- (B) A review of two ghazals by Premchand Pankaj published in the 103rd issue of Videha (reviewed by Om Prakash ji).
- (C) At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre.
- (D) Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim...

३५२. Which statement is source-based for “Page 11”?

- (A) If you look carefully, the biggest problem of the Hindi ghazal is the use of Urdu words according to Hindi pronunciation.
- (B) However, examples from Vedic Sanskrit down to modern Maithili have been given in the section on rhyme.
- (C) Videha after 2008 is credited with giving open support to Maithili ghazal and issuing ghazal-related special issues.
- (D) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems.

३५३. Which statement is source-based for “Page 291”?

- (A) Along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or history, should have been published.
- (B) Mustaf'ilun + Maf'ulatu. f) Bahre Mazari' Its basic sound is 'Mafa'ilun + Fa'ilatun'.
- (C) In Maithili, if a word is of Arabic-Persian-Urdu origin and ends in v, it may be changed into o: chunav = chunao; lagav = lagao; dav = dao.
- (D) 2) On page 14 of Maithili Chhand Shastra, Pandit Govind Jha writes that a short letter before the conjuncts nh and mh does not become guru, and that in kanhai and kumhar, ka and ku are not guru.

३५४. Which statement is source-based for “Page 242”?

- (A) Gathering all these criticisms, two books of Maithili ghazal criticism are publicly available.
- (B) Here I am presenting a ghazal by Kavivar Sitaram Jha, published around 1942, which is in reality a children’s ghazal: Father, wake up; why do you keep filling the pitcher standing?
- (C) Published books: Nid Ki Talash; Bhale Aadmi Ki Talash, a novella; Simatati Chhaya, a story collection; Ek Achchha Main, a one-act-play collection; and Aaj Ki Kahani, a play.
- (D) Gajendra Thakur ji had one post containing details related to the Videha Language Honour. had five posts: three ghazals, one bhakti ghazal, and one “apne ena apne munh” post.

३५५. Which statement is source-based for “Page 34”?

- (A) If a writer is writing about an ancestor and writes with evidence, he should be regarded as courageous and truthful.
- (B) Twenty-four matras are fixed for rubai, but many rubais have between twenty and twenty-four matras.
- (C) A sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal.
- (D) Jagdanand Jha Manu and Amit Mishra each had one post containing one ghazal.

३५६. Which statement is source-based for “Page 77”?

- (A) Radif is the final repeated part after qafiya in the matla and later lines.
- (B) The reason is that in varnic metre the units are of three matras each, but there is no syllable after “लगा”; therefore no gana can be formed after “स”.
- (C) Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that “भ” has been used as a qafiya for “ब”; then you too may be confused.
- (D) The basic elements of ghazal are correct rhyme, uniform metre and forceful expression.

३५७. Which statement is source-based for “Page 209”?

- (A) Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha.
- (B) 4) It is A-A’s good fortune that it gave birth to, and nurtured, the new genre called the child-ghazal.
- (C) 2) In many ghazals, “e”, initial long vowels, and other such sounds have been treated as short; chandrabindu too has been treated as long.
- (D) The book says a sher may be placed in muktaka poetry, but the ghazal cannot be classed under muktaka.

३५८. Which statement is source-based for “Page 273”?

- (A) Another thing is also clear from this essay: Saras ji was not prepared to give any yardstick for reviewing the ghazal to contemporary critics.
- (B) Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person’s defects.
- (C) The note states that this book is both a grammar and a history of Maithili ghazal.
- (D) Readers should read the reference books given here, because some older ghazal writers are thinking that is making up these rules from his own mind.

३५९. Which statement is source-based for “Page 233”?

- (A) Section 19 converts the eight Arabic rukn into Maithili.
- (B) Jagdanand Jha Manu ji had five posts containing four ghazals and one bhakti ghazal.
- (C) The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.
- (D) A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal.

३६०. Which statement is source-based for “Page 282”?

- (A) In this couplet I have used my pen name, Anchinhar, and this couplet is the final couplet of the ghazal; therefore this couplet is a maqta.
- (B) It may also happen that on the fifth day there is only one ghazal writer.
- (C) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.
- (D) In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years.

३६१. Which statement is source-based for “Page 202”?

- (A) In the same way, the first rukn of the second line of any sher is called ibtida, the last rukn is called jarab, and the remaining rukns in the middle are called hashw.
- (B) But which two shorts should be counted as long has been clarified in the section on stress; nevertheless I repeat it once more.
- (C) Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha.
- (D) Here I am presenting a ghazal by Kavivar Sitaram Jha, published around 1942, which is in reality a children’s ghazal: Father, wake up; why do you keep filling the pitcher standing?

३६२. Which date/detail is correctly paired with “Jeevan era”?

- (A) 2013
- (B) 9 February 2014
- (C) 10 March 2001
- (D) 1905-2007

३६३. Which item is correctly associated with 1905-2007?

- (A) Ravindra Nath Thakur’s Lekhani Ek Rang Anek
- (B) central park Calcutta origin memory
- (C) Issue 111 of Videha
- (D) Jeevan era

३६४. Which date/detail is correctly paired with “Anchinhar era”?

- (A) 1 November 2008
- (B) 2008 to the present
- (C) 2013
- (D) 1936

३६५. Which item is correctly associated with 2008 to the present?

- (A) Anchinhar era
- (B) Anchinhar Akhar first appeared
- (C) Ravindra Nath Thakur was born
- (D) The Grammar and History of Maithili Ghazal became public through the internet

३६६. Which date/detail is correctly paired with “A Brief Introduction to the Ghazal series began”?

- (A) 2017
- (B) 22 July 2011
- (C) children’s ghazal special issue
- (D) 1905-2007

३६७. Which item is correctly associated with 22 July 2011?

- (A) Ravindra Nath Thakur was born
- (B) A Brief Introduction to the Ghazal series began
- (C) Videha 21st issue with early ghazal material
- (D) Anchinhar era

३६८. Which date/detail is correctly paired with “A Brief Introduction to the Ghazal series was completed”?

- (A) 1 November 2008
- (B) 21 September 2011
- (C) 9 February 2014
- (D) 1905-2007

३६९. Which item is correctly associated with 21 September 2011?

- (A) Shaikh Ali Harfi Isfahani died
- (B) The Grammar and History of Maithili Ghazal became public through the internet
- (C) A Brief Introduction to the Ghazal series was completed
- (D) A Brief Introduction to the Ghazal series began

३७०. Which date/detail is correctly paired with “The Grammar and History of Maithili Ghazal became public through the internet”?

- (A) 2013
- (B) 1848-1912
- (C) 2008
- (D) 1905

३७१. Which item is correctly associated with 2013?

- (A) The Grammar and History of Maithili Ghazal became public through the internet
- (B) Issue 111 of Videha
- (C) Anchinhar era
- (D) Anchinhar Akhar first appeared

३७२. Which date/detail is correctly paired with “The History of Maithili Web Journalism became public through the internet”?

- (A) June 1984
- (B) 1936
- (C) children’s ghazal special issue
- (D) 2017

३७३. Which item is correctly associated with 2017?

- (A) central park Calcutta origin memory
- (B) Anchinhar Akhar first appeared
- (C) The History of Maithili Web Journalism became public through the internet
- (D) Ramdev Jha’s essay Maithilime Ghazal in Rachna

३७४. Which date/detail is correctly paired with “Anchinhar Akhar first appeared”?

- (A) 2008
- (B) 2011
- (C) 2008 to the present
- (D) 1936

३७५. Which item is correctly associated with 2011?

- (A) A Brief Introduction to the Ghazal series began
- (B) Ramdev Jha's essay Maithilime Ghazal in Rachna
- (C) Jivan Jha birth-death years according to Rachanavali
- (D) Anchinhar Akhar first appeared

३७६. Which date/detail is correctly paired with "Vijaynath Jha's metered ghazal collection had appeared"?

- (A) 1848-1912
- (B) 1905
- (C) 2008
- (D) 10 March 2001

३७७. Which item is correctly associated with 2008?

- (A) first Maithili ghazal example in Sundar-Sanyog
- (B) The Contribution of Heavyweight Ghazal Writers essay in Mithila Awaz
- (C) Vijaynath Jha's metered ghazal collection had appeared
- (D) The Grammar and History of Maithili Ghazal became public through the internet

३७८. Which date/detail is correctly paired with "Shaikh Ali Harfi Isfahani died"?

- (A) 2008 to the present
- (B) 2013
- (C) 1765 CE
- (D) 1905-2007

३७९. Which item is correctly associated with 1765 CE?

- (A) Ravindra Nath Thakur was born
- (B) The History of Maithili Web Journalism became public through the internet
- (C) Anchinhar Akhar first appeared
- (D) Shaikh Ali Harfi Isfahani died

३८०. Which date/detail is correctly paired with "first Maithili ghazal example in Sundar-Sanyog"?

- (A) 1985
- (B) 10 March 2001
- (C) 1905
- (D) 1 November 2008

३८१. Which item is correctly associated with 1905?

- (A) The Contribution of Heavyweight Ghazal Writers essay in Mithila Awaz
- (B) Jeevan era
- (C) Ghazal proper honour according to author
- (D) first Maithili ghazal example in Sundar-Sanyog

३८२. Which date/detail is correctly paired with "Ramdev Jha's essay Maithilime Ghazal in Rachna"?

- (A) 1985
- (B) 2008 to the present
- (C) 1905
- (D) June 1984

३८३. Which item is correctly associated with June 1984?

- (A) Videha 21st issue with early ghazal material
- (B) central park Calcutta origin memory
- (C) The Grammar and History of Maithili Ghazal became public through the internet
- (D) Ramdev Jha's essay Maithilime Ghazal in Rachna

३८४. Which date/detail is correctly paired with "The Contribution of Heavyweight Ghazal Writers essay in Mithila Awaz"?

- (A) 1985
- (B) 10 March 2001
- (C) 1 November 2008
- (D) 9 February 2014

३८५. Which item is correctly associated with 9 February 2014?

- (A) A Brief Introduction to the Ghazal series began
- (B) The Contribution of Heavyweight Ghazal Writers essay in Mithila Awaz
- (C) Jeevan era
- (D) Ravindra Nath Thakur's Lekhani Ek Rang Anek

३८६. Which date/detail is correctly paired with "Jivan Jha birth-death years according to Rachanavali"?

- (A) 9 February 2014
- (B) 21 September 2011
- (C) children's ghazal special issue
- (D) 1848-1912

३८७. Which item is correctly associated with 1848-1912?

- (A) Issue 111 of Videha
- (B) Jivan Jha birth-death years according to Rachanavali
- (C) Shaikh Ali Harfi Isfahani died
- (D) Jeevan era

३८८. Which date/detail is correctly paired with "Ravindra Nath Thakur's Lekhani Ek Rang Anek"?

- (A) 1985
- (B) June 1984
- (C) 75 to 100 meter-conscious ghazal writers active in one period
- (D) 2013

३८९. Which item is correctly associated with 1985?

- (A) Ravindra Nath Thakur's Lekhani Ek Rang Anek
- (B) Ravindra Nath Thakur was born
- (C) Anchinhar era
- (D) Ghazal proper honour according to author

३९०. Which date/detail is correctly paired with "Ravindra Nath Thakur was born"?

- (A) 1 November 2008
- (B) 1936
- (C) children's ghazal special issue
- (D) 21 September 2011

३९१. Which item is correctly associated with 1936?

- (A) Ravindra Nath Thakur was born
- (B) Ghazal proper honour according to author
- (C) Jeevan era
- (D) Anchinhar Akhar first appeared

३९२. Which date/detail is correctly paired with “Videha 21st issue with early ghazal material”?

- (A) 1 November 2008
- (B) 1985
- (C) 22 July 2011
- (D) 1848-1912

३९३. Which item is correctly associated with 1 November 2008?

- (A) Vijaynath Jha’s metered ghazal collection had appeared
- (B) central park Calcutta origin memory
- (C) Ravindra Nath Thakur’s Lekhani Ek Rang Anek
- (D) Videha 21st issue with early ghazal material

३९४. Which date/detail is correctly paired with “Ghazal proper honour according to author”?

- (A) 22 July 2011
- (B) 21 September 2011
- (C) 2013
- (D) 75 to 100 meter-conscious ghazal writers active in one period

३९५. Which item is correctly associated with 75 to 100 meter-conscious ghazal writers active in one period?

- (A) Ghazal proper honour according to author
- (B) A Brief Introduction to the Ghazal series began
- (C) Ravindra Nath Thakur was born
- (D) first Maithili ghazal example in Sundar-Sanyog

३९६. Which date/detail is correctly paired with “Issue 111 of Videha”?

- (A) children’s ghazal special issue
- (B) 1905-2007
- (C) 1848-1912
- (D) 1905

३९७. Which item is correctly associated with children’s ghazal special issue?

- (A) The Contribution of Heavyweight Ghazal Writers essay in Mithila Awaz
- (B) Ghazal proper honour according to author
- (C) Jivan Jha birth-death years according to Rachanavali
- (D) Issue 111 of Videha

३९८. Which date/detail is correctly paired with “central park Calcutta origin memory”?

- (A) 1936
- (B) 22 July 2011
- (C) 1 November 2008
- (D) 10 March 2001

३९९. Which item is correctly associated with 10 March 2001?

- (A) Anchinhar era
- (B) Ramdev Jha's essay Maithilime Ghazal in Rachna
- (C) central park Calcutta origin memory
- (D) Videha 21st issue with early ghazal material

४००. Which of the following is a correctly matched pair?

- (A) raqib - the beloved; like ashiq it is treated as a common-gender word
- (B) ashaar - panchamakshar and anusvara in qafiya
- (C) aruz - 1985
- (D) ghazal - the poetic form discussed in the book; in India its grammar is governed by Arabic, Persian and Urdu conventions but adapted to Maithili

४०१. Consider the following statements about Ghazal core: I. A ghazal contains separate shers, while radif, qafiya sound pattern and bahr remain the same. II. The basic elements of ghazal are correct rhyme, uniform metre and forceful expression. Which of the above is/are correct according to the book?

- (A) Both Statement I and Statement II are correct.
- (B) Neither Statement I nor Statement II is correct.
- (C) Only Statement I is correct.
- (D) Only Statement II is correct.

४०२. Consider the following statements about Language rules: I. Grammar is called the generalised science of phonetics. II. In Maithili, whatever the spelling, the metrical count is calculated according to the written form. Which of the above is/are correct according to the book?

- (A) Neither Statement I nor Statement II is correct.
- (B) Only Statement II is correct.
- (C) Both Statement I and Statement II are correct.
- (D) Only Statement I is correct.

४०३. Consider the following statements about Purpose: I. One aim was to challenge the illusion that ghazal has no rules. II. Another aim was to give critics a foundation for ghazal criticism. Which of the above is/are correct according to the book?

- (A) Neither Statement I nor Statement II is correct.
- (B) Only Statement I is correct.
- (C) Both Statement I and Statement II are correct.
- (D) Only Statement II is correct.

४०४. Consider the following statements about Internet: I. The internet spread Anchinhar's activities and contributed to the new form of ghazal. II. Most debates, discussions and exchanges in the book took place on Facebook. Which of the above is/are correct according to the book?

- (A) Both Statement I and Statement II are correct.
- (B) Only Statement I is correct.
- (C) Only Statement II is correct.
- (D) Neither Statement I nor Statement II is correct.

४०५. Consider the following statements about History: I. The Jeevan era is dated 1905-2007 and named after Pandit Jeevan Jha. II. The Anchinhar era is dated from 2008 to the present and named after Anchinhar Akhar. Which of the above is/are correct according to the book?

- (A) Only Statement II is correct.
- (B) Neither Statement I nor Statement II is correct.
- (C) Only Statement I is correct.
- (D) Both Statement I and Statement II are correct.

४०६. Consider the following statements about Section 25: I. Pandit Jivan Jha is called the first ghazal writer of modern Maithili. II. Jivan Jha's four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak and Samvati Punajanma. Which of the above is/are correct according to the book?

- (A) Neither Statement I nor Statement II is correct.
- (B) Only Statement I is correct.
- (C) Both Statement I and Statement II are correct.
- (D) Only Statement II is correct.

४०७. Consider the following statements about Videha: I. Videha after 2008 is credited with giving open support to Maithili ghazal and issuing ghazal-related special issues. II. In the 21st issue of Videha dated 1 November 2008, two ghazals by Rajendra Vimal are noted. Which of the above is/are correct according to the book?

- (A) Only Statement I is correct.
- (B) Neither Statement I nor Statement II is correct.
- (C) Both Statement I and Statement II are correct.
- (D) Only Statement II is correct.

४०८. Consider the following statements about Appendix: I. Appendix 1 discusses the certificate of the Ghazal Kamla-Koshi-Bagmati-Mahananda Award. II. Appendix 3 states that Kundan Kumar Karn is the first Maithili ghazal writer known to the author to have written ghazals in English. Which of the above is/are correct according to the book?

- (A) Both Statement I and Statement II are correct.
- (B) Only Statement I is correct.
- (C) Neither Statement I nor Statement II is correct.
- (D) Only Statement II is correct.

४०९. Which of the following is stated in the book regarding Book identity?

- (A) Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the...
- (B) The book is titled The Grammar and History of Maithili Ghazal and is by Ashish Anchinhar.
- (C) Now perhaps it has become clear why women and Muslim poets are few in Maithili ghazal.
- (D) Similarly, another person was angry because Muslim poets add the name of their village or city before or after their names.

४१०. For UPSC-style factual recall, identify the correct statement linked to Book identity.

- (A) Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying.
- (B) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.
- (C) This means that in both lines of the above sher, before the radif “निखरै छै”, there is the letter “ग” with the vowel-sound “आ”.
- (D) The Maithili original was translated into English by Gajendra Thakur.

४१३. Which option best reflects the book's position on Videha context?

- (A) Issue 111 of Videha is described as the children's ghazal special issue.
- (B) Jivan Jha's four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak and Samvati Punajanma.
- (C) As far as selection of subject is concerned, the name itself shows that this ghazal describes child psychology.
- (D) The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.

४१४. Which of the following is stated in the book regarding Publication notice?

- (A) In ancient times, the name of a meter was based on the nature of its sound; but I am not talented enough to work on the sound-nature of meters.
- (B) Videha is described as having ISSN 2229-547X and as being published on the 1st and 15th of every month.
- (C) 2) For a base word whose ending contains a vowel mark, keep in mind this rule for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony.
- (D) Radif and the syllabic pattern, that is bahr, are treated as exceptions to ordinary language-dependent change.

४१५. For UPSC-style factual recall, identify the correct statement linked to Notice.

- (A) Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection without reference.
- (B) Sections 1 to 24 deal with grammar, while Section 25 deals with history.
- (C) Before reading the book, readers are asked to prepare a list of questions about ghazal.
- (D) The 25-part series A Brief Introduction to the Ghazal began on 22 July 2011.

४१६. Which option best reflects the book's position on Notice?

- (A) A learner who wants to compose ghazal is told first to practise extracting syllabic weight patterns of many words.
- (B) The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.
- (C) The present book is a revised form of the 25-part series.
- (D) Another aim was to give critics a foundation for ghazal criticism.

४१७. Which of the following is stated in the book regarding Notice?

- (A) To date he has composed nearly one hundred and twenty-five ghazals in all, including ghazal, child-ghazal, bhakti-ghazal, and hazal, and approximately ten to twelve ghazals still remain to be...
- (B) Ghazal Ka Vyakaran by Dr. Kunwar Bechain is listed among Hindi-Urdu sources.
- (C) Jivan Jha served as Danadhyaksha under the Kashi Raja.
- (D) The learner is also told to practise judging whether two words can become qafiya.

४१८. Which of the following is stated in the book regarding Anchinhar note?

- (A) In the 21st issue of Videha dated 1 November 2008, two ghazals by Rajendra Vimal are noted.
- (B) Rubai is presented as neither entirely bahr-based nor entirely matrik metre-based.
- (C) The note states that this book is both a grammar and a history of Maithili ghazal.
- (D) Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.

४१९. For UPSC-style factual recall, identify the correct statement linked to Anchinhar note.

- (A) But in today's age, when Maithili itself has become refined, what use are Prakrit-Apabhramsha rules?
- (B) Kurukshetram Antarmanak by Gajendra Thakur is listed among Maithili reference works.
- (C) The author says he removed rules that did not agree with the grammar and nature of the Maithili language.
- (D) Fard is a form of shairi in which a couplet may have no qafiya in either line, or both lines may have qafiya.

४१८. Which option best reflects the book's position on Anchinhar note?

- (A) Dharendra Premarshi's essay Maithilime Ghazal ā Ekar Sanrachanā appeared in the 21st issue of Videha along with one ghazal by him.
- (B) Where a rule is set aside, the original Arabic-Persian-Urdu rule and the reason for rejecting it are explained.
- (C) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .
- (D) Therefore in a composition where the distance between the writer and the person written about is small, the writer should be regarded as courageous and truthful.

४१९. For UPSC-style factual recall, identify the correct statement linked to Language view.

- (A) But believe me: if I had not placed these facts here, they would have remained locked inside my mind, and readers would have remained unaware of many inner matters concerning Maithili and...
- (B) In a few days, O Babu, we shall see even this: that the tabla is played along with poetry.
- (C) The book uses complete and incomplete forms of language and considers incomplete language suitable for ghazal speed and vitality.
- (D) In twenty-nine posts by there were sixteen ghazals, eight rubai, one qita, two parts of an essay named "A Short Introduction to Maithili Ghazal," one essay named "The Need for Metre," and one...

४२०. Which option best reflects the book's position on Language view?

- (A) Therefore, in Maithili the qaafiya has to be determined carefully, and its detailed explanation will be found in the section on qaafiya.
- (B) The author says grammar should be made by taking the majority sound-pattern of the language as the basis.
- (C) In the beginning, his main attraction was toward poetry, shayari, story, and song.
- (D) Here I am presenting a ghazal by Kavivar Sitaram Jha, published around 1942, which is in reality a children's ghazal: Father, wake up; why do you keep filling the pitcher standing?

४२१. Which of the following is stated in the book regarding Language view?

- (A) Chandranath Mishra Amar is identified as the first to write separately the history of one genre, journalism.
- (B) Shairi is said to be spoken rather than written because it depends on grammatically proper pronunciation.
- (C) Grammar is called the generalised science of phonetics.
- (D) If a writer is writing about an ancestor and writes with evidence, he should be regarded as courageous and truthful.

४२२. For UPSC-style factual recall, identify the correct statement linked to Purpose.

- (A) The 25-part series A Brief Introduction to the Ghazal began on 22 July 2011.
- (B) In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years.
- (C) As far as selection of subject is concerned, the name itself shows that this ghazal describes child psychology.
- (D) The author says he brought ghazal rules into Maithili mainly to improve his own ghazals.

४२३. Which option best reflects the book's position on Purpose?

- (A) Ramdev Jha's essay Maithilime Ghazal appeared in the June 1984 issue of Rachna.
- (B) He says he first learned the alphabet of the ghazal by reading Dr. Kunwar Bechain's book.
- (C) Although harjai too is actually Persian- Urdu, it has been used in Maithili since ancient times.
- (D) One aim was to challenge the illusion that ghazal has no rules.

४२४. Which of the following is stated in the book regarding Purpose?

- (A) What guarantee is there that another singer will sing that ghazal only in that rāga?
- (B) Another aim was to break the stick of bullying ghazal writers who claimed only their way was ghazal.
- (C) As I have written earlier, the pronunciation of "३" in Maithili occurs in two ways; nevertheless, let us look at it once again.
- (D) Anchinhar says he criticised disliked works openly but still mentioned them in the historical section.

४२५. Which option best reflects the book's position on Criticism?

- (A) But remember: like any other meter, this too will be a meter, and in it there is no possibility of the license of joining two short syllables to make a long one.
- (B) The book says criticism of ghazal will be strong only when the critic knows Urdu grammar along with Maithili grammar.
- (C) Jagdanand Jha Manu ji had five posts containing four ghazals and one bhakti ghazal.
- (D) As I have written earlier, the pronunciation of “इ” in Maithili occurs in two ways; nevertheless, let us look at it once again.

४२६. Which of the following is stated in the book regarding Criticism?

- (A) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.
- (B) The book says criticism of ghazal will be strong only when the critic knows Urdu grammar along with Maithili grammar.
- (C) In the beginning, everyone, including me, used to make “भिनसर” a qafiya of “घर”.
- (D) The Hindi ghazal problem is described largely as a pronunciation issue of Urdu-Persian words in Hindi.

४२७. For UPSC-style factual recall, identify the correct statement linked to Criticism.

- (A) Vijaynath Jha's ghazal collection had already appeared in 2008 before Anchinhar Akhar.
- (B) Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif.
- (C) In Maithili, whatever the spelling, the metrical count is calculated according to the written form.
- (D) The point is that the position fixed for the reduced rukn should remain the same.

४२८. Which option best reflects the book's position on Teachers?

- (A) If a writer is writing about an ancestor and writes with evidence, he should be regarded as courageous and truthful.
- (B) Apart from these writings, the regular columns and other writings of Videha were also present.
- (C) If each line of a sher has two rukns, there is no hashw in it.
- (D) The author says his only teachers for ghazal are books.

४२९. Which of the following is stated in the book regarding Teachers?

- (A) At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre.
- (B) From 1970 to 2008 there were only a few ghazal writers, such as Yoganand Hira, Vijaynath Jha, Jagdish Chandra Thakur “Anil,” and others.
- (C) Jagjit Singh corrected a spectator by saying Na chitthi na koi sandesh was not a ghazal but a song.
- (D) He says he first learned the alphabet of the ghazal by reading Dr. Kunwar Bechain's book.

४३०. For UPSC-style factual recall, identify the correct statement linked to Internet.

- (A) Section 16 gives examples of Arabic bahrs.
- (B) The author calls the internet divine for him because it spread his activities and contributed to the new form of ghazal.
- (C) The learner is told to write couplets in which bahr and qafiya are correct, even if poetic feeling is uneven.
- (D) Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection without reference.

४३१. Which option best reflects the book's position on Internet?

- (A) Section 2 of the book covers technical terminology of ghazal and the definition of the sher/couplet.
- (B) Most debates, discussions and exchanges in the book took place on Facebook.
- (C) If each line of a sher has two rukns, there is no hashw in it.
- (D) Videha at www.videha.co.in is listed among Maithili sources.

४३३. Which of the following is stated in the book regarding Era?

- (A) In old Maithili, at places, long vowels were pronounced short and short vowels guru; in some places two vowel- letters were pronounced together as one letter.” Pronouncing two vowel letters...
- (B) It is clear that whether one calls it varnavritta, varnik, or bahr, it has existed in Maithili from the beginning.
- (C) A ghazal is said, not merely written.
- (D) Gajendra Thakur’s Ghazalshastra Part 14 determines two eras of contemporary Maithili ghazal.

४३३. For UPSC-style factual recall, identify the correct statement linked to Era.

- (A) The Jeevan era is dated 1905-2007 and named after Pandit Jeevan Jha.
- (B) Pandit Jivan Jha is called the first ghazal writer of modern Maithili.
- (C) Between 1970 and 2008, Yoganand Heera, Vijay Nath Jha, Jagdish Chandra Thakur Anil, Gajendra Thakur, and others continued to write grammar-based ghazals, and they are still writing.
- (D) Section 19 of the book covers conversion of Arabic rukn into Maithili matra-based metre.

४३४. Which option best reflects the book’s position on Era?

- (A) The Anchinhar era is dated from 2008 to the present and named after Anchinhar Akhar.
- (B) That Urdu pronunciation entered Hindi, for in speech Urdu and Hindi are alike.
- (C) The History of Maithili Web Journalism was made public through the internet in 2017.
- (D) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer...

४३५. Which of the following is stated in the book regarding Series?

- (A) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.
- (B) The ghazal criticisms that Anchinhar Akhar got written and published are listed below.
- (C) The 25-part series A Brief Introduction to the Ghazal began on 22 July 2011.
- (D) Section 24 of the book covers forms of shayari other than ghazal.

४३६. For UPSC-style factual recall, identify the correct statement linked to Series.

- (A) If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya.
- (B) If the kafiya in the first line of the matla is basant, later kafiya must have anusvara or a fifth letter in the second position from the end.
- (C) Chandranath Mishra Amar is identified as the first to write separately the history of one genre, journalism.
- (D) The 25-part series was completed on 21 September 2011.

४३७. Which option best reflects the book’s position on Series?

- (A) I hope that the rules concerning kafiya have become clearer through the examples of matra-based kafiya given above.
- (B) Therefore it can be accepted, without difficulty, that metres are older than even the Ṛgveda.
- (C) The main aim of the book is the determination of quantity or metrical value.
- (D) The present book is a revised form of the 25-part series.

४३८. For UPSC-style factual recall, identify the correct statement linked to Publication history.

- (A) The Maithili original was translated into English by Gajendra Thakur.
- (B) Jivan Jha served as Danadhyaksha under the Kashi Raja.
- (C) Dharendra Premarshi’s essay Maithilime Ghazal ā Ekar Sanrachanā appeared in the 21st issue of Videha along with one ghazal by him.
- (D) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.

४३९. Which option best reflects the book's position on Publication history?

- (A) Videha after 2008 is credited with giving open support to Maithili ghazal and issuing ghazal-related special issues.
- (B) The author later acknowledged that Anchinhar Akhar was not the first meter-based Maithili ghazal collection.
- (C) Apart from Chanda Jha's Ramayan, other poets too have used varnavritta extensively; readers may search for those examples at their own discretion.
- (D) Nida Fazli is quoted as saying that ghazal is a form of minakari and that kahan is more important than kathya.

४४०. Which of the following is stated in the book regarding Publication history?

- (A) B If a composition is subject-centred: if a writer makes an unfamiliar subject or form authentic and popular in his language, he should be regarded as courageous.
- (B) Section 26 of the book covers appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers.
- (C) Jagjit Singh corrected a spectator by saying Na chitthi na koi sandesh was not a ghazal but a song.
- (D) Vijaynath Jha's ghazal collection had already appeared in 2008 before Anchinhar Akhar.

४४१. Which option best reflects the book's position on Origin memory?

- (A) These people neither worked on the ghazal themselves nor allowed others to do the work, and the ghazal is suffering the result.
- (B) The author says history is merciless and can record anyone wrongly if that person does wrong today.
- (C) In the pre-Islamic age, qasida praised one's own tribe and condemned the opposing tribe.
- (D) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar's sher-o-shairi writing.

४४२. Which of the following is stated in the book regarding Goal?

- (A) The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals.
- (B) This means that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different.
- (C) This means that in both lines of the above sher, before the radif "निखरै छै", there is the letter "ग" with the vowel-sound "आ".
- (D) The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.

४४३. For UPSC-style factual recall, identify the correct statement linked to References.

- (A) The History of Maithili Web Journalism was made public through the internet in 2017.
- (B) The Phonology of Classic Arabic Meter by Chris Golston and Tomas Riad is listed among English sources.
- (C) In grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end- rhyme.
- (D) Mithila Bhasha Vidyotan by Pandit Deenbandhu Jha is listed among Maithili reference works.

४४४. Which option best reflects the book's position on References?

- (A) Section 4 of the book covers radif.
- (B) But in Urdu, words in which the letter h occurs between two longs are counted without the h: chehra is counted as 22, mehndi as 22.
- (C) Along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or history, should have been published.
- (D) Maithili Chhand Shastra by Pandit Govind Jha is listed among Maithili reference works.

४४५. Which of the following is stated in the book regarding References?

- (A) In old Maithili, at places, long vowels were pronounced short and short vowels guru; in some places two vowel- letters were pronounced together as one letter.” Pronouncing two vowel letters...
- (B) Kurukshetram Antarmanak by Gajendra Thakur is listed among Maithili reference works.
- (C) The 25-part series was completed on 21 September 2011.
- (D) Suggestiveness is listed as a quality of ghazal.

४४६. For UPSC-style factual recall, identify the correct statement linked to Genre history.

- (A) Here it is very necessary to say that in Urdu moshayaras, applause of “wah-wah” begins as soon as the kafiya ends.
- (B) Section 22 of the book covers appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions.
- (C) A review of two ghazals by Premchand Pankaj published in the 103rd issue of Videha (reviewed by Om Prakash ji).
- (D) Chandranath Mishra Amar is identified as the first to write separately the history of one genre, journalism.

४४७. Which option best reflects the book’s position on Genre history?

- (A) Apart from this anthology, another good work in the free-ghazal stream is the ghazal issue of “Pallav,” edited by Dharendra Premarshi ji.
- (B) Meghan Prasad worked on the short story, and Katha Kosh is described as a history of the short story.
- (C) Between 1970 and 2008, Yoganand Heera, Vijay Nath Jha, Jagdish Chandra Thakur Anil, Gajendra Thakur, and others continued to write grammar-based ghazals, and they are still writing.
- (D) Now perhaps it has become clear why women and Muslim poets are few in Maithili ghazal.

४४८. Which of the following is stated in the book regarding Genre history?

- (A) The Grammar and History of Maithili Ghazal was made public through the internet in 2013.
- (B) Apart from complete ghazal collections, many books of songs, ghazals, and poems have also been published by Shruti Prakashan.
- (C) 1) “Tere pyar ka aasra chahta hoon”: the bahr of this nazm is 122 122 122 122, and it is maintained in every line.
- (D) Appendix 3 states that Kundan Kumar Karn is the first Maithili ghazal writer known to the author to have written ghazals in English.

४४९. Which option best reflects the book’s position on Blog link rule?

- (A) The author says history is merciless and can record anyone wrongly if that person does wrong today.
- (B) If a blogspot.in link does not open, the book says to replace the in at the end with com.
- (C) Gajendra Thakur ji had one post containing details related to the Videha Language Honour. had five posts: three ghazals, one bhakti ghazal, and one “apne ena apne munh” post.
- (D) Although harjai too is actually Persian- Urdu, it has been used in Maithili since ancient times.

४५०. Which of the following is stated in the book regarding Plagiarism episode?

- (A) Qasida is presented as a form of shairi other than ghazal.
- (B) Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai.
- (C) Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection without reference.
- (D) This correction or change has been made only to show how bahr is observed.

४५१. For UPSC-style factual recall, identify the correct statement linked to Plagiarism episode.

- (A) Section 23 of the book covers qualities and defects of ghazal and the poetics of ghazal review.
- (B) Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak.
- (C) After Videha magazine raised the issue, Deepnarayan Vidyarthi sent an email to the editor and admitted his mistake.
- (D) Even after that, my view is that every ghazal writer may choose one of the two methods for himself.

४५२. Which option best reflects the book's position on Section 1?

- (A) In Maithili, the letters ga and ja are not written with a nuqta; therefore dotted ghazal spelling is rejected.
- (B) The first division is the one in which three different rukns are used once in a line.
- (C) The essay The Contribution of Heavyweight Ghazal Writers to Maithili Ghazal was published on 9 February 2014 in the daily Mithila Awaz.
- (D) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer...

४५३. Which of the following is stated in the book regarding Section 1?

- (A) There are eleven bhakti-ghazals by Jagdish Chandra Thakur "Anil," Mihir Jha, and Bindeshwar Thakur ji.
- (B) For Maithili, the book says gajal without dotted letters is the correct spelling.
- (C) The author criticises much university research in Maithili literature as purchasable and therefore values his non-academic position.
- (D) Ravindra Nath Thakur's ghazal collection Lekhani Ek Rang Anek was published by Purvanchal Prakashan, Patna, in 1985.

४५४. For UPSC-style factual recall, identify the correct statement linked to Section 1.

- (A) And finally, see this devotional ghazal written by Rajiv Ranjan Mishra.
- (B) As I have written earlier, the pronunciation of "ॐ" in Maithili occurs in two ways; nevertheless, let us look at it once again.
- (C) Muhammad Quli Qutb Shah is identified as the first Urdu poet whose diwan was published.
- (D) The basic elements of ghazal are correct rhyme, uniform metre and forceful expression.

४५५. For UPSC-style factual recall, identify the correct statement linked to Section 2.

- (A) Therefore in a composition where the distance between the writer and the person written about is small, the writer should be regarded as courageous and truthful.
- (B) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .
- (C) Poetry depends on pronunciation while protecting written form and taking permitted liberties.
- (D) His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma.

४५६. Which option best reflects the book's position on Section 2?

- (A) Amir Khusro is also considered the first ghazal-composer in India.
- (B) The Hindi ghazal problem is described largely as a pronunciation issue of Urdu-Persian words in Hindi.
- (C) Suggestiveness is listed as a quality of ghazal.
- (D) A ghazal is said, not merely written.

४५७. Which of the following is stated in the book regarding Section 2?

- (A) The Grammar and History of Maithili Ghazal was made public through the internet in 2013.
- (B) Section 19 converts the eight Arabic rukn into Maithili.
- (C) But the statement is different: where ghazal is made entirely of serious talk, hazal is made of sparks of humour.
- (D) A ghazal contains separate shers, while radif, qafiya sound pattern and bahr remain the same.

४५८. Which option best reflects the book's position on Section 3?

- (A) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.
- (B) The poetic form called ghazal is said to have been first composed in Arabic.
- (C) The author says he removed rules that did not agree with the grammar and nature of the Maithili language.
- (D) Matla is the first couplet of a ghazal where both lines contain qafiya and radif.

४५९. Which of the following is stated in the book regarding Section 4?

- (A) Appendix 3 states that Kundan Kumar Karn is the first Maithili ghazal writer known to the author to have written ghazals in English.
- (B) Radif is the final repeated part after qafiya in the matla and later lines.
- (C) Here I would like to remind the reader that poetry should not be merely words written on paper; it should be enlivened by the actions of one's life.
- (D) Nevertheless, at least in that period there was someone who said that the ghazal has a discipline, and that is the first special quality of that essay.

४६०. For UPSC-style factual recall, identify the correct statement linked to Sections 5-12.

- (A) Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda.
- (B) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.
- (C) Sections 5 to 12 contain the discussion of kafiya/qafiya.
- (D) Shaikh Ali Harfi Isfahani came to Banaras and died in 1765 CE.

४६१. Which option best reflects the book's position on Sections 5-12?

- (A) Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai.
- (B) Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim...
- (C) A review of two ghazals by Premchand Pankaj published in the 103rd issue of Videha (reviewed by Om Prakash ji).
- (D) Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak.

४६२. Which of the following is stated in the book regarding Section 6?

- (A) If a blogspot.in link does not open, the book says to replace the in at the end with com.
- (B) Section 12 of the book covers qafiya of words with stress, visarga, and related Maithili-Urdu sound questions.
- (C) In Hindi the concept of children's ghazal does exist, but its caretakers were only one group; therefore the form is now almost extinct in Hindi.
- (D) If the kafiya in the first line of the matla is basant, later kafiyas must have anusvara or a fifth letter in the second position from the end.

४६३. For UPSC-style factual recall, identify the correct statement linked to Section 8.

- (A) A ghazal contains separate shers, while radif, qafiya sound pattern and bahr remain the same.
- (B) The Maithili alphabet is said to show fourteen vowels in the discussion of vowel-mark qafiya.
- (C) Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda.
- (D) Section 12 of the book covers qafiya of words with stress, visarga, and related Maithili-Urdu sound questions.

४६४. Which option best reflects the book's position on Section 8?

- (A) Work Not Done in Maithili's Free Ghazal 1) No attention to increasing the number of ghazals By increasing the number of ghazals, I mean both ghazals written by oneself and ghazals written by...
- (B) Radif is the final repeated part after qafiya in the matla and later lines.
- (C) Section 23 of the book covers qualities and defects of ghazal and the poetics of ghazal review.
- (D) The short i cannot form qafiya in its full independent letter form.

४६५. Which of the following is stated in the book regarding Section 9?

- (A) He says he first learned the alphabet of the ghazal by reading Dr. Kunwar Bechain's book.
- (B) The author calls the internet divine for him because it spread his activities and contributed to the new form of ghazal.
- (C) Words ending in short i in Maithili may be pronounced in two ways.
- (D) When a purposeful sentence or phrase is added to every line of any form of shairi, including ghazal, it is called mustazad.

४६६. For UPSC-style factual recall, identify the correct statement linked to Section 10.

- (A) Before reading the book, readers are asked to prepare a list of questions about ghazal.
- (B) Both reph and the full form r are used in Maithili.
- (C) But those people do not understand that in the Sanskrit tradition our rishis and munis used to write the name of the metre before beginning their verses.
- (D) It contains a fifty-eight-page essay on ghazal-shastra, one rubai, two qita, and thirty-seven ghazals.

४६७. Which option best reflects the book's position on Section 12?

- (A) By language I mean: has a ghazal writer, in the name of freedom, used Hindi language in the ghazal?
- (B) One aim was to challenge the illusion that ghazal has no rules.
- (C) Section 9 of the book covers the short vowels i and u and their pronunciation in qafiya.
- (D) The word kamal can mean lotus with one stress pattern and water-deer with another stress pattern.

४६८. Which of the following is stated in the book regarding Section 12?

- (A) The first division is the one in which three different rukns are used once in a line.
- (B) The short i cannot form qafiya in its full independent letter form.
- (C) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar's sher-o-shairi writing.
- (D) The book says the meaning of some words changes because of stress and therefore their pronunciation remains important.

४६९. For UPSC-style factual recall, identify the correct statement linked to Section 13.

- (A) Anchinhar says he criticised disliked works openly but still mentioned them in the historical section.
- (B) Of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great.
- (C) The maqta is the final couplet in which the poet uses his name or takhallus.
- (D) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.

४७०. Which option best reflects the book's position on Section 14?

- (A) Although harjai too is actually Persian- Urdu, it has been used in Maithili since ancient times.
- (B) What Sanskritic terminology calls chhand is called bahr in ghazal.
- (C) 4) It is A-A's good fortune that it gave birth to, and nurtured, the new genre called the child-ghazal.
- (D) After Qutb Shah, the poets who came were Ghawwasi, Wajhi, Bahri, and others.

४७१. Which of the following is stated in the book regarding Section 15?

- (A) When love entered the qasida, the birth of the ghazal may be assumed.
- (B) Rukn is explained before studying bahr, just as Sanskrit prosody studies its own metrical units.
- (C) The second is mu'arrā: only the metre must be equal; qafiya may be absent.
- (D) Mithila Bhasha Vidyotan by Pandit Deenbandhu Jha is listed among Maithili reference works.

४७२. For UPSC-style factual recall, identify the correct statement linked to Section 16.

- (A) Section 16 gives examples of Arabic bahrs.
- (B) If the kafiya in the first line of the matla is basant, later kafiyas must have anusvara or a fifth letter in the second position from the end.
- (C) Therefore, its kafiya is the letter group “मन” preceded by the vowel-mark of “ई”.
- (D) Readers should read the reference books given here, because some older ghazal writers are thinking that is making up these rules from his own mind.

४७३. Which option best reflects the book's position on Section 19?

- (A) Similarly, in Devanagari the shape of letters does not change when words are formed, but in Urdu it does.
- (B) The same should be understood for every muzaif rukn that is given below.
- (C) A second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs.
- (D) Section 19 converts the eight Arabic rukn into Maithili.

४७४. Which of the following is stated in the book regarding Section 19?

- (A) In Maithili, the book recognises two systems of metre: matra-based and varnic.
- (B) Readers and the public gave greater regard to rhymed poetry because rhymed poetry is pleasing to the ear.
- (C) Both reph and the full form r are used in Maithili.
- (D) 2) For a base word whose ending contains a vowel mark, keep in mind this rule for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony.

४७५. For UPSC-style factual recall, identify the correct statement linked to Section 20.

- (A) But in today's age, when Maithili itself has become refined, what use are Prakrit-Apabhramsha rules?
- (B) These people neither worked on the ghazal themselves nor allowed others to do the work, and the ghazal is suffering the result.
- (C) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar's sher-o-shairi writing.
- (D) Section 20 discusses varnic metre, where matra-sequence and the number of syllables are fixed.

४७६. Which option best reflects the book's position on Section 21?

- (A) Suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that...
- (B) A ghazal contains separate shers, while radif, qafiya sound pattern and bahr remain the same.
- (C) Section 21 argues over which bahr would be best for Maithili and scans Hindi-Urdu ghazals.
- (D) Therefore, in Maithili the qaafiya has to be determined carefully, and its detailed explanation will be found in the section on qaafiya.

४७७. Which of the following is stated in the book regarding Section 22?

- (A) Along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or history, should have been published.
- (B) Even so, if one has to choose a generally accepted definition of ghazal, then in my view the first Arabic meaning, "to card" or "to beat out" as cotton is carded, and the second meaning,...
- (C) Before sending a ghazal to a magazine, the writer is advised to check the bahr of the ghazal.
- (D) A ghazal contains separate shers, while radif, qafiya sound pattern and bahr remain the same.

४७८. For UPSC-style factual recall, identify the correct statement linked to Section 22.

- (A) Rajeev Ranjan Mishra is mentioned as another Maithili ghazal writer who wrote English ghazals after Kundan Kumar Karn.
- (B) Nida Fazli is quoted as saying that ghazal is a form of minakari and that kahan is more important than katha.
- (C) 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher.
- (D) In August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by .

४७९. Which option best reflects the book's position on Section 22?

- (A) The Anchinhar era is dated from 2008 to the present and named after Anchinhar Akhar.
- (B) Jagjit Singh corrected a spectator by saying Na chitthi na koi sandesh was not a ghazal but a song.
- (C) The author names Yoganand Heera, Vijaynath Jha, Jagdish Chandra Thakur Anil and others as enduring figures encountered in the process.
- (D) Section 12 of the book covers qafiya of words with stress, visarga, and related Maithili-Urdu sound questions.

४८०. For UPSC-style factual recall, identify the correct statement linked to Section 23.

- (A) The book is titled The Grammar and History of Maithili Ghazal and is by Ashish Anchinhar.
- (B) Suggestiveness is listed as a quality of ghazal.
- (C) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.
- (D) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.

४८१. Which option best reflects the book's position on Section 23?

- (A) The task of writing the history of Maithili ghazal is compared to putting one's head into a stove made of soft clay.
- (B) The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.
- (C) After Qutb Shah, the poets who came were Ghawwasi, Wajhi, Bahri, and others.
- (D) In the beginning, everyone, including me, used to make “भिनसर” a qafiya of “घर”.

४८२. Which of the following is stated in the book regarding Section 24?

- (A) Qasida is presented as a form of shairi other than ghazal.
- (B) Shairi is said to be spoken rather than written because it depends on grammatically proper pronunciation.
- (C) Videha after 2008 is credited with giving open support to Maithili ghazal and issuing ghazal-related special issues.
- (D) Poetry depends on pronunciation while protecting written form and taking permitted liberties.

४८३. For UPSC-style factual recall, identify the correct statement linked to Section 24.

- (A) Rubai is presented as neither entirely bahr-based nor entirely matrik metre-based.
- (B) Surendranath wrote The Impotent Criticism of Maithili Ghazal in response to Anchinhar's essay.
- (C) As I have written earlier, the pronunciation of “इ” in Maithili occurs in two ways; nevertheless, let us look at it once again.
- (D) Jivan Jha served as Danadhyaksha under the Kashi Raja.

४८४. Which option best reflects the book's position on Section 24?

- (A) The kind of ghazal I used to write every day, That sort of ghazal is no longer in my mind.
- (B) Twenty-four matras are fixed for rubai, but many rubais have between twenty and twenty-four matras.
- (C) The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.
- (D) But those people do not understand that in the Sanskrit tradition our rishis and munis used to write the name of the metre before beginning their verses.

४८५. For UPSC-style factual recall, identify the correct statement linked to Section 25.

- (A) Pandit Jivan Jha is called the first ghazal writer of modern Maithili.
- (B) Section 25 is the tradition and history of Maithili ghazal.
- (C) It is clear that whether one calls it varnavritta, varnik, or bahr, it has existed in Maithili from the beginning.
- (D) 1) “Tere pyar ka aasra chahta hoon”: the bahr of this nazm is 122 122 122 122, and it is maintained in every line.

४८६. Which option best reflects the book's position on Section 25?

- (A) Shantilakshmi Chaudhary was first inspired by Anchinhar Akhar to write ghazals.
- (B) Pandit Jivan Jha is called the first ghazal writer of modern Maithili.
- (C) He is the founder and general secretary of the Akhil Bharatiya Tribhasha, that is Hindi, Maithili, Urdu, Sahitya Evam Kala Parishad.
- (D) The ghazal criticisms that Anchinhar Akhar got written and published are listed below.

४८७. Which of the following is stated in the book regarding Section 25?

- (A) Perhaps no one else in Maithili literature has been fortunate enough to receive so many names.
- (B) Jivan Jha's birth and death years are given as 1848-1912 according to Kavivar Jivan Jha Rachanavali.
- (C) Aasaan Aruz by Dr. Mohammad Azam is listed among Hindi-Urdu sources.
- (D) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.

४८८. Which option best reflects the book's position on Appendix?

- (A) Appendix 1 discusses the certificate of the Ghazal Kamla-Koshi-Bagmati-Mahananda Award.
- (B) In Maithili, the letters ga and ja are not written with a nuqta; therefore dotted ghazal spelling is rejected.
- (C) Remember: 1) When a metre is formed by counting the syllables of every line, it is simple varnic metre or bahar.
- (D) Look at the example couplet given in the section on the matla: in that couplet, "kona" appears identically in both lines; therefore it is the radeef.

४८९. Which of the following is stated in the book regarding Appendix?

- (A) The book is titled The Grammar and History of Maithili Ghazal and is by Ashish Anchinhar.
- (B) It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system.
- (C) From 1970 to 2008 there were only a few ghazal writers, such as Yoganand Hira, Vijaynath Jha, Jagdish Chandra Thakur "Anil," and others.
- (D) Appendix 3 states that Kundan Kumar Karn is the first Maithili ghazal writer known to the author to have written ghazals in English.

४९०. For UPSC-style factual recall, identify the correct statement linked to Appendix.

- (A) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.
- (B) In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory.
- (C) There are eleven bhakti-ghazals by Jagdish Chandra Thakur "Anil," Mihir Jha, and Bindeshwar Thakur ji.
- (D) Rajeev Ranjan Mishra is mentioned as another Maithili ghazal writer who wrote English ghazals after Kundan Kumar Karn.

४९१. For UPSC-style factual recall, identify the correct statement linked to Section 5.

- (A) The author names Yoganand Heera, Vijaynath Jha, Jagdish Chandra Thakur Anil and others as enduring figures encountered in the process.
- (B) Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif.
- (C) Between 1970 and 2008, Yoganand Heera, Vijay Nath Jha, Jagdish Chandra Thakur Anil, Gajendra Thakur, and others continued to write grammar-based ghazals, and they are still writing.
- (D) 1) "Tere pyar ka aasra chahta hoon": the bahr of this nazm is 122 122 122 122, and it is maintained in every line.

४९२. Which option best reflects the book's position on Section 6?

- (A) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer...
- (B) Section 6 of the book covers panchamakshar and anusvara in qafiya.
- (C) The book states that some rules of ghazal are language-dependent.
- (D) Therefore I have regarded this very issue as Videha's ghazal special issue.

४९३. Which of the following is stated in the book regarding Section 7?

- (A) Of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great.
- (B) The magazine used to be printed in a total of four pages, and by that measure thirty-four ghazals is certainly not a bad number.
- (C) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.
- (D) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.

४९४. Which option best reflects the book's position on Section 9?

- (A) Section 9 of the book covers the short vowels i and u and their pronunciation in qafiya.
- (B) Sections 1 to 24 deal with grammar, while Section 25 deals with history.
- (C) First of all, poetry is always said or recited; it is not merely written, as you have read above.
- (D) Omprakash ji had four posts, containing three ghazals and one critical essay.

४९५. Which of the following is stated in the book regarding Section 10?

- (A) Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.
- (B) But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable.
- (C) Section 10 of the book covers qafiya involving reph and the letter r.
- (D) B) If a composition is subject-centred: if a writer makes an unfamiliar subject or form authentic and popular in his language, he should be regarded as courageous.

४९६. For UPSC-style factual recall, identify the correct statement linked to Section 11.

- (A) Some communists spread the idea that metre is the limit of poetry, but I say that metre is not the limit of poetry; it is its discipline.
- (B) Besides these, it also included previously published pieces by Rajendra Vimal and Manzar Suleman, as well as a previously published essay by Dharendra Premarshi ji.
- (C) Section 11 of the book covers the short u at the end of Maithili words.
- (D) Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from...

४९७. Which of the following is stated in the book regarding Section 13?

- (A) One aim was to challenge the illusion that ghazal has no rules.
- (B) Section 21 of the book covers which bahr is best for Maithili, with scansion demonstrations.
- (C) Section 3 of the book covers matla.
- (D) Section 13 of the book covers maqta.

४९८. For UPSC-style factual recall, identify the correct statement linked to Section 14.

- (A) Section 14 of the book covers bahr: metre in ghazal.
- (B) Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim...
- (C) Some fellow ghazal writers were angry because they wanted to be lifted to the top of the ghazal tree in one leap.
- (D) Its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above.

४९९. Which option best reflects the book's position on Section 15?

- (A) Section 15 of the book covers rukn, syllable weight, and how to study bahr.
- (B) The Anchinhar era is dated from 2008 to the present and named after Anchinhar Akhar.
- (C) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.
- (D) Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim...

५००. Which of the following is stated in the book regarding Section 16?

- (A) Gajendra Thakur ji had one post containing details related to the Videha Language Honour. had five posts: three ghazals, one bhakti ghazal, and one "apne ena apne munh" post.
- (B) Some fellow ghazal writers were angry because they wanted to be lifted to the top of the ghazal tree in one leap.
- (C) But these poets changed the subject and used words according to the time; the grammar remained the same.
- (D) Section 16 of the book covers Arabic bahrs with examples.

५०१. For UPSC-style factual recall, identify the correct statement linked to Section 19.

- (A) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.
- (B) 4) It is A-A's good fortune that it gave birth to, and nurtured, the new genre called the child-ghazal.
- (C) Sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you will automatically feel that even though the words are separate, the letter before...
- (D) Section 19 of the book covers conversion of Arabic rukn into Maithili matra-based metre.

५०२. Which option best reflects the book's position on Section 20?

- (A) Section 6 of the book covers panchamakshar and anusvara in qafiya.
- (B) Section 20 of the book covers varnic metre and relation of Sanskrit varnika metre to Arabic bahr.
- (C) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems.
- (D) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .

५०३. Which of the following is stated in the book regarding Section 21?

- (A) A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal.
- (B) Section 21 of the book covers which bahr is best for Maithili, with scansion demonstrations.
- (C) Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that “𑂔” has been used as a qafiya for “𑂔”; then you too may be confused.
- (D) Sections 5 to 12 contain the discussion of kafiya/qafiya.

५०४. Which option best reflects the book's position on Section 26?

- (A) In any case, I have given a detailed discussion above in the section on scansion of Urdu-Hindi ghazals.
- (B) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.
- (C) Section 26 of the book covers appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers.
- (D) Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif.

५०५. Which of the following is stated in the book regarding Page 26?

- (A) Before knowing the birth and development of the ghazal, it is more necessary to know the historicity of Arabia.
- (B) The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.
- (C) In a few days, O Babu, we shall see even this: that the tabla is played along with poetry.
- (D) The author says he found no ready-made path in Maithili ghazal.

५०६. For UPSC-style factual recall, identify the correct statement linked to Page 236.

- (A) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar's sher-o-shairi writing.
- (B) Shantilakshmi Chaudhary is identified as the first learned woman, or shaira, in Maithili to write metered ghazals.
- (C) The History of Maithili Web Journalism was made public through the internet in 2017.
- (D) In April 2015 there was a total of one post, containing one ghazal by .

५०७. Which option best reflects the book's position on Page 101?

- (A) Jagdanand Jha Manu ji had five posts containing four ghazals and one bhakti ghazal.
- (B) The reason is that in varnic metre the units are of three matras each, but there is no syllable after “लगा”; therefore no gana can be formed after “स”.
- (C) Section 16 of the book covers Arabic bahrs with examples.
- (D) But which two shorts should be counted as long has been clarified in the section on stress; nevertheless I repeat it once more.

५०८. Which of the following is stated in the book regarding Page 175?

- (A) It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system.
- (B) It may also happen that on the fifth day there is only one ghazal writer.
- (C) In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years.
- (D) Here I am presenting a ghazal by Kavivar Sitaram Jha, published around 1942, which is in reality a children's ghazal: Father, wake up; why do you keep filling the pitcher standing?

५०९. For UPSC-style factual recall, identify the correct statement linked to Page 244.

- (A) My little child will play and bathe, will he not?" In this matla, "न" is the radif.
- (B) Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim...
- (C) In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years.
- (D) Published ghazal collection: Dhangri Bat Banebak Dam Agubar Pene Chhan.

५१०. Which option best reflects the book's position on Page 186?

- (A) The word kamal can mean lotus with one stress pattern and water-deer with another stress pattern.
- (B) Section 12 of the book covers qafiya of words with stress, visarga, and related Maithili-Urdu sound questions.
- (C) I believe that by doing so they will find greater enjoyment, and will also have a simple yet solid method for understanding ghazal.
- (D) If a writer is writing about an ancestor and writes with evidence, he should be regarded as courageous and truthful.

५११. Which of the following is stated in the book regarding Page 255?

- (A) Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection without reference.
- (B) Chandranath Mishra Amar is identified as the first to write separately the history of one genre, journalism.
- (C) Meters and Formulas: The Case of Ancient Arabic Poetry by Bruno Paoli is listed among English sources.
- (D) After that, one of his ghazals was also selected for the first phase of December 2012.

५१२. For UPSC-style factual recall, identify the correct statement linked to Page 200.

- (A) The author says the monopoly of fake ghazal writers on the seat of Maithili ghazal was broken.
- (B) Apart from the works mentioned above, a year or two earlier a ghazal workshop had also been organized in Madhubani by free-ghazal writers.
- (C) In October 2012, there were a total of fifty-three posts on Anchinhar Akhar.
- (D) In Hindi the concept of children's ghazal does exist, but its caretakers were only one group; therefore the form is now almost extinct in Hindi.

५१३. Which option best reflects the book's position on Page 33?

- (A) The task of writing the history of Maithili ghazal is compared to putting one's head into a stove made of soft clay.
- (B) The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.
- (C) Suggestiveness is listed as a quality of ghazal.
- (D) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.

५१४. Which of the following is stated in the book regarding Page 275?

- (A) Meghan Prasad worked on the short story, and Katha Kosh is described as a history of the short story.
- (B) Now perhaps it has become clear why women and Muslim poets are few in Maithili ghazal.
- (C) The main aim of the book is the determination of quantity or metrical value.
- (D) Remember, if you are writing a ghazal in Bahr-e-Hazaj, every sher must have this same sequence of matras.

५१५. For UPSC-style factual recall, identify the correct statement linked to Page 171.

- (A) Shantilakshmi Chaudhary is identified as the first learned woman, or shaira, in Maithili to write metered ghazals.
- (B) Section 1 of the book covers symbols used in ghazal, the definition of ghazal, and early origin and development.
- (C) 17) The present meaning of the word raqib is "enemy," but its original meaning is "some other person who desires the mashuq." Above, Anchinhar's mashuq is Sadhana.
- (D) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.

५१६. Which option best reflects the book's position on Page 200?

- (A) In Maithili, if a word is of Arabic-Persian-Urdu origin and ends in v, it may be changed into o: chunav = chunao; lagav = lagao; dav = dao.
- (B) The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.
- (C) As far as selection of subject is concerned, the name itself shows that this ghazal describes child psychology.
- (D) Remember: 1) When a metre is formed by counting the syllables of every line, it is simple varnic metre or bahar.

५१७. Which of the following is stated in the book regarding Page 104?

- (A) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.
- (B) Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak.
- (C) Rubai is considered more difficult than ghazal, and it is valid only in its own bahr.
- (D) He gives a similar view on page 35 of Maithili Parishilan, published by Maithili Akademi in 2007.

५१८. For UPSC-style factual recall, identify the correct statement linked to Page 143.

- (A) Matla is the first couplet of a ghazal where both lines contain qafiya and radif.
- (B) Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks.
- (C) Anchinhar Akhar is described as the first book of ghazals written in simple varnik bahr.
- (D) Take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter.

५१९. Which option best reflects the book's position on Page 206?

- (A) Appendix 3 states that Kundan Kumar Karn is the first Maithili ghazal writer known to the author to have written ghazals in English.
- (B) Now suppose an Urdu poet used the word "तमईज", but in Devanagari it became "तमीज".
- (C) The basic elements of ghazal are correct rhyme, uniform metre and forceful expression.
- (D) Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in...

५२०. Which of the following is stated in the book regarding Page 258?

- (A) The Anchinhar era is dated from 2008 to the present and named after Anchinhar Akhar.
- (B) Kundan Kumar Karn ji had three posts: two ghazals and one child-ghazal.
- (C) Earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and...
- (D) The basic elements of ghazal are correct rhyme, uniform metre and forceful expression.

५२१. For UPSC-style factual recall, identify the correct statement linked to Page 248.

- (A) It is clear that whether one calls it varnavritta, varnik, or bahr, it has existed in Maithili from the beginning.
- (B) The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.
- (C) Sometimes, in good Urdu diwans, ghazals without a matla are also found.
- (D) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.

५२२. Which option best reflects the book's position on Page 41?

- (A) Radif is the final repeated part after qafiya in the matla and later lines.
- (B) Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks.
- (C) The poetic form called ghazal is said to have been first composed in Arabic.
- (D) Rukn is explained before studying bahr, just as Sanskrit prosody studies its own metrical units.

५२३. Which of the following is stated in the book regarding Page 266?

- (A) Anchinhar says he criticised disliked works openly but still mentioned them in the historical section.
- (B) Apart from these writings, the regular columns and other writings of Videha were also present.
- (C) Similarly, another person was angry because Muslim poets add the name of their village or city before or after their names.
- (D) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.

५२४. For UPSC-style factual recall, identify the correct statement linked to Page 100.

- (A) Section 25 is the tradition and history of Maithili ghazal.
- (B) Perhaps no one else in Maithili literature has been fortunate enough to receive so many names.
- (C) Section 14 of the book covers bahr: metre in ghazal.
- (D) 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher.

५२५. Which option best reflects the book's position on Page 191?

- (A) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.
- (B) After the sauti moshayara, the tarhi moshayara is very effective for the training of ghazal writers.
- (C) Before reading the book, readers are asked to prepare a list of questions about ghazal.
- (D) But many Maithili rubais so far also begin with a short, and this has had a good effect.

५२६. Which of the following is stated in the book regarding Page 143?

- (A) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar's sher-o-shairi writing.
- (B) For muzaif meters, none of the Hindi or English books that I have as references are in agreement.
- (C) If each line of a sher has two rukns, there is no hashw in it.
- (D) Sections 5 to 12 contain the discussion of kafiya/qafiya.

५२७. For UPSC-style factual recall, identify the correct statement linked to Page 275.

- (A) The book states that some rules of ghazal are language-dependent.
- (B) The essay Maithilime Ghazal is treated as the first major modern grammar-based discussion of Maithili ghazal criticism.
- (C) Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common.
- (D) Yes, I will say this much: in some issues of Karnamrit I had the opportunity to read his ghazals, for example in the October- December 2007 issue, but in those ghazals there is an absence of...

५२८. Which option best reflects the book's position on Page 260?

- (A) Although harjai too is actually Persian- Urdu, it has been used in Maithili since ancient times.
- (B) Therefore, in this sher, “संगमे” and “हाथमे” are qafiyas, and “आम छै” is the radif.
- (C) The ghazal criticisms that Anchinhar Akhar got written and published are listed below.
- (D) Fard is a form of shairi in which a couplet may have no qafiya in either line, or both lines may have qafiya.

५३९. Which of the following is stated in the book regarding Page 184?

- (A) Section 25 is the tradition and history of Maithili ghazal.
- (B) 1) “Tere pyar ka aasra chahta hoon”: the bahr of this nazm is 122 122 122 122, and it is maintained in every line.
- (C) The 25-part series A Brief Introduction to the Ghazal began on 22 July 2011.
- (D) Here I would like to remind the reader that poetry should not be merely words written on paper; it should be enlivened by the actions of one’s life.

५३०. For UPSC-style factual recall, identify the correct statement linked to Page 157.

- (A) Always remember that the bahar or chhand of ghazal is aksharvrit, not matra-based and not simple varnic.
- (B) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.
- (C) The main aim of the book is the determination of quantity or metrical value.
- (D) In the same way, the first rukn of the second line of any sher is called ibtida, the last rukn is called jarab, and the remaining rukns in the middle are called hashw.

५३१. Which option best reflects the book’s position on Page 230?

- (A) A ghazal may be composed with a radeef, and it may also be composed without a radeef.
- (B) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.
- (C) Rubai is considered more difficult than ghazal, and it is valid only in its own bahr.
- (D) Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai.

५३२. Which of the following is stated in the book regarding Page 186?

- (A) Perhaps no one else in Maithili literature has been fortunate enough to receive so many names.
- (B) But believe me: if I had not placed these facts here, they would have remained locked inside my mind, and readers would have remained unaware of many inner matters concerning Maithili and...
- (C) Therefore in a composition where the distance between the writer and the person written about is small, the writer should be regarded as courageous and truthful.
- (D) The Maithili original was translated into English by Gajendra Thakur.

५३३. For UPSC-style factual recall, identify the correct statement linked to Page 239.

- (A) Look at the example couplet given in the section on the matla: in that couplet, “kona” appears identically in both lines; therefore it is the radeef.
- (B) Jagdanand Jha Manu and Amit Mishra each had one post containing one ghazal.
- (C) Sometimes, in good Urdu diwans, ghazals without a matla are also found.
- (D) His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma.

५३४. Which option best reflects the book’s position on Page 38?

- (A) After Videha magazine raised the issue, Deepnarayan Vidyarthi sent an email to the editor and admitted his mistake.
- (B) In other words, the first two lines are in bahr according to the Arabic system.
- (C) Sometimes, in good Urdu diwans, ghazals without a matla are also found.
- (D) If each line of a sher has two rukns, there is no hashw in it.

५३५. Which of the following is stated in the book regarding Page 193?

- (A) Kundan Kumar Karn ji had two posts containing two ghazals. had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one “apne ena apne munh” post, and one post containing a...
- (B) A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal.
- (C) At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre.
- (D) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.

५३६. For UPSC-style factual recall, identify the correct statement linked to Page 39.

- (A) Similarly, in Devanagari the shape of letters does not change when words are formed, but in Urdu it does.
- (B) Radif and the syllabic pattern, that is bahr, are treated as exceptions to ordinary language-dependent change.
- (C) 2) In many ghazals, “e”, initial long vowels, and other such sounds have been treated as short; chandrabinu too has been treated as long.
- (D) A ghazal may be composed with a radeef, and it may also be composed without a radeef.

५३७. Which option best reflects the book’s position on Page 65?

- (A) But in Urdu, words in which the letter h occurs between two longs are counted without the h: chehra is counted as 22, mehndi as 22.
- (B) Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha.
- (C) But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable.
- (D) Nida Fazli is quoted as saying that ghazal is a form of minakari and that kahan is more important than kathya.

५३८. For UPSC-style factual recall, identify the correct statement linked to Page 278.

- (A) Grammar is called the generalised science of phonetics.
- (B) 2) “लोकवेद आ लालकिला” - edited anthology, published by Vidyapati Seva Sansthan in 1990.
- (C) Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in...
- (D) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.

५३९. Which option best reflects the book’s position on Page 103?

- (A) Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim...
- (B) Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common.
- (C) Now suppose an Urdu poet used the word “तमईज”, but in Devanagari it became “तमीज”.
- (D) The word kamal can mean lotus with one stress pattern and water-deer with another stress pattern.

५४०. For UPSC-style factual recall, identify the correct statement linked to Page 104.

- (A) After Videha magazine raised the issue, Deepnarayan Vidyarthi sent an email to the editor and admitted his mistake.
- (B) Swami Brahmanand, born 14 July 1944, used the radif “ho to aisa ho” from Inshaji’s ghazal in his own bhajan.
- (C) For a children’s ghazal, abundant rhythm and inner taste are needed, even if some shers have no meaning.
- (D) It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system.

५४१. Which option best reflects the book’s position on Page 222?

- (A) The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals.
- (B) If each line of a sher has two rukns, there is no hashw in it.
- (C) Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that “भ” has been used as a qafiya for “ब”; then you too may be confused.
- (D) In the 21st issue of Videha, dated 1 November 2008, there are two ghazals by Rajendra Vimal ji.

५४२. Which of the following is stated in the book regarding Page 237?

- (A) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .
- (B) The point is that the position fixed for the reduced rukn should remain the same.
- (C) But these poets changed the subject and used words according to the time; the grammar remained the same.
- (D) I had asked for suggestions for this on Facebook, and in reply many words were offered, such as neh-nishtha, nishtha, nishthavan, ekanishtha, and so on.

५४३. For UPSC-style factual recall, identify the correct statement linked to Page 138.

- (A) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre.
- (B) But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable.
- (C) The first example of ghazal on Maithili soil is found in Kavivar Jivan Jha's play Sundar-Sanyog in 1905.
- (D) That Urdu pronunciation entered Hindi, for in speech Urdu and Hindi are alike.

५४४. Which option best reflects the book's position on Page 258?

- (A) Grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language.
- (B) Amir Khusro is also considered the first ghazal-composer in India.
- (C) List of Maithili books with bahr Because the ghazals of ancient ghazal writers are in edited books, and because they have already been discussed above, here I am giving the details of the later...
- (D) However, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it will not be very good from the point of view of singing.

५४५. Which of the following is stated in the book regarding Page 271?

- (A) Apart from this anthology, another good work in the free-ghazal stream is the ghazal issue of "Pallav," edited by Dharendra Premarshi ji.
- (B) Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many?
- (C) It is clear that whether one calls it varnavritta, varnik, or bahr, it has existed in Maithili from the beginning.
- (D) Published ghazal collection: Dhangī Bat Banēbak Dam Agubar Pene Chhan.

५४६. For UPSC-style factual recall, identify the correct statement linked to Page 146.

- (A) Dharendra Premarshi's essay Maithilime Ghazal ā Ekar Sanrachana appeared in the 21st issue of Videha along with one ghazal by him.
- (B) Apart from Chanda Jha's Ramayan, other poets too have used varnavritta extensively; readers may search for those examples at their own discretion.
- (C) But remember: like any other meter, this too will be a meter, and in it there is no possibility of the license of joining two short syllables to make a long one.
- (D) Published books: Nid Ki Talash; Bhale Aadmi Ki Talash, a novella; Simatati Chhaya, a story collection; Ek Achchha Main, a one-act-play collection; and Aaj Ki Kahani, a play.

५४७. Which option best reflects the book's position on Page 95?

- (A) Jivan Jha's four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak and Samvati Punajanma.
- (B) Nida Fazli is quoted as saying that ghazal is a form of minakari and that kahan is more important than kathyā.
- (C) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.
- (D) Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the...

५४८. Which of the following is stated in the book regarding Page 263?

- (A) Apart from these writings, the regular columns and other writings of Videha were also present.
- (B) Section 16 of the book covers Arabic bahrs with examples.
- (C) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre.
- (D) Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.

५४९. For UPSC-style factual recall, identify the correct statement linked to Page 235.

- (A) Section 1 of the book covers symbols used in ghazal, the definition of ghazal, and early origin and development.
- (B) Kurukshetram Antarmanak by Gajendra Thakur is listed among Maithili reference works.
- (C) Kundan Kumar Karn ji had two posts containing two ghazals. had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one “apne ena apne munh” post, and one post containing a...
- (D) 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher.

५५०. Which option best reflects the book’s position on Page 137?

- (A) Dharendra Premarshi’s essay Maithilime Ghazal ā Ekar Sanrachana appeared in the 21st issue of Videha along with one ghazal by him.
- (B) The kind of ghazal I used to write every day, That sort of ghazal is no longer in my mind.
- (C) To date he has composed nearly one hundred and twenty-five ghazals in all, including ghazal, child-ghazal, bhakti-ghazal, and hazal, and approximately ten to twelve ghazals still remain to be...
- (D) Before reading the book, readers are asked to prepare a list of questions about ghazal.

५५१. Which of the following is stated in the book regarding Page 235?

- (A) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.
- (B) In February 2014 there were a total of twenty posts on Anchinhar Akhar.
- (C) Where a rule is set aside, the original Arabic-Persian-Urdu rule and the reason for rejecting it are explained.
- (D) Suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that...

५५२. For UPSC-style factual recall, identify the correct statement linked to Page 115.

- (A) The book uses complete and incomplete forms of language and considers incomplete language suitable for ghazal speed and vitality.
- (B) In other words, the first two lines are in bahr according to the Arabic system.
- (C) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar’s sher-o-shairi writing.
- (D) The author says history is merciless and can record anyone wrongly if that person does wrong today.

५५३. Which option best reflects the book’s position on Page 114?

- (A) The Jeevan era is dated 1905-2007 and named after Pandit Jeevan Jha.
- (B) This means that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different.
- (C) Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.
- (D) Another aim was to break the stick of bullying ghazal writers who claimed only their way was ghazal.

५५४. Which of the following is stated in the book regarding Page 128?

- (A) Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart;...
- (B) The singers began fitting the matra sequence in ghazal according to the musical scale - sa, re, ga, ma, pa, dha, ni, sa - which is not only unscientific but also disastrous.
- (C) By language I mean: has a ghazal writer, in the name of freedom, used Hindi language in the ghazal?
- (D) Meters and Formulas: The Case of Ancient Arabic Poetry by Bruno Paoli is listed among English sources.

५५५. For UPSC-style factual recall, identify the correct statement linked to Page 265.

- (A) Besides these, it also included previously published pieces by Rajendra Vimal and Manzar Suleman, as well as a previously published essay by Dhirendra Premarshi ji.
- (B) Rukn is explained before studying bahr, just as Sanskrit prosody studies its own metrical units.
- (C) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre.
- (D) In Vidyapati's time there were two streams of metre, vargavṛtta and mātrāvṛtta.

५५६. Which option best reflects the book's position on Page 229?

- (A) Along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or history, should have been published.
- (B) For my own convenience I have divided the murakkab metres into two sections.
- (C) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer...
- (D) The quarrel between tahat and tarannum is called useless; the goal is rasa or delight.

५५७. Which of the following is stated in the book regarding Page 199?

- (A) Fard is a form of shairi in which a couplet may have no qafiya in either line, or both lines may have qafiya.
- (B) Jivan Jha's birth and death years are given as 1848-1912 according to Kavivar Jivan Jha Rachanavali.
- (C) Some communists spread the idea that metre is the limit of poetry, but I say that metre is not the limit of poetry; it is its discipline.
- (D) But the statement is different: where ghazal is made entirely of serious talk, hazal is made of sparks of humour.

५५८. For UPSC-style factual recall, identify the correct statement linked to Page 277.

- (A) But in today's age, when Maithili itself has become refined, what use are Prakrit-Apabhramsha rules?
- (B) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .
- (C) Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled "Ek Rati," one Hindi play, and the ghazal collection mentioned above have been...
- (D) Sections 5 to 12 contain the discussion of kafiya/qafiya.

५५९. Which option best reflects the book's position on Page 119?

- (A) I believe that by doing so they will find greater enjoyment, and will also have a simple yet solid method for understanding ghazal.
- (B) Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from...
- (C) 4) It is A-A's good fortune that it gave birth to, and nurtured, the new genre called the child-ghazal.
- (D) The magazine used to be printed in a total of four pages, and by that measure thirty-four ghazals is certainly not a bad number.

५६०. Which of the following is stated in the book regarding Page 42?

- (A) The author says he brought ghazal rules into Maithili mainly to improve his own ghazals.
- (B) This means that in both lines of the above sher, before the radif “निखरै छै”, there is the letter “ग” with the vowel-sound “आ”.
- (C) This correction or change has been made only to show how bahr is observed.
- (D) Of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great.

५६१. Which option best reflects the book’s position on Page 179?

- (A) First, bahr is not compulsory for nazm, and where it exists I am giving details here.
- (B) The point is that the position fixed for the reduced rukn should remain the same.
- (C) Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda.
- (D) Radif is the final repeated part after qafiya in the matla and later lines.

५६२. Which of the following is stated in the book regarding Page 24?

- (A) Section 22 of the book covers appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions.
- (B) 17) The present meaning of the word raqib is "enemy," but its original meaning is "some other person who desires the mashuq." Above, Anchinhar’s mashuq is Sadhana.
- (C) Most debates, discussions and exchanges in the book took place on Facebook.
- (D) Videha is described as having ISSN 2229-547X and as being published on the 1st and 15th of every month.

५६३. For UPSC-style factual recall, identify the correct statement linked to Page 222.

- (A) The Jeevan era is dated 1905-2007 and named after Pandit Jeevan Jha.
- (B) Therefore, its kafiya is the letter group “मन” preceded by the vowel-mark of “ई”.
- (C) From 1970 to 2008 there were only a few ghazal writers, such as Yoganand Hira, Vijaynath Jha, Jagdish Chandra Thakur “Anil,” and others.
- (D) Apart from these writings, the regular columns and other writings of Videha were also present.

५६४. Which option best reflects the book’s position on Page 40?

- (A) Jivan Jha’s four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak and Samvati Punajanma.
- (B) Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.
- (C) Yes, I will say this much: in some issues of Karnamrit I had the opportunity to read his ghazals, for example in the October- December 2007 issue, but in those ghazals there is an absence of...
- (D) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.

५६५. Which of the following is stated in the book regarding Page 7?

- (A) B) If a composition is subject-centred: if a writer makes an unfamiliar subject or form authentic and popular in his language, he should be regarded as courageous.
- (B) But believe me: if I had not placed these facts here, they would have remained locked inside my mind, and readers would have remained unaware of many inner matters concerning Maithili and...
- (C) Shantilakshmi Chaudhary Shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals.
- (D) Section 6 of the book covers panchamakshar and anusvara in qafiya.

५६६. For UPSC-style factual recall, identify the correct statement linked to Page 254.

- (A) In the 21st issue of Videha, dated 1 November 2008, there are two ghazals by Rajendra Vimal ji.
- (B) Section 4 of the book covers radif.
- (C) In the beginning, his main attraction was toward poetry, shayari, story, and song.
- (D) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.

५६७. Which option best reflects the book's position on Page 43?

- (A) If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya.
- (B) Some fellow ghazal writers were angry because they wanted to be lifted to the top of the ghazal tree in one leap.
- (C) The 25-part series was completed on 21 September 2011.
- (D) My little child will play and bathe, will he not?" In this matla, "न" is the radif.

५६८. Which of the following is stated in the book regarding Page 127?

- (A) Mustaf'ilun + Maf'ulatu. f) Bahre Mazari' Its basic sound is 'Mafa'ilun + Fa'ilatun'.
- (B) Anchinhar Akhar is described as the first book of ghazals written in simple varnik bahr.
- (C) Poetry depends on pronunciation while protecting written form and taking permitted liberties.
- (D) The 25-part series was completed on 21 September 2011.

५६९. Which option best reflects the book's position on Page 173?

- (A) The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.
- (B) The first matter is whether he is singing a ghazal or some other form in the name of ghazal.
- (C) Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying.
- (D) Jagdanand Jha Manu and Amit Mishra each had one post containing one ghazal.

५७०. Which of the following is stated in the book regarding Page 32?

- (A) Before knowing the birth and development of the ghazal, it is more necessary to know the historicity of Arabia.
- (B) That Urdu pronunciation entered Hindi, for in speech Urdu and Hindi are alike.
- (C) The essay The Contribution of Heavyweight Ghazal Writers to Maithili Ghazal was published on 9 February 2014 in the daily Mithila Awaz.
- (D) 33) Islah: Learning poetry under the guru-shishya tradition is called islah.

५७१. For UPSC-style factual recall, identify the correct statement linked to Page 28.

- (A) Muhammad Quli Qutb Shah is identified as the first Urdu poet whose diwan was published.
- (B) First of all, poetry is always said or recited; it is not merely written, as you have read above.
- (C) But believe me: if I had not placed these facts here, they would have remained locked inside my mind, and readers would have remained unaware of many inner matters concerning Maithili and...
- (D) The first example of ghazal on Maithili soil is found in Kavivar Jivan Jha's play Sundar-Sanyog in 1905.

५७२. Which option best reflects the book's position on Page 78?

- (A) Where a rule is set aside, the original Arabic-Persian-Urdu rule and the reason for rejecting it are explained.
- (B) The book says the meaning of some words changes because of stress and therefore their pronunciation remains important.
- (C) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.
- (D) Now, if an Urdu poet makes qafiya with a letter in which "ह" is mixed, then according to the Urdu pronunciation tradition he does not pronounce that "ह".

५७३. Which of the following is stated in the book regarding Page 260?

- (A) Shantilakshmi Chaudhary is identified as the first learned woman, or shaira, in Maithili to write metered ghazals.
- (B) A review of two ghazals by Premchand Pankaj published in the 103rd issue of Videha (reviewed by Om Prakash ji).
- (C) Gajendra Thakur's Ghazalshastra Part 14 determines two eras of contemporary Maithili ghazal.
- (D) The author criticises much university research in Maithili literature as purchasable and therefore values his non-academic position.

५७४. For UPSC-style factual recall, identify the correct statement linked to Page 174.

- (A) In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory.
- (B) After Videha magazine raised the issue, Deepnarayan Vidyarthi sent an email to the editor and admitted his mistake.
- (C) For a children's ghazal, abundant rhythm and inner taste are needed, even if some shers have no meaning.
- (D) Perhaps no one else in Maithili literature has been fortunate enough to receive so many names.

५७५. Which option best reflects the book's position on Page 225?

- (A) Section 12 of the book covers qafiya of words with stress, visarga, and related Maithili-Urdu sound questions.
- (B) Meters and Formulas: The Case of Ancient Arabic Poetry by Bruno Paoli is listed among English sources.
- (C) Here it is very necessary to say that in Urdu moshayaras, applause of "wah-wah" begins as soon as the kafiya ends.
- (D) In twenty-nine posts by there were sixteen ghazals, eight rubai, one qita, two parts of an essay named "A Short Introduction to Maithili Ghazal," one essay named "The Need for Metre," and one...

५७६. For UPSC-style factual recall, identify the correct statement linked to Page 179.

- (A) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .
- (B) Section 25 is the tradition and history of Maithili ghazal.
- (C) Always remember that the bahar or chhand of ghazal is aksharvrit, not matra-based and not simple varnic.
- (D) Later, with the help of Vedic metres, many metres were created, and poets composed many kinds of kāvya.

५७७. Which option best reflects the book's position on Page 79?

- (A) Now suppose an Urdu poet used the word "तमईज", but in Devanagari it became "तमीज".
- (B) In place of these words, one should not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words "ए" is...
- (C) The singers began fitting the matra sequence in ghazal according to the musical scale - sa, re, ga, ma, pa, dha, ni, sa - which is not only unscientific but also disastrous.
- (D) Most debates, discussions and exchanges in the book took place on Facebook.

५७८. Which of the following is stated in the book regarding Page 182?

- (A) Mustaf'ilun + Maf'ulatu. f) Bahre Mazari' Its basic sound is 'Mafa'ilun + Fa'ilatun'.
- (B) If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya.
- (C) Sometimes, in good Urdu diwans, ghazals without a matla are also found.
- (D) Now suppose an Urdu poet used the word "तमईज", but in Devanagari it became "तमीज".

५७९. For UPSC-style factual recall, identify the correct statement linked to Page 33.

- (A) After the sauti moshayara, the tarhi moshayara is very effective for the training of ghazal writers.
- (B) Another aim was to break the stick of bullying ghazal writers who claimed only their way was ghazal.
- (C) It may be that Harimohan ji had close relations with Urdu poets, but that closeness did not turn into knowledge of shayari; this is clear from his view quoted above.
- (D) The author says grammar should be made by taking the majority sound-pattern of the language as the basis.

५८०. Which option best reflects the book's position on Page 188?

- (A) Before reading the book, readers are asked to prepare a list of questions about ghazal.
- (B) Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person's defects.
- (C) Ramdev Jha's essay Maithilime Ghazal appeared in the June 1984 issue of Rachna.
- (D) Videha after 2008 is credited with giving open support to Maithili ghazal and issuing ghazal-related special issues.

५८१. Which of the following is stated in the book regarding Page 146?

- (A) Earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and...
- (B) In the 21st issue of Videha, dated 1 November 2008, there are two ghazals by Rajendra Vimal ji.
- (C) Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart;...
- (D) A ghazal in this metrical sequence is yet to be composed, or if it exists somewhere, it has escaped my sight.

५८२. For UPSC-style factual recall, identify the correct statement linked to Page 266.

- (A) Meghan Prasad worked on the short story, and Katha Kosh is described as a history of the short story.
- (B) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre.
- (C) The author says the monopoly of fake ghazal writers on the seat of Maithili ghazal was broken.
- (D) If the history of Maithili ghazal is examined, Shruti Prakashan is the first such publisher that has published the largest number of ghazal collections in Maithili.

५८३. Which option best reflects the book's position on Page 27?

- (A) If the remaining sentence-segment has no meaning, then it will be understood that radif and qafiya are in harmony.
- (B) The quarrel between tahat and tarannum is called useless; the goal is rasa or delight.
- (C) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.
- (D) He gives a similar view on page 35 of Maithili Parishilan, published by Maithili Akademi in 2007.

५८४. Which of the following is stated in the book regarding Page 196?

- (A) In ancient times, the name of a meter was based on the nature of its sound; but I am not talented enough to work on the sound-nature of meters.
- (B) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer...
- (C) Videha at www.videha.co.in is listed among Maithili sources.
- (D) First, bahr is not compulsory for nazm, and where it exists I am giving details here.

५८५. For UPSC-style factual recall, identify the correct statement linked to Page 90.

- (A) If each line of a sher has three rukns, there will be two hashws in the entire sher.
- (B) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.
- (C) B) If a composition is subject-centred: if a writer makes an unfamiliar subject or form authentic and popular in his language, he should be regarded as courageous.
- (D) Readers and the public gave greater regard to rhymed poetry because rhymed poetry is pleasing to the ear.

५८६. Which option best reflects the book's position on Page 133?

- (A) In August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by .
- (B) Ghazal has varnik metre and qafiya, and along with that it also has radif, because of which ghazal becomes even more suitable for singing.
- (C) Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many?
- (D) Jivan Jha began writing Maithili plays on social themes.

५८७. Which of the following is stated in the book regarding Page 13?

- (A) Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled "Ek Rati," one Hindi play, and the ghazal collection mentioned above have been...
- (B) A ghazal contains separate shers, while radif, qafiya sound pattern and bahr remain the same.
- (C) In his opinion, the name of the ghazal should be changed in Maithili because it is an Urdu word and it will corrupt Maithili.
- (D) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.

५८८. Which option best reflects the book's position on Page 153?

- (A) In the beginning, his main attraction was toward poetry, shayari, story, and song.
- (B) Kurukshetram Antarmanak by Gajendra Thakur is listed among Maithili reference works.
- (C) Published books: Nid Ki Talash; Bhale Aadmi Ki Talash, a novella; Simatati Chhaya, a story collection; Ek Achchha Main, a one-act-play collection; and Aaj Ki Kahani, a play.
- (D) At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre.

५८९. Which of the following is stated in the book regarding Page 22?

- (A) Published ghazal collection: Dhangī Bat Banebak Dam Agubar Pene Chhan.
- (B) I had asked for suggestions for this on Facebook, and in reply many words were offered, such as neh-nishtha, nishtha, nishthavan, ekanishtha, and so on.
- (C) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.
- (D) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.

५९०. For UPSC-style factual recall, identify the correct statement linked to Page 27.

- (A) Another aim was to give critics a foundation for ghazal criticism.
- (B) Section 6 of the book covers panchamakshar and anusvara in qafiya.
- (C) After Qutb Shah, the poets who came were Ghawwasi, Wajhi, Bahri, and others.
- (D) Ghazal is not a poem in which omission of one line makes it meaningless.

५९१. Which option best reflects the book's position on Page 259?

- (A) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems.
- (B) It contains a fifty-eight-page essay on ghazal-shastra, one rubai, two qita, and thirty-seven ghazals.
- (C) Issue 111 of Videha is described as the children's ghazal special issue.
- (D) Section 16 of the book covers Arabic bahrs with examples.

५९२. For UPSC-style factual recall, identify the correct statement linked to Page 260.

- (A) Nevertheless, at least in that period there was someone who said that the ghazal has a discipline, and that is the first special quality of that essay.
- (B) Section 20 of the book covers varnic metre and relation of Sanskrit varnika metre to Arabic bahr.
- (C) 10) Someone who has connected 30 or more new ghazal writers with the ghazal form during 30 years may receive it.
- (D) In Maithili, if a word is of Arabic-Persian-Urdu origin and ends in v, it may be changed into o: chunav = chunao; lagav = lagao; dav = dao.

५९३. Which option best reflects the book's position on Page 157?

- (A) Grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language.
- (B) Even so, if one has to choose a generally accepted definition of ghazal, then in my view the first Arabic meaning, "to card" or "to beat out" as cotton is carded, and the second meaning,...
- (C) But here it is very necessary to keep in mind that Maithili also has children's ghazal, and in children's ghazal there may be some shers that have no meaning.
- (D) 2) Many Maithili ghazal-composers were undisciplined from the point of view of metre.

५९४. Which of the following is stated in the book regarding Page 274?

- (A) At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre.
- (B) The singers began fitting the matra sequence in ghazal according to the musical scale - sa, re, ga, ma, pa, dha, ni, sa - which is not only unscientific but also disastrous.
- (C) Section 14 of the book covers bahr: metre in ghazal.
- (D) Here it is important to clarify that I am not especially saddened by the fact that they wrote ghazals without grammar.

५९५. For UPSC-style factual recall, identify the correct statement linked to Page 272.

- (A) Work Not Done in Maithili's Free Ghazal 1) No attention to increasing the number of ghazals By increasing the number of ghazals, I mean both ghazals written by oneself and ghazals written by...
- (B) He says he first learned the alphabet of the ghazal by reading Dr. Kunwar Bechain's book.
- (C) Where a rule is set aside, the original Arabic-Persian-Urdu rule and the reason for rejecting it are explained.
- (D) 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher.

५९६. Which option best reflects the book's position on Page 136?

- (A) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.
- (B) Words ending in short i in Maithili may be pronounced in two ways.
- (C) Nida Fazli is quoted as saying that ghazal is a form of minakari and that kahan is more important than kathya.
- (D) A ghazal may be composed with a radeef, and it may also be composed without a radeef.

५९७. Which of the following is stated in the book regarding Page 207?

- (A) The book says the meaning of some words changes because of stress and therefore their pronunciation remains important.
- (B) Apart from Chanda Jha's Ramayan, other poets too have used varnavritta extensively; readers may search for those examples at their own discretion.
- (C) The 21st issue of Videha also included eleven ghazals by Ram Bharos Kapadi Bhramar and Roshan Janakpuri.
- (D) Kurukshetram Antarmanak by Gajendra Thakur is listed among Maithili reference works.

५९८. For UPSC-style factual recall, identify the correct statement linked to Page 271.

- (A) Take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter.
- (B) The magazine used to be printed in a total of four pages, and by that measure thirty-four ghazals is certainly not a bad number.
- (C) What Sanskrit terminology calls chhand is called bahr in ghazal.
- (D) Section 16 of the book covers Arabic bahrs with examples.

५९९. Which of the following is stated in the book regarding Page 225?

- (A) Published books: Nid Ki Talash; Bhale Aadmi Ki Talash, a novella; Simatati Chhaya, a story collection; Ek Achchha Main, a one-act-play collection; and Aaj Ki Kahani, a play.
- (B) The second is mu'arrā: only the metre must be equal; qafiya may be absent.
- (C) Of the fourteen posts by Sunil Kumar Jha, thirteen were rubai and one was a ghazal.
- (D) Jivan Jha's birth and death years are given as 1848-1912 according to Kavivar Jivan Jha Rachanavali.

६००. Which option best reflects the book's position on Page 130?

- (A) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre.
- (B) Jagdanand Jha Manu and Amit Mishra each had one post containing one ghazal.
- (C) "Chupke chupke raat din" was sung by Ghulam Ali, and it came from the throats of many other singers as well; but Ghulam Aliji's tune is not Asha Bhosle's tune, though the ghazal is the same.
- (D) The first division is the one in which three different rukns are used once in a line.

६०१. Which of the following is stated in the book regarding Page 116?

- (A) Now, if an Urdu poet makes qafiya with a letter in which “ह” is mixed, then according to the Urdu pronunciation tradition he does not pronounce that “ह”.
- (B) Suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that...
- (C) This correction or change has been made only to show how bahr is observed.
- (D) Omprakash ji had four posts, containing three ghazals and one critical essay.

६०२. For UPSC-style factual recall, identify the correct statement linked to Page 94.

- (A) The author says he removed rules that did not agree with the grammar and nature of the Maithili language.
- (B) Therefore my clear view is that, whatever someone’s pronunciation may be, the written form should follow grammar.
- (C) In this couplet I have used my pen name, Anchinhar, and this couplet is the final couplet of the ghazal; therefore this couplet is a maqta.
- (D) In February 2014 there were a total of twenty posts on Anchinhar Akhar.

६०३. Which option best reflects the book’s position on Page 31?

- (A) Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from...
- (B) Qasida is presented as a form of shairi other than ghazal.
- (C) In place of these words, one should not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words “ए” is...
- (D) Here it is very necessary to say that in Urdu moshayaras, applause of “wah-wah” begins as soon as the kafiya ends.

६०४. Which of the following is stated in the book regarding Page 265?

- (A) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.
- (B) The author says the monopoly of fake ghazal writers on the seat of Maithili ghazal was broken.
- (C) Therefore I have regarded this very issue as Videha’s ghazal special issue.
- (D) Besides these, it also included previously published pieces by Rajendra Vimal and Manzar Suleman, as well as a previously published essay by Dharendra Premarshi ji.

६०५. For UPSC-style factual recall, identify the correct statement linked to Page 246.

- (A) Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai.
- (B) Meghan Prasad worked on the short story, and Katha Kosh is described as a history of the short story.
- (C) Shantilakshmi Chaudhary Shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals.
- (D) Similarly, in Devanagari the shape of letters does not change when words are formed, but in Urdu it does.

६०६. Which option best reflects the book’s position on Page 106?

- (A) But in Urdu, words in which the letter h occurs between two longs are counted without the h: chehra is counted as 22, mehndi as 22.
- (B) Sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you will automatically feel that even though the words are separate, the letter before...
- (C) As far as selection of subject is concerned, the name itself shows that this ghazal describes child psychology.
- (D) If the remaining sentence-segment has no meaning, then it will be understood that radif and qafiya are in harmony.

६०७. Which of the following is stated in the book regarding Page 31?

- (A) But in today’s age, when Maithili itself has become refined, what use are Prakrit-Apabhramsha rules?
- (B) Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many?
- (C) In the same way, the first rukn of the second line of any sher is called ibtida, the last rukn is called jarab, and the remaining rukns in the middle are called hashw.
- (D) The essay Maithilime Ghazal is treated as the first major modern grammar-based discussion of Maithili ghazal criticism.

६०८. For UPSC-style factual recall, identify the correct statement linked to Page 25.

- (A) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.
- (B) The point is that the position fixed for the reduced rukn should remain the same.
- (C) Here I would like to remind the reader that poetry should not be merely words written on paper; it should be enlivened by the actions of one's life.
- (D) From the point of view of Indianization, words such as mahbuba have been formed, but in Maithili these words are not very current.

६०९. Which option best reflects the book's position on Page 274?

- (A) Nevertheless, at least in that period there was someone who said that the ghazal has a discipline, and that is the first special quality of that essay.
- (B) In my opinion this is a sophistry, because every kind of writing or art influences society; therefore there must be harmony between the life, writing, and art of the writer or artist.
- (C) The singers began fitting the matra sequence in ghazal according to the musical scale - sa, re, ga, ma, pa, dha, ni, sa - which is not only unscientific but also disastrous.
- (D) In February 2014 there were a total of twenty posts on Anchinhar Akhar.

६१०. For UPSC-style factual recall, identify the correct statement linked to Page 124.

- (A) When a purposeful sentence or phrase is added to every line of any form of shairi, including ghazal, it is called mustazad.
- (B) In other words, the first two lines are in bahr according to the Arabic system.
- (C) However, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it will not be very good from the point of view of singing.
- (D) Pandit Jivan Jha is called the first ghazal writer of modern Maithili.

६११. Which option best reflects the book's position on Page 175?

- (A) In Hindi the concept of children's ghazal does exist, but its caretakers were only one group; therefore the form is now almost extinct in Hindi.
- (B) Section 25 of the book covers tradition and history of Maithili ghazal.
- (C) Section 11 of the book covers the short u at the end of Maithili words.
- (D) In any case, I have given a detailed discussion above in the section on scansion of Urdu-Hindi ghazals.

६१२. For UPSC-style factual recall, identify the correct statement linked to Page 288.

- (A) In the beginning, everyone, including me, used to make “भिनसर” a qafiya of “घर”.
- (B) In other words, the first two lines are in bahr according to the Arabic system.
- (C) It may be that Harimohan ji had close relations with Urdu poets, but that closeness did not turn into knowledge of shayari; this is clear from his view quoted above.
- (D) The poetic form called ghazal is said to have been first composed in Arabic.

६१३. Which option best reflects the book's position on Page 90?

- (A) The kind of ghazal I used to write every day, That sort of ghazal is no longer in my mind.
- (B) Jagdanand Jha Manu and Amit Mishra each had one post containing one ghazal.
- (C) Gajendra Thakur ji had one post containing details related to the Videha Language Honour. had five posts: three ghazals, one bhakti ghazal, and one “apne ena apne munh” post.
- (D) In grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end- rhyme.

६१४. Which of the following is stated in the book regarding Page 8?

- (A) It may also happen that on the fifth day there is only one ghazal writer.
- (B) Both reph and the full form r are used in Maithili.
- (C) Anchinhar Akhar is described as the first book of ghazals written in simple varnik bahr.
- (D) Panditji is physically present on Facebook; I hope he will destroy my doubt.

६१५. For UPSC-style factual recall, identify the correct statement linked to Page 170.

- (A) This means that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different.
- (B) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.
- (C) Section 6 of the book covers panchamakshar and anusvara in qafiya.
- (D) In Vidyapati's time there were two streams of metre, vargavṛtta and mātrāvṛtta.

६१६. Which option best reflects the book's position on Page 146?

- (A) Anchinhar says he criticised disliked works openly but still mentioned them in the historical section.
- (B) The quarrel between tahat and tarannum is called useless; the goal is rasa or delight.
- (C) You will find many examples of this Bahar-e-Videha in my collection, but the name is not given there.
- (D) The Maithili alphabet is said to show fourteen vowels in the discussion of vowel-mark qafiya.

६१७. Which of the following is stated in the book regarding Page 284?

- (A) A second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs.
- (B) The same should be understood for every muzaif rukn that is given below.
- (C) It contains a fifty-eight-page essay on ghazal-shastra, one rubai, two qita, and thirty-seven ghazals.
- (D) Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled "Ek Rati," one Hindi play, and the ghazal collection mentioned above have been...

६१८. For UPSC-style factual recall, identify the correct statement linked to Page 7.

- (A) Another thing is also clear from this essay: Saras ji was not prepared to give any yardstick for reviewing the ghazal to contemporary critics.
- (B) Nida Fazli is quoted as saying that ghazal is a form of minakari and that kahan is more important than katha.
- (C) Grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language.
- (D) Shantilakshmi Chaudhary is identified as the first learned woman, or shaira, in Maithili to write metered ghazals.

६१९. Which option best reflects the book's position on Page 104?

- (A) Perhaps no one else in Maithili literature has been fortunate enough to receive so many names.
- (B) He is the founder and general secretary of the Akhil Bharatiya Tribhasha, that is Hindi, Maithili, Urdu, Sahitya Evam Kala Parishad.
- (C) 2) On page 14 of Maithili Chhand Shastra, Pandit Govind Jha writes that a short letter before the conjuncts nh and mh does not become guru, and that in kanhai and kumhar, ka and ku are not guru.
- (D) Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak.

६२०. Which of the following is stated in the book regarding Page 72?

- (A) Kurukshetram Antarmamak by Gajendra Thakur is listed among Maithili reference works.
- (B) In the beginning, everyone, including me, used to make "भिनसर" a qafiya of "घर".
- (C) Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person's defects.
- (D) The book is not meant for people who argue without reading or dislike reasoning and debate.

६२१. For UPSC-style factual recall, identify the correct statement linked to Page 190.

- (A) Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person's defects.
- (B) The learner is told to write couplets in which bahr and qafiya are correct, even if poetic feeling is uneven.
- (C) A ghazal contains separate shers, while radif, qafiya sound pattern and bahr remain the same.
- (D) Suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that...

६२२. Which option best reflects the book's position on Page 207?

- (A) You will find many examples of this Bahar-e-Videha in my collection, but the name is not given there.
- (B) It is clear that whether one calls it varnavritta, varnik, or bahr, it has existed in Maithili from the beginning.
- (C) This means that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different.
- (D) Perhaps no one else in Maithili literature has been fortunate enough to receive so many names.

६२३. Which of the following is stated in the book regarding Page 190?

- (A) The book states that some rules of ghazal are language-dependent.
- (B) Later, with the help of Vedic metres, many metres were created, and poets composed many kinds of kāvya.
- (C) Fard is a form of shairi in which a couplet may have no qafiya in either line, or both lines may have qafiya.
- (D) But many Maithili rubais so far also begin with a short, and this has had a good effect.

६२४. For UPSC-style factual recall, identify the correct statement linked to Page 151.

- (A) The History of Maithili Web Journalism was made public through the internet in 2017.
- (B) Kundan Kumar Karn ji had three posts: two ghazals and one child-ghazal.
- (C) The reason is that in varnic metre the units are of three matras each, but there is no syllable after “लगा”; therefore no gana can be formed after “स”.
- (D) Another aim was to break the stick of bullying ghazal writers who claimed only their way was ghazal.

६२५. Which option best reflects the book's position on Page 197?

- (A) The present book is a revised form of the 25-part series.
- (B) In his opinion, the name of the ghazal should be changed in Maithili because it is an Urdu word and it will corrupt Maithili.
- (C) Swami Brahmanand, born 14 July 1944, used the radif “ho to aisa ho” from Inshaji's ghazal in his own bhajan.
- (D) Surendranath wrote The Impotent Criticism of Maithili Ghazal in response to Anchinhar's essay.

६२६. For UPSC-style factual recall, identify the correct statement linked to Page 191.

- (A) Rubai is considered more difficult than ghazal, and it is valid only in its own bahr.
- (B) Qasida is presented as a form of shairi other than ghazal.
- (C) Twenty-four matras are fixed for rubai, but many rubais have between twenty and twenty-four matras.
- (D) I had asked for suggestions for this on Facebook, and in reply many words were offered, such as neh-nishtha, nishtha, nishthavan, ekanishtha, and so on.

६२७. Which option best reflects the book's position on Page 17?

- (A) Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many?
- (B) Perhaps no one else in Maithili literature has been fortunate enough to receive so many names.
- (C) Section 1 of the book covers symbols used in ghazal, the definition of ghazal, and early origin and development.
- (D) The author says his only teachers for ghazal are books.

६२८. Which of the following is stated in the book regarding Page 264?

- (A) Suggestiveness is listed as a quality of ghazal.
- (B) Panditji is physically present on Facebook; I hope he will destroy my doubt.
- (C) Between 1970 and 2008, Yoganand Heera, Vijay Nath Jha, Jagdish Chandra Thakur Anil, Gajendra Thakur, and others continued to write grammar-based ghazals, and they are still writing.
- (D) The author says history is merciless and can record anyone wrongly if that person does wrong today.

६२९. For UPSC-style factual recall, identify the correct statement linked to Page 158.

- (A) But these poets changed the subject and used words according to the time; the grammar remained the same.
- (B) The Hindi ghazal problem is described largely as a pronunciation issue of Urdu-Persian words in Hindi.
- (C) In twenty-nine posts by there were sixteen ghazals, eight rubai, one qita, two parts of an essay named “A Short Introduction to Maithili Ghazal,” one essay named “The Need for Metre,” and one...
- (D) However, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it will not be very good from the point of view of singing.

६३०. Which option best reflects the book’s position on Page 185?

- (A) It may be that Harimohan ji had close relations with Urdu poets, but that closeness did not turn into knowledge of shayari; this is clear from his view quoted above.
- (B) “Chupke chupke raat din” was sung by Ghulam Ali, and it came from the throats of many other singers as well; but Ghulam Aliji’s tune is not Asha Bhosle’s tune, though the ghazal is the same.
- (C) In my opinion this is a sophistry, because every kind of writing or art influences society; therefore there must be harmony between the life, writing, and art of the writer or artist.
- (D) The Grammar and History of Maithili Ghazal was made public through the internet in 2013.

६३१. Which of the following is stated in the book regarding Page 101?

- (A) Section 8 of the book covers qafiya based on vowel-marks or matras.
- (B) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.
- (C) Matla is the first couplet of a ghazal where both lines contain qafiya and radif.
- (D) Even after that, my view is that every ghazal writer may choose one of the two methods for himself.

६३२. Which option best reflects the book’s position on Page 13?

- (A) The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.
- (B) I believe that by doing so they will find greater enjoyment, and will also have a simple yet solid method for understanding ghazal.
- (C) Similarly, another person was angry because Muslim poets add the name of their village or city before or after their names.
- (D) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.

६३३. For UPSC-style factual recall, identify the correct statement linked to Page 153.

- (A) The author says he brought ghazal rules into Maithili mainly to improve his own ghazals.
- (B) But those people do not understand that in the Sanskrit tradition our rishis and munis used to write the name of the metre before beginning their verses.
- (C) I had asked for suggestions for this on Facebook, and in reply many words were offered, such as neh-nishtha, nishtha, nishthavan, ekanishtha, and so on.
- (D) When a purposeful sentence or phrase is added to every line of any form of shairi, including ghazal, it is called mustazad.

६३४. Which option best reflects the book's position on Page 117?

- (A) Just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn.
- (B) Remember, if you are writing a ghazal in Bahr-e-Hazaj, every sher must have this same sequence of matras.
- (C) Another thing is also clear from this essay: Saras ji was not prepared to give any yardstick for reviewing the ghazal to contemporary critics.
- (D) Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the...

६३५. Which of the following is stated in the book regarding Page 46?

- (A) This correction or change has been made only to show how bahr is observed.
- (B) Maithili Chhand Shastra by Pandit Govind Jha is listed among Maithili reference works.
- (C) In place of these words, one should not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words “ए” is...
- (D) Gathering all these criticisms, two books of Maithili ghazal criticism are publicly available.

६३६. For UPSC-style factual recall, identify the correct statement linked to Page 267.

- (A) Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim...
- (B) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.
- (C) The first example of ghazal on Maithili soil is found in Kavivar Jivan Jha's play Sundar-Sanyog in 1905.
- (D) Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Mukhtajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart;...

६३७. Which option best reflects the book's position on Page 62?

- (A) As I have written earlier, the pronunciation of “इ” in Maithili occurs in two ways; nevertheless, let us look at it once again.
- (B) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar's sher-o-shairi writing.
- (C) Section 16 gives examples of Arabic bahrs.
- (D) The Phonology of Classic Arabic Meter by Chris Golston and Tomas Riad is listed among English sources.

६३८. Which of the following is stated in the book regarding Page 58?

- (A) In Bihar not a single writer has been killed, and Maithili writers are included in that.
- (B) The author says he brought ghazal rules into Maithili mainly to improve his own ghazals.
- (C) Now suppose an Urdu poet used the word “तमईज”, but in Devanagari it became “तमीज”.
- (D) This means that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different.

६३९. For UPSC-style factual recall, identify the correct statement linked to Page 102.

- (A) 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher.
- (B) But in Urdu, words in which the letter h occurs between two longs are counted without the h: chehra is counted as 22, mehndi as 22.
- (C) Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha.
- (D) In the 21st issue of Videha, dated 1 November 2008, there are two ghazals by Rajendra Vimal ji.

६४०. Which option best reflects the book's position on Page 47?

- (A) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer...
- (B) But many Maithili rubais so far also begin with a short, and this has had a good effect.
- (C) In any case, I have given a detailed discussion above in the section on scansion of Urdu-Hindi ghazals.
- (D) I will mention this again in the section on relaxation of rules. (b) In the prior-action participial suffix आय (आए), “य” or “ए” is elided, but the elision-marking vikari is not applied.

६४१. Which of the following is stated in the book regarding Page 61?

- (A) When a purposeful sentence or phrase is added to every line of any form of shairi, including ghazal, it is called mustazad.
- (B) I hope that the rules concerning kafiya have become clearer through the examples of matra-based kafiya given above.
- (C) If each line of a sher has four rukns, there will be four hashws in the entire sher.
- (D) Nida Fazli is quoted as saying that ghazal is a form of minakari and that kahan is more important than kathiya.

६४२. For UPSC-style factual recall, identify the correct statement linked to Page 98.

- (A) He says he first learned the alphabet of the ghazal by reading Dr. Kunwar Bechain's book.
- (B) Therefore the root of Maithili ghazal lies in a language which is, at present, unknown, but which must have been current among the people in the Vedic age.
- (C) For my own convenience I have divided the murakkab metres into two sections.
- (D) My little child will play and bathe, will he not?" In this matla, “न” is the radif.

६४३. Which option best reflects the book's position on Page 110?

- (A) The maqta is the final couplet in which the poet uses his name or takhallus.
- (B) It may also happen that on the fifth day there is only one ghazal writer.
- (C) Panditji is physically present on Facebook; I hope he will destroy my doubt.
- (D) In talavritta meter, only the rhythm of every line needs to match; therefore in talavritta, whether you call it tuka, tukanta, antyanuprasa, or qafiya, it is compulsory.

६४४. Which of the following is stated in the book regarding Page 39?

- (A) The present book is a revised form of the 25-part series.
- (B) After that, one of his ghazals was also selected for the first phase of December 2012.
- (C) Look at the example couplet given in the section on the matla: in that couplet, “kona” appears identically in both lines; therefore it is the radeef.
- (D) Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.

६४५. For UPSC-style factual recall, identify the correct statement linked to Page 111.

- (A) If a free-form writer says that he wants such-and- such relaxation in such-and-such meter or bahr, what could be more laughable?
- (B) Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai.
- (C) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.
- (D) Rubai is presented as neither entirely bahr-based nor entirely matrik metre-based.

६४६. Which option best reflects the book's position on Page 25?

- (A) Even so, if one has to choose a generally accepted definition of ghazal, then in my view the first Arabic meaning, "to card" or "to beat out" as cotton is carded, and the second meaning,...
- (B) Section 21 of the book covers which bahr is best for Maithili, with scansion demonstrations.
- (C) In old Maithili, at places, long vowels were pronounced short and short vowels guru; in some places two vowel- letters were pronounced together as one letter." Pronouncing two vowel letters...
- (D) A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal.

६४७. Which of the following is stated in the book regarding Page 269?

- (A) Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda.
- (B) Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif.
- (C) Most debates, discussions and exchanges in the book took place on Facebook.
- (D) But in Maithili, ghazal had been written since 1905, and that too in a fully grammar-based manner.

६४८. For UPSC-style factual recall, identify the correct statement linked to Page 107.

- (A) But in today's age, when Maithili itself has become refined, what use are Prakrit-Apabhramsha rules?
- (B) Section 16 gives examples of Arabic bahrs.
- (C) Jagdanand Jha Manu ji had five posts containing four ghazals and one bhakti ghazal.
- (D) Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common.

६४९. Which option best reflects the book's position on Page 193?

- (A) Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.
- (B) When a purposeful sentence or phrase is added to every line of any form of shairi, including ghazal, it is called mustazad.
- (C) Section 10 of the book covers qafiya involving reph and the letter r.
- (D) A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal.

६५०. Which of the following is stated in the book regarding Page 197?

- (A) The 25-part series A Brief Introduction to the Ghazal began on 22 July 2011.
- (B) Ghazal has varṇik metre and qafiya, and along with that it also has radif, because of which ghazal becomes even more suitable for singing.
- (C) In place of these words, one should not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words "ए" is...
- (D) Its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above.

६५१. For UPSC-style factual recall, identify the correct statement linked to Page 5.

- (A) As I have written earlier, the pronunciation of "इ" in Maithili occurs in two ways; nevertheless, let us look at it once again.
- (B) I believe that by doing so they will find greater enjoyment, and will also have a simple yet solid method for understanding ghazal.
- (C) Mayanand Mishra's statement that ghazal cannot be written in Maithili created a great uproar.
- (D) The first example of ghazal on Maithili soil is found in Kavivar Jivan Jha's play Sundar-Sanyog in 1905.

६५२. Which option best reflects the book's position on Page 55?

- (A) The point is that the position fixed for the reduced rukn should remain the same.
- (B) Many prejudiced people even say that ghazal is a part of poetry and poetry is the whole, and so on.
- (C) No one could understand me; everyone's laughter felt very frozen to me." In this matla, "हमरा" is the radif.
- (D) 2) For a base word whose ending contains a vowel mark, keep in mind this rule for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony.

६५३. Which of the following is stated in the book regarding Page 181?

- (A) Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks.
- (B) Of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great.
- (C) You will find many examples of this Bahar-e-Videha in my collection, but the name is not given there.
- (D) A sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal.

६५४. Which of the following is stated in the book regarding Page 272?

- (A) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.
- (B) A sher always consists of two lines, and what the poet wants to say should end within those two lines.
- (C) Apart from the works mentioned above, a year or two earlier a ghazal workshop had also been organized in Madhubani by free-ghazal writers.
- (D) This sher is mine: एनाइ जँ अहाँक सूनी हम नहुँएँ सपना बूनी हम If I listen to your coming in this way, I shall quietly weave dreams.

६५५. For UPSC-style factual recall, identify the correct statement linked to Page 196.

- (A) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.
- (B) 1) “Tere pyar ka aasra chahta hoon”: the bahr of this nazm is 122 122 122 122, and it is maintained in every line.
- (C) Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks.
- (D) Section 8 of the book covers qafiya based on vowel-marks or matras.

६५६. Which option best reflects the book’s position on Page 177?

- (A) The two lines of a sher are divided into six sections: sadr, hashw, aruz, ibtida, hashw and jarab.
- (B) A singer who sings a ghazal badly may be pardonable; but a singer who calls some other form ghazal and sings it, even if he sings it well, is not pardonable.
- (C) The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals.
- (D) Videha at www.videha.co.in is listed among Maithili sources.

६५७. Which of the following is stated in the book regarding Page 147?

- (A) In February 2014 there were a total of twenty posts on Anchinhar Akhar.
- (B) Specialists in Arabic literature believe that Imru' al-Qais was the first poet of the age of darkness who began to compose ghazals.
- (C) The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.
- (D) In ancient times, the name of a meter was based on the nature of its sound; but I am not talented enough to work on the sound-nature of meters.

६५८. For UPSC-style factual recall, identify the correct statement linked to Page 232.

- (A) Agha Shahid Ali is mentioned in relation to English-language ghazals by historians of English.
- (B) By language I mean: has a ghazal writer, in the name of freedom, used Hindi language in the ghazal?
- (C) Of the fourteen posts by Sunil Kumar Jha, thirteen were rubai and one was a ghazal.
- (D) In October 2012, there were a total of fifty-three posts on Anchinhar Akhar.

६५९. Which option best reflects the book’s position on Page 140?

- (A) The Phonology of Classic Arabic Meter by Chris Golston and Tomas Riad is listed among English sources.
- (B) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.
- (C) And finally, see this devotional ghazal written by Rajiv Ranjan Mishra.
- (D) A ghazal may be composed with a radeef, and it may also be composed without a radeef.

६६०. Which of the following is stated in the book regarding Page 177?

- (A) Readers should read the reference books given here, because some older ghazal writers are thinking that is making up these rules from his own mind.
- (B) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.
- (C) The author says he found no ready-made path in Maithili ghazal.
- (D) The first matter is whether he is singing a ghazal or some other form in the name of ghazal.

६६१. For UPSC-style factual recall, identify the correct statement linked to Page 44.

- (A) The learner is told to write couplets in which bahr and qafiya are correct, even if poetic feeling is uneven.
- (B) Ghazal is not a poem in which omission of one line makes it meaningless.
- (C) 35) Tarhi moshayara: This is a kind of event in which one line from some ghazal of a famous poet is given.
- (D) Therefore, its kafiya is the letter group “मन” preceded by the vowel-mark of “ई”.

६६२. Which option best reflects the book’s position on Page 145?

- (A) It may also happen that on the fifth day there is only one ghazal writer.
- (B) From 1970 to 2008 there were only a few ghazal writers, such as Yoganand Hira, Vijaynath Jha, Jagdish Chandra Thakur “Anil,” and others.
- (C) Published ghazal collection: Dhangi Bat Banebak Dam Agubar Pene Chhan.
- (D) Its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above.

६६३. Which of the following is stated in the book regarding Page 56?

- (A) In talavritta meter, only the rhythm of every line needs to match; therefore in talavritta, whether you call it tuka, tukanta, antyanuprasa, or qafiya, it is compulsory.
- (B) Therefore, in this sher, “संगमे” and “हाथमे” are qafiyas, and “आम छै” is the radif.
- (C) Nevertheless, at least in that period there was someone who said that the ghazal has a discipline, and that is the first special quality of that essay.
- (D) Section 11 of the book covers the short u at the end of Maithili words.

६६४. For UPSC-style factual recall, identify the correct statement linked to Page 201.

- (A) As stated above, all the rules for children’s ghazal remain those of ghazal; only one rule will have to be compromised.
- (B) However, examples from Vedic Sanskrit down to modern Maithili have been given in the section on rhyme.
- (C) Shaikh Ali Harfi Isfahani came to Banaras and died in 1765 CE.
- (D) Section 25 of the book covers tradition and history of Maithili ghazal.

६६५. Which option best reflects the book’s position on Page 59?

- (A) Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that “भ” has been used as a qafiya for “ब”; then you too may be confused.
- (B) This sher is mine: एनाइ जँ अहाँक सूनी हम नहुँएँ सपना बूनी हम If I listen to your coming in this way, I shall quietly weave dreams.
- (C) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.
- (D) Rukn is explained before studying bahr, just as Sanskrit prosody studies its own metrical units.

६६६. Which of the following is stated in the book regarding Page 99?

- (A) This sher is mine: एनाइ जँ अहाँक सूनी हम नहुँएँ सपना बूनी हम If I listen to your coming in this way, I shall quietly weave dreams.
- (B) Section 21 argues over which bahr would be best for Maithili and scans Hindi-Urdu ghazals.
- (C) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems.
- (D) Just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn.

६६७. Which of the following is stated in the book regarding Page 176?

- (A) In August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by .
- (B) Ghazal is not a poem in which omission of one line makes it meaningless.
- (C) Gathering all these criticisms, two books of Maithili ghazal criticism are publicly available.
- (D) Qasida is presented as a form of shairi other than ghazal.

६६८. For UPSC-style factual recall, identify the correct statement linked to Page 10.

- (A) Therefore my clear view is that, whatever someone's pronunciation may be, the written form should follow grammar.
- (B) The magazine used to be printed in a total of four pages, and by that measure thirty-four ghazals is certainly not a bad number.
- (C) Section 24 of the book covers forms of shayari other than ghazal.
- (D) But in Maithili, ghazal had been written since 1905, and that too in a fully grammar-based manner.

६६९. Which option best reflects the book's position on Page 266?

- (A) Before knowing the birth and development of the ghazal, it is more necessary to know the historicity of Arabia.
- (B) If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya.
- (C) Apart from complete ghazal collections, many books of songs, ghazals, and poems have also been published by Shruti Prakashan.
- (D) Ghazal has varṇik metre and qafiya, and along with that it also has radif, because of which ghazal becomes even more suitable for singing.

६७०. Which of the following is stated in the book regarding Page 178?

- (A) Some communists spread the idea that metre is the limit of poetry, but I say that metre is not the limit of poetry; it is its discipline.
- (B) Section 16 of the book covers Arabic bahrs with examples.
- (C) The author says the monopoly of fake ghazal writers on the seat of Maithili ghazal was broken.
- (D) Many prejudiced people even say that ghazal is a part of poetry and poetry is the whole, and so on.

६७१. Which of the following is stated in the book regarding Page 60?

- (A) Shairi is said to be spoken rather than written because it depends on grammatically proper pronunciation.
- (B) I will not remain behind anywhere; I too will move forward. (Omprakash) The other kafiya's used in this ghazal are charh bai, marh bai, garh bai, and so on.
- (C) In February 2014 there were a total of twenty posts on Anchinhar Akhar.
- (D) Therefore in a composition where the distance between the writer and the person written about is small, the writer should be regarded as courageous and truthful.

६७२. Which of the following is stated in the book regarding Page 223?

- (A) Apart from this anthology, another good work in the free-ghazal stream is the ghazal issue of "Pallav," edited by Dharendra Premarshi ji.
- (B) The poetic form called ghazal is said to have been first composed in Arabic.
- (C) If a free-form writer says that he wants such-and-such relaxation in such-and-such meter or bahr, what could be more laughable?
- (D) 4) It is A-A's good fortune that it gave birth to, and nurtured, the new genre called the child-ghazal.

६७३. For UPSC-style factual recall, identify the correct statement linked to Page 26.

- (A) But in today's age, when Maithili itself has become refined, what use are Prakrit-Apabhramsha rules?
- (B) Specialists in Arabic literature believe that Imru' al-Qais was the first poet of the age of darkness who began to compose ghazals.
- (C) Appendix 3 states that Kundan Kumar Karn is the first Maithili ghazal writer known to the author to have written ghazals in English.
- (D) Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection without reference.

६७४. Which option best reflects the book's position on Page 262?

- (A) Gathering all these criticisms, two books of Maithili ghazal criticism are publicly available.
- (B) Therefore, in my opinion, punctuation should not be used in ghazal or in other metrical verse forms.
- (C) Section 9 of the book covers the short vowels i and u and their pronunciation in qafiya.
- (D) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre.

६७५. For UPSC-style factual recall, identify the correct statement linked to Page 40.

- (A) Therefore, in Maithili the qaafiya has to be determined carefully, and its detailed explanation will be found in the section on qaafiya.
- (B) The author says he removed rules that did not agree with the grammar and nature of the Maithili language.
- (C) Similarly, in Devanagari the shape of letters does not change when words are formed, but in Urdu it does.
- (D) Jagdanand Jha Manu and Amit Mishra each had one post containing one ghazal.

६७६. Which option best reflects the book's position on Page 279?

- (A) The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.
- (B) He is a noted lyricist and ghazal writer, and later he began writing short stories.
- (C) Fard is a form of shairi in which a couplet may have no qafiya in either line, or both lines may have qafiya.
- (D) Therefore I have regarded this very issue as Videha's ghazal special issue.

६७७. Which of the following is stated in the book regarding Page 11?

- (A) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .
- (B) A singer who sings a ghazal badly may be pardonable; but a singer who calls some other form ghazal and sings it, even if he sings it well, is not pardonable.
- (C) If you look carefully, the biggest problem of the Hindi ghazal is the use of Urdu words according to Hindi pronunciation.
- (D) Ravindra Nath Thakur was born in 1936 in Dhamdaha village of Purnea district.

६७८. For UPSC-style factual recall, identify the correct statement linked to Page 206.

- (A) And finally, see this devotional ghazal written by Rajiv Ranjan Mishra.
- (B) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.
- (C) Therefore the root of Maithili ghazal lies in a language which is, at present, unknown, but which must have been current among the people in the Vedic age.
- (D) Now, if an Urdu poet makes qafiya with a letter in which “ڙ” is mixed, then according to the Urdu pronunciation tradition he does not pronounce that “ڙ”.

६७९. Which option best reflects the book's position on Page 291?

- (A) And finally, see this devotional ghazal written by Rajiv Ranjan Mishra.
- (B) But in Maithili, ghazal had been written since 1905, and that too in a fully grammar-based manner.
- (C) Along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or history, should have been published.
- (D) The Anchinhar era is dated from 2008 to the present and named after Anchinhar Akhar.

६८०. Which of the following is stated in the book regarding Page 242?

- (A) Ravindra Nath Thakur's ghazal collection Lekhani Ek Rang Anek was published by Purvanchal Prakashan, Patna, in 1985.
- (B) Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in...
- (C) Published books: Nid Ki Talash; Bhale Aadmi Ki Talash, a novella; Simatati Chhaya, a story collection; Ek Achchha Main, a one-act-play collection; and Aaj Ki Kahani, a play.
- (D) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.

६८१. For UPSC-style factual recall, identify the correct statement linked to Page 34.

- (A) A sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal.
- (B) Panditji is physically present on Facebook; I hope he will destroy my doubt.
- (C) When love entered the qasida, the birth of the ghazal may be assumed.
- (D) The author criticises much university research in Maithili literature as purchasable and therefore values his non-academic position.

६८२. For UPSC-style factual recall, identify the correct statement linked to Page 176.

- (A) Therefore, its kafiya is the letter group “मन” preceded by the vowel-mark of “ई”.
- (B) Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many?
- (C) Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying.
- (D) What guarantee is there that another singer will sing that ghazal only in that rāga?

६८३. Which of the following is stated in the book regarding Page 291?

- (A) Section 25 is the tradition and history of Maithili ghazal.
- (B) 10) Someone who has connected 30 or more new ghazal writers with the ghazal form during 30 years may receive it.
- (C) Section 16 gives examples of Arabic bahrs.
- (D) 4) It is A-A’s good fortune that it gave birth to, and nurtured, the new genre called the child-ghazal.

६८४. For UPSC-style factual recall, identify the correct statement linked to Page 77.

- (A) But these poets changed the subject and used words according to the time; the grammar remained the same.
- (B) Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks.
- (C) Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that “भ” has been used as a qafiya for “ब”; then you too may be confused.
- (D) Mayanand Mishra’s statement that ghazal cannot be written in Maithili created a great uproar.

६८५. Which of the following is stated in the book regarding Page 209?

- (A) Jivan Jha served as Danadhyaksha under the Kashi Raja.
- (B) Earlier, Baba Baidyanath ji’s Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and...
- (C) A ghazal in this metrical sequence is yet to be composed, or if it exists somewhere, it has escaped my sight.
- (D) 2) In many ghazals, “e”, initial long vowels, and other such sounds have been treated as short; chandrabinu too has been treated as long.

६८६. For UPSC-style factual recall, identify the correct statement linked to Page 273.

- (A) Another thing is also clear from this essay: Saras ji was not prepared to give any yardstick for reviewing the ghazal to contemporary critics.
- (B) He is a noted lyricist and ghazal writer, and later he began writing short stories.
- (C) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.
- (D) 4) It is A-A’s good fortune that it gave birth to, and nurtured, the new genre called the child-ghazal.

६८७. Which option best reflects the book’s position on Page 233?

- (A) The 25-part series was completed on 21 September 2011.
- (B) Jagdanand Jha Manu ji had five posts containing four ghazals and one bhakti ghazal.
- (C) Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common.
- (D) Between 1970 and 2008, Yoganand Heera, Vijay Nath Jha, Jagdish Chandra Thakur Anil, Gajendra Thakur, and others continued to write grammar-based ghazals, and they are still writing.

६८८. Which of the following is stated in the book regarding Page 236?

- (A) Before sending a ghazal to a magazine, the writer is advised to check the bahr of the ghazal.
- (B) Gajendra Thakur ji had one post containing details related to the Videha Language Honour. had five posts: three ghazals, one bhakti ghazal, and one “apne ena apne munh” post.
- (C) In October 2012, there were a total of fifty-three posts on Anchinhar Akhar.
- (D) Just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn.

६८९. For UPSC-style factual recall, identify the correct statement linked to Page 22.

- (A) Although harjai too is actually Persian- Urdu, it has been used in Maithili since ancient times.
- (B) In grammar, figures such as antyanuprasa were born, and Jayadeva’s Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end- rhyme.
- (C) But here it is very necessary to keep in mind that Maithili also has children’s ghazal, and in children’s ghazal there may be some shers that have no meaning.
- (D) The essay The Contribution of Heavyweight Ghazal Writers to Maithili Ghazal was published on 9 February 2014 in the daily Mithila Awaz.

६९०. Which of the following is stated in the book regarding Page 174?

- (A) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.
- (B) Some communists spread the idea that metre is the limit of poetry, but I say that metre is not the limit of poetry; it is its discipline.
- (C) In April 2015 there was a total of one post, containing one ghazal by .
- (D) Grammar is called the generalised science of phonetics.

६९१. For UPSC-style factual recall, identify the correct statement linked to Page 259.

- (A) It contains a fifty-eight-page essay on ghazal-shastra, one rubai, two qita, and thirty-seven ghazals.
- (B) Its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above.
- (C) The Maithili alphabet is said to show fourteen vowels in the discussion of vowel-mark qafiya.
- (D) The basic elements of ghazal are correct rhyme, uniform metre and forceful expression.

६९२. Which option best reflects the book’s position on Page 282?

- (A) Apart from complete ghazal collections, many books of songs, ghazals, and poems have also been published by Shruti Prakashan.
- (B) Even after that, my view is that every ghazal writer may choose one of the two methods for himself.
- (C) In a few days, O Babu, we shall see even this: that the tabla is played along with poetry.
- (D) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.

६९३. Which of the following is stated in the book regarding Page 202?

- (A) Therefore, in this sher, “संगमे” and “हाथमे” are qafiyas, and “आम छै” is the radif.
- (B) That Urdu pronunciation entered Hindi, for in speech Urdu and Hindi are alike.
- (C) Here I am presenting a ghazal by Kavivar Sitaram Jha, published around 1942, which is in reality a children’s ghazal: Father, wake up; why do you keep filling the pitcher standing?
- (D) Rukn is explained before studying bahr, just as Sanskrit prosody studies its own metrical units.

६९४. Which option best reflects the book’s position on Book identity?

- (A) The magazine used to be printed in a total of four pages, and by that measure thirty-four ghazals is certainly not a bad number.
- (B) The Maithili original was translated into English by Gajendra Thakur.
- (C) As far as selection of subject is concerned, the name itself shows that this ghazal describes child psychology.
- (D) Look at the example couplet given in the section on the matla: in that couplet, “kona” appears identically in both lines; therefore it is the radeef.

६९५. Which of the following is stated in the book regarding Videha context?

- (A) The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.
- (B) But these poets changed the subject and used words according to the time; the grammar remained the same.
- (C) For muzaif meters, none of the Hindi or English books that I have as references are in agreement.
- (D) Gathering all these criticisms, two books of Maithili ghazal criticism are publicly available.

६९६. For UPSC-style factual recall, identify the correct statement linked to Publication notice.

- (A) The first example of ghazal on Maithili soil is found in Kavivar Jivan Jha's play Sundar-Sanyog in 1905.
- (B) Videha is described as having ISSN 2229-547X and as being published on the 1st and 15th of every month.
- (C) Videha after 2008 is credited with giving open support to Maithili ghazal and issuing ghazal-related special issues.
- (D) The History of Maithili Web Journalism was made public through the internet in 2017.

६९७. For UPSC-style factual recall, identify the correct statement linked to Teachers.

- (A) He says he first learned the alphabet of the ghazal by reading Dr. Kunwar Bechain's book.
- (B) Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the...
- (C) The author says history is merciless and can record anyone wrongly if that person does wrong today.
- (D) Section 25 is the tradition and history of Maithili ghazal.

६९८. Which of the following is stated in the book regarding Internet?

- (A) One aim was to challenge the illusion that ghazal has no rules.
- (B) Most debates, discussions and exchanges in the book took place on Facebook.
- (C) Sometimes, in good Urdu diwans, ghazals without a matla are also found.
- (D) In talavritta meter, only the rhythm of every line needs to match; therefore in talavritta, whether you call it tuka, tukanta, antyanuprasa, or qafiya, it is compulsory.

६९९. Which of the following is stated in the book regarding Origin memory?

- (A) The book is not meant for people who argue without reading or dislike reasoning and debate.
- (B) Section 22 of the book covers appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions.
- (C) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar's sher-o-shairi writing.
- (D) Section 21 of the book covers which bahr is best for Maithili, with scansion demonstrations.

७००. For UPSC-style factual recall, identify the correct statement linked to Goal.

- (A) The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.
- (B) In grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end- rhyme.
- (C) Section 23 of the book covers qualities and defects of ghazal and the poetics of ghazal review.
- (D) Therefore, in this sher, "संगमे" and "हाथमे" are qafiyas, and "आम छै" is the radif.

७०१. Which of the following is stated in the book regarding Blog link rule?

- (A) If a blogspot.in link does not open, the book says to replace the in at the end with com.
- (B) Poetries in Contact: Arabic, Persian & Urdu by Ashwini Deo and Paulki Parsky is listed among English sources.
- (C) In August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by .
- (D) As stated above, all the rules for children's ghazal remain those of ghazal; only one rule will have to be compromised.

७०२. Which option best reflects the book's position on Plagiarism episode?

- (A) There are eleven bhakti-ghazals by Jagdish Chandra Thakur "Anil," Mihir Jha, and Bindeshwar Thakur ji.
- (B) After Videha magazine raised the issue, Deepnarayan Vidyarthi sent an email to the editor and admitted his mistake.
- (C) The main aim of the book is the determination of quantity or metrical value.
- (D) Section 11 of the book covers the short u at the end of Maithili words.

७०३. Which of the following is stated in the book regarding Section 3?

- (A) Meghan Prasad worked on the short story, and Katha Kosh is described as a history of the short story.
- (B) Sometimes, in good Urdu diwans, ghazals without a matla are also found.
- (C) Matla is the first couplet of a ghazal where both lines contain qafiya and radif.
- (D) After Qutb Shah, the poets who came were Ghawwasi, Wajhi, Bahri, and others.

७०४. For UPSC-style factual recall, identify the correct statement linked to Section 4.

- (A) Here it is very necessary to say that in Urdu moshayaras, applause of "wah-wah" begins as soon as the kafiya ends.
- (B) Radif is the final repeated part after qafiya in the matla and later lines.
- (C) Sometimes, in good Urdu diwans, ghazals without a matla are also found.
- (D) Therefore in a composition where the distance between the writer and the person written about is small, the writer should be regarded as courageous and truthful.

७०५. Which of the following is stated in the book regarding Sections 5-12?

- (A) Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak.
- (B) Another thing is also clear from this essay: Saras ji was not prepared to give any yardstick for reviewing the ghazal to contemporary critics.
- (C) Even after that, my view is that every ghazal writer may choose one of the two methods for himself.
- (D) As I have written earlier, the pronunciation of "इ" in Maithili occurs in two ways; nevertheless, let us look at it once again.

७०६. For UPSC-style factual recall, identify the correct statement linked to Section 6.

- (A) Just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn.
- (B) Section 1 of the book covers symbols used in ghazal, the definition of ghazal, and early origin and development.
- (C) This means that in both lines of the above sher, before the radif "निखरै छै", there is the letter "ग" with the vowel-sound "आ".
- (D) If the kafiya in the first line of the matla is basant, later kafiya must have anusvara or a fifth letter in the second position from the end.

७०७. Which of the following is stated in the book regarding Section 8?

- (A) The Maithili original was translated into English by Gajendra Thakur.
- (B) Now, if an Urdu poet makes qafiya with a letter in which "ह" is mixed, then according to the Urdu pronunciation tradition he does not pronounce that "ह".
- (C) The short i cannot form qafiya in its full independent letter form.
- (D) Sections 5 to 12 contain the discussion of kafiya/qafiya.

७०८. For UPSC-style factual recall, identify the correct statement linked to Section 9.

- (A) Words ending in short i in Maithili may be pronounced in two ways.
- (B) The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.
- (C) A review of two ghazals by Premchand Pankaj published in the 103rd issue of Videha (reviewed by Om Prakash ji).
- (D) Between 1970 and 2008, Yoganand Heera, Vijay Nath Jha, Jagdish Chandra Thakur Anil, Gajendra Thakur, and others continued to write grammar-based ghazals, and they are still writing.

୭୦୯. Which option best reflects the book's position on Section 10?

- (A) Both reph and the full form r are used in Maithili.
- (B) Similarly, in Devanagari the shape of letters does not change when words are formed, but in Urdu it does.
- (C) In twenty-nine posts by there were sixteen ghazals, eight rubai, one qita, two parts of an essay named "A Short Introduction to Maithili Ghazal," one essay named "The Need for Metre," and one...
- (D) But in Urdu, words in which the letter h occurs between two longs are counted without the h: chehra is counted as 22, mehndi as 22.

୭୧୦. For UPSC-style factual recall, identify the correct statement linked to Section 12.

- (A) The author says grammar should be made by taking the majority sound-pattern of the language as the basis.
- (B) Specialists in Arabic literature believe that Imru' al-Qais was the first poet of the age of darkness who began to compose ghazals.
- (C) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.
- (D) The book says the meaning of some words changes because of stress and therefore their pronunciation remains important.

୭୧୧. Which option best reflects the book's position on Section 13?

- (A) When love entered the qasida, the birth of the ghazal may be assumed.
- (B) The author says he removed rules that did not agree with the grammar and nature of the Maithili language.
- (C) There are eleven bhakti-ghazals by Jagdish Chandra Thakur "Anil," Mihir Jha, and Bindeshwar Thakur ji.
- (D) The maqta is the final couplet in which the poet uses his name or takhallus.

୭୧୨. Which of the following is stated in the book regarding Section 14?

- (A) What Sanskritic terminology calls chhand is called bahr in ghazal.
- (B) Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that "𑂔" has been used as a qafiya for "𑂔"; then you too may be confused.
- (C) Videha after 2008 is credited with giving open support to Maithili ghazal and issuing ghazal-related special issues.
- (D) But these poets changed the subject and used words according to the time; the grammar remained the same.

୭୧୩. For UPSC-style factual recall, identify the correct statement linked to Section 15.

- (A) Shantilakshmi Chaudhary was first inspired by Anchinhar Akhar to write ghazals.
- (B) But here it is very necessary to keep in mind that Maithili also has children's ghazal, and in children's ghazal there may be some shers that have no meaning.
- (C) Rukn is explained before studying bahr, just as Sanskrit prosody studies its own metrical units.
- (D) The kind of ghazal I used to write every day, That sort of ghazal is no longer in my mind.

୭୧୪. Which option best reflects the book's position on Section 16?

- (A) A In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal.
- (B) Section 16 gives examples of Arabic bahrs.
- (C) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre.
- (D) When a purposeful sentence or phrase is added to every line of any form of shairi, including ghazal, it is called mustazad.

୭୧୫. Which of the following is stated in the book regarding Section 23?

- (A) The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.
- (B) Both reph and the full form r are used in Maithili.
- (C) Before sending a ghazal to a magazine, the writer is advised to check the bahr of the ghazal.
- (D) Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from...

७१६. Which option best reflects the book's position on Section 5?

- (A) It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system.
- (B) Rubai is presented as neither entirely bahr-based nor entirely matrik metre-based.
- (C) Therefore my clear view is that, whatever someone's pronunciation may be, the written form should follow grammar.
- (D) Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif.

७१७. For UPSC-style factual recall, identify the correct statement linked to Section 7.

- (A) Section 8 of the book covers qafiya based on vowel-marks or matras.
- (B) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.
- (C) What Sanskritic terminology calls chhand is called bahr in ghazal.
- (D) But which two shorts should be counted as long has been clarified in the section on stress; nevertheless I repeat it once more.

७१८. Which option best reflects the book's position on Section 11?

- (A) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar's sher-o-shairi writing.
- (B) Section 11 of the book covers the short u at the end of Maithili words.
- (C) Shaikh Ali Harfi Isfahani came to Banaras and died in 1765 CE.
- (D) Poetries in Contact: Arabic, Persian & Urdu by Ashwini Deo and Paulki Parsky is listed among English sources.

७१९. Which of the following is stated in the book regarding Section 20?

- (A) The book says criticism of ghazal will be strong only when the critic knows Urdu grammar along with Maithili grammar.
- (B) This correction or change has been made only to show how bahr is observed.
- (C) Section 20 of the book covers varnic metre and relation of Sanskrit varnika metre to Arabic bahr.
- (D) B If a composition is subject-centred: if a writer makes an unfamiliar subject or form authentic and popular in his language, he should be regarded as courageous.

७२०. For UPSC-style factual recall, identify the correct statement linked to Section 21.

- (A) Therefore, in Maithili the qaafiya has to be determined carefully, and its detailed explanation will be found in the section on qaafiya.
- (B) Apart from this anthology, another good work in the free-ghazal stream is the ghazal issue of "Pallav," edited by Dharendra Premarshi ji.
- (C) Section 21 of the book covers which bahr is best for Maithili, with scansion demonstrations.
- (D) Now, if an Urdu poet makes qafiya with a letter in which "ह" is mixed, then according to the Urdu pronunciation tradition he does not pronounce that "ह".

७२१. Which of the following is stated in the book regarding Section 26?

- (A) In other words, the first two lines are in bahr according to the Arabic system.
- (B) In twenty-nine posts by there were sixteen ghazals, eight rubai, one qita, two parts of an essay named "A Short Introduction to Maithili Ghazal," one essay named "The Need for Metre," and one...
- (C) But here it is very necessary to keep in mind that Maithili also has children's ghazal, and in children's ghazal there may be some shers that have no meaning.
- (D) Section 26 of the book covers appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers.

७२२. Which option best reflects the book's position on Page 236?

- (A) After Qutb Shah, the poets who came were Ghawwasi, Wajhi, Bahri, and others.
- (B) Specialists in Arabic literature believe that Imru' al-Qais was the first poet of the age of darkness who began to compose ghazals.
- (C) In April 2015 there was a total of one post, containing one ghazal by .
- (D) But which two shorts should be counted as long has been clarified in the section on stress; nevertheless I repeat it once more.

७२३. For UPSC-style factual recall, identify the correct statement linked to Page 175.

- (A) Anchinhar Akhar is described as the first book of ghazals written in simple varnik bahr.
- (B) Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha.
- (C) In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years.
- (D) In the beginning, everyone, including me, used to make “भिनसर” a qafiya of “घर”.

७२४. Which option best reflects the book's position on Page 244?

- (A) Although harjai too is actually Persian- Urdu, it has been used in Maithili since ancient times.
- (B) Published ghazal collection: Dhangi Bat Banebak Dam Agubar Pene Chhan.
- (C) Aasaan Aruz by Dr. Mohammad Azam is listed among Hindi-Urdu sources.
- (D) In Vidyapati's time there were two streams of metre, vargavṛtta and mātrāvṛtta.

७२५. For UPSC-style factual recall, identify the correct statement linked to Page 255.

- (A) Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled “Ek Rati,” one Hindi play, and the ghazal collection mentioned above have been...
- (B) After that, one of his ghazals was also selected for the first phase of December 2012.
- (C) The present book is a revised form of the 25-part series.
- (D) Section 3 of the book covers matla.

७२६. Which of the following is stated in the book regarding Page 33?

- (A) Apart from Chanda Jha's Ramayan, other poets too have used varnavṛtta extensively; readers may search for those examples at their own discretion.
- (B) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.
- (C) Radif is the final repeated part after qafiya in the matla and later lines.
- (D) Poetries in Contact: Arabic, Persian & Urdu by Ashwini Deo and Paulki Parsky is listed among English sources.

७२७. Which option best reflects the book's position on Page 171?

- (A) Therefore the root of Maithili ghazal lies in a language which is, at present, unknown, but which must have been current among the people in the Vedic age.
- (B) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.
- (C) The essay Maithilime Ghazal is treated as the first major modern grammar-based discussion of Maithili ghazal criticism.
- (D) Before sending a ghazal to a magazine, the writer is advised to check the bahr of the ghazal.

७२८. Which of the following is stated in the book regarding Page 200?

- (A) Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.
- (B) At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre.
- (C) As far as selection of subject is concerned, the name itself shows that this ghazal describes child psychology.
- (D) Chandranath Mishra Amar is identified as the first to write separately the history of one genre, journalism.

७३९. Which option best reflects the book's position on Page 143?

- (A) Panditji is physically present on Facebook; I hope he will destroy my doubt.
- (B) Take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter.
- (C) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer...
- (D) Yes, I will say this much: in some issues of Karnamrit I had the opportunity to read his ghazals, for example in the October- December 2007 issue, but in those ghazals there is an absence of...

७३०. Which of the following is stated in the book regarding Page 206?

- (A) Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in...
- (B) A ghazal may be composed with a radeef, and it may also be composed without a radeef.
- (C) Even so, if one has to choose a generally accepted definition of ghazal, then in my view the first Arabic meaning, "to card" or "to beat out" as cotton is carded, and the second meaning,...
- (D) Mustaf'ilun + Maf'ulatu. f) Bahre Mazari' Its basic sound is 'Mafa'ilun + Fa'ilatun'.

७३१. For UPSC-style factual recall, identify the correct statement linked to Page 258.

- (A) Words ending in short i in Maithili may be pronounced in two ways.
- (B) Earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and...
- (C) For muzaif meters, none of the Hindi or English books that I have as references are in agreement.
- (D) In the beginning, everyone, including me, used to make “भिनसर” a qafiya of “घर”.

७३२. Which option best reflects the book's position on Page 248?

- (A) I had asked for suggestions for this on Facebook, and in reply many words were offered, such as neh-nishtha, nishtha, nishthavan, ekanishtha, and so on.
- (B) For Maithili, the book says gajal without dotted letters is the correct spelling.
- (C) Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.
- (D) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.

७३३. Which of the following is stated in the book regarding Page 41?

- (A) Here I am presenting a ghazal by Kavivar Sitaram Jha, published around 1942, which is in reality a children's ghazal: Father, wake up; why do you keep filling the pitcher standing?
- (B) Before sending a ghazal to a magazine, the writer is advised to check the bahr of the ghazal.
- (C) Most debates, discussions and exchanges in the book took place on Facebook.
- (D) Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks.

७३४. Which option best reflects the book's position on Page 100?

- (A) Kundan Kumar Karn ji had two posts containing two ghazals. had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one “apne ena apne munh” post, and one post containing a...
- (B) 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher.
- (C) If a writer is writing about an ancestor and writes with evidence, he should be regarded as courageous and truthful.
- (D) The word kamal can mean lotus with one stress pattern and water-deer with another stress pattern.

७३५. Which of the following is stated in the book regarding Page 191?

- (A) Section 25 of the book covers tradition and history of Maithili ghazal.
- (B) But many Maithili rubais so far also begin with a short, and this has had a good effect.
- (C) The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.
- (D) Apart from these writings, the regular columns and other writings of Videha were also present.

७३६. Which option best reflects the book's position on Page 275?

- (A) The author says the monopoly of fake ghazal writers on the seat of Maithili ghazal was broken.
- (B) Yes, I will say this much: in some issues of Karnamrit I had the opportunity to read his ghazals, for example in the October- December 2007 issue, but in those ghazals there is an absence of...
- (C) If you look carefully, the biggest problem of the Hindi ghazal is the use of Urdu words according to Hindi pronunciation.
- (D) A review of two ghazals by Premchand Pankaj published in the 103rd issue of Videha (reviewed by Om Prakash ji).

७३७. For UPSC-style factual recall, identify the correct statement linked to Page 184.

- (A) This correction or change has been made only to show how bahr is observed.
- (B) Between 1970 and 2008, Yoganand Heera, Vijay Nath Jha, Jagdish Chandra Thakur Anil, Gajendra Thakur, and others continued to write grammar-based ghazals, and they are still writing.
- (C) Here I would like to remind the reader that poetry should not be merely words written on paper; it should be enlivened by the actions of one's life.
- (D) Therefore, its kafiya is the letter group “मन” preceded by the vowel-mark of “ई”.

७३८. Which of the following is stated in the book regarding Page 230?

- (A) Section 11 of the book covers the short u at the end of Maithili words.
- (B) The book uses complete and incomplete forms of language and considers incomplete language suitable for ghazal speed and vitality.
- (C) The book says criticism of ghazal will be strong only when the critic knows Urdu grammar along with Maithili grammar.
- (D) Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai.

७३९. For UPSC-style factual recall, identify the correct statement linked to Page 186.

- (A) What guarantee is there that another singer will sing that ghazal only in that rāga?
- (B) The quarrel between tahat and tarannum is called useless; the goal is rasa or delight.
- (C) Therefore in a composition where the distance between the writer and the person written about is small, the writer should be regarded as courageous and truthful.
- (D) Rubai is considered more difficult than ghazal, and it is valid only in its own bahr.

७४०. Which option best reflects the book's position on Page 239?

- (A) Ravindra Nath Thakur was born in 1936 in Dhamdaha village of Purnea district.
- (B) His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma.
- (C) The maqta is the final couplet in which the poet uses his name or takhallus.
- (D) The Maithili alphabet is said to show fourteen vowels in the discussion of vowel-mark qafiya.

७४१. Which of the following is stated in the book regarding Page 38?

- (A) Section 3 of the book covers matla.
- (B) Sometimes, in good Urdu diwans, ghazals without a matla are also found.
- (C) Omprakash ji had four posts, containing three ghazals and one critical essay.
- (D) Shantilakshmi Chaudhary Shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals.

७४२. For UPSC-style factual recall, identify the correct statement linked to Page 193.

- (A) Apart from this anthology, another good work in the free-ghazal stream is the ghazal issue of “Pallav,” edited by Dharendra Premarshi ji.
- (B) A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal.
- (C) But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable.
- (D) In old Maithili, at places, long vowels were pronounced short and short vowels guru; in some places two vowel- letters were pronounced together as one letter.” Pronouncing two vowel letters...

७४३. Which option best reflects the book's position on Page 39?

- (A) If the kafiya in the first line of the matla is basant, later kafiyas must have anusvara or a fifth letter in the second position from the end.
- (B) But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable.
- (C) Gajendra Thakur's Ghazalshastra Part 14 determines two eras of contemporary Maithili ghazal.
- (D) A ghazal may be composed with a radeef, and it may also be composed without a radeef.

७४४. Which of the following is stated in the book regarding Page 65?

- (A) But in today's age, when Maithili itself has become refined, what use are Prakrit-Apabhramsha rules?
- (B) Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha.
- (C) For a children's ghazal, abundant rhythm and inner taste are needed, even if some shers have no meaning.
- (D) 2) "लोकवेद आ लालकिला" - edited anthology, published by Vidyapati Seva Sansthan in 1990.

७४५. Which option best reflects the book's position on Page 278?

- (A) The Grammar and History of Maithili Ghazal was made public through the internet in 2013.
- (B) Even so, if one has to choose a generally accepted definition of ghazal, then in my view the first Arabic meaning, "to card" or "to beat out" as cotton is carded, and the second meaning,...
- (C) Another aim was to give critics a foundation for ghazal criticism.
- (D) 2) "लोकवेद आ लालकिला" - edited anthology, published by Vidyapati Seva Sansthan in 1990.

७४६. Which of the following is stated in the book regarding Page 103?

- (A) It is clear that whether one calls it varnavritta, varnik, or bahr, it has existed in Maithili from the beginning.
- (B) Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common.
- (C) Both reph and the full form r are used in Maithili.
- (D) Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai.

७४७. Which of the following is stated in the book regarding Page 222?

- (A) Many prejudiced people even say that ghazal is a part of poetry and poetry is the whole, and so on.
- (B) The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhari Akhar as well as in other journals.
- (C) In any case, I have given a detailed discussion above in the section on scansion of Urdu-Hindi ghazals.
- (D) The author criticises much university research in Maithili literature as purchasable and therefore values his non-academic position.

७४८. For UPSC-style factual recall, identify the correct statement linked to Page 237.

- (A) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .
- (B) Ghazal is not a poem in which omission of one line makes it meaningless.
- (C) The book is not meant for people who argue without reading or dislike reasoning and debate.
- (D) Jagdanand Jha Manu ji had five posts containing four ghazals and one bhakti ghazal.

७४९. Which option best reflects the book's position on Page 138?

- (A) But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable.
- (B) As I have written earlier, the pronunciation of "इ" in Maithili occurs in two ways; nevertheless, let us look at it once again.
- (C) Dharendra Premarshi's essay Maithilime Ghazal ā Ekar Sanrachana appeared in the 21st issue of Videha along with one ghazal by him.
- (D) It contains a fifty-eight-page essay on ghazal-shastra, one rubai, two qita, and thirty-seven ghazals.

७५०. Which of the following is stated in the book regarding Page 95?

- (A) The point is that the position fixed for the reduced rukn should remain the same.
- (B) Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the...
- (C) The learner is also told to practise judging whether two words can become qafiya.
- (D) 10) Someone who has connected 30 or more new ghazal writers with the ghazal form during 30 years may receive it.

७५१. For UPSC-style factual recall, identify the correct statement linked to Page 263.

- (A) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre.
- (B) If each line of a sher has three rukns, there will be two hashws in the entire sher.
- (C) Videha is described as having ISSN 2229-547X and as being published on the 1st and 15th of every month.
- (D) But in Maithili, ghazal had been written since 1905, and that too in a fully grammar-based manner.

७५२. Which option best reflects the book's position on Page 235?

- (A) Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.
- (B) Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying.
- (C) Kundan Kumar Karn ji had two posts containing two ghazals. had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one "apne ena apne munh" post, and one post containing a...
- (D) The Hindi ghazal problem is described largely as a pronunciation issue of Urdu-Persian words in Hindi.

७५३. Which of the following is stated in the book regarding Page 137?

- (A) Shantilakshmi Chaudhary was first inspired by Anchinar Akhar to write ghazals.
- (B) Yes, I will say this much: in some issues of Karnamrit I had the opportunity to read his ghazals, for example in the October- December 2007 issue, but in those ghazals there is an absence of...
- (C) Section 25 is the tradition and history of Maithili ghazal.
- (D) The kind of ghazal I used to write every day, That sort of ghazal is no longer in my mind.

७५४. Which option best reflects the book's position on Page 115?

- (A) Grammar is called the generalised science of phonetics.
- (B) In other words, the first two lines are in bahr according to the Arabic system.
- (C) Twenty-four matras are fixed for rubai, but many rubais have between twenty and twenty-four matras.
- (D) In place of these words, one should not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words "ए" is...

७५५. Which of the following is stated in the book regarding Page 114?

- (A) Shantilakshmi Chaudhary is identified as the first learned woman, or shaira, in Maithili to write metered ghazals.
- (B) Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.
- (C) The reason is that in varnic metre the units are of three matras each, but there is no syllable after "लगा"; therefore no gana can be formed after "स".
- (D) I will not remain behind anywhere; I too will move forward. (Omprakash) The other kafiya used in this ghazal are charhbai, marhbai, garhbai, and so on.

७५६. For UPSC-style factual recall, identify the correct statement linked to Page 128.

- (A) A ghazal in this metrical sequence is yet to be composed, or if it exists somewhere, it has escaped my sight.
- (B) But the statement is different: where ghazal is made entirely of serious talk, hazal is made of sparks of humour.
- (C) Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart;...
- (D) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.

७५७. Which option best reflects the book's position on Page 265?

- (A) 17) The present meaning of the word raqib is "enemy," but its original meaning is "some other person who desires the mashuq." Above, Anchinhar's mashuq is Sadhana.
- (B) The point is that the position fixed for the reduced rukn should remain the same.
- (C) Although harjai too is actually Persian- Urdu, it has been used in Maithili since ancient times.
- (D) Besides these, it also included previously published pieces by Rajendra Vimal and Manzar Suleman, as well as a previously published essay by Dharendra Premarshi ji.

७५८. Which of the following is stated in the book regarding Page 229?

- (A) The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals.
- (B) In Maithili, whatever the spelling, the metrical count is calculated according to the written form.
- (C) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer...
- (D) Swami Brahmanand, born 14 July 1944, used the radif "ho to aisa ho" from Inshaji's ghazal in his own bhajan.

७५९. For UPSC-style factual recall, identify the correct statement linked to Page 199.

- (A) The magazine used to be printed in a total of four pages, and by that measure thirty-four ghazals is certainly not a bad number.
- (B) Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many?
- (C) Rubai is considered more difficult than ghazal, and it is valid only in its own bahr.
- (D) But the statement is different: where ghazal is made entirely of serious talk, hazal is made of sparks of humour.

७६०. Which option best reflects the book's position on Page 277?

- (A) Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled "Ek Rati," one Hindi play, and the ghazal collection mentioned above have been...
- (B) I will not remain behind anywhere; I too will move forward. (Omprakash) The other kafiya's used in this ghazal are charh bai, marh bai, garh bai, and so on.
- (C) It may also happen that on the fifth day there is only one ghazal writer.
- (D) The author says the monopoly of fake ghazal writers on the seat of Maithili ghazal was broken.

७६१. Which of the following is stated in the book regarding Page 119?

- (A) Section 26 of the book covers appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers.
- (B) The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.
- (C) Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from...
- (D) A ghazal contains separate shers, while radif, qafiya sound pattern and bahr remain the same.

७६२. For UPSC-style factual recall, identify the correct statement linked to Page 42.

- (A) As I have written earlier, the pronunciation of “इ” in Maithili occurs in two ways; nevertheless, let us look at it once again.
- (B) This means that in both lines of the above sher, before the radif “निखरै छै”, there is the letter “ग” with the vowel-sound “आ”.
- (C) Poetry depends on pronunciation while protecting written form and taking permitted liberties.
- (D) The author says his only teachers for ghazal are books.

७६३. Which of the following is stated in the book regarding Page 179?

- (A) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.
- (B) Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda.
- (C) In the same way, the first rukn of the second line of any sher is called ibtida, the last rukn is called jarab, and the remaining rukns in the middle are called hashw.
- (D) A sher always consists of two lines, and what the poet wants to say should end within those two lines.

७६४. For UPSC-style factual recall, identify the correct statement linked to Page 24.

- (A) Section 1 of the book covers symbols used in ghazal, the definition of ghazal, and early origin and development.
- (B) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.
- (C) Panditji is physically present on Facebook; I hope he will destroy my doubt.
- (D) 17) The present meaning of the word raqib is "enemy," but its original meaning is "some other person who desires the mashuq." Above, Anchinhar's mashuq is Sadhana.

७६५. Which of the following is stated in the book regarding Page 40?

- (A) First, bahr is not compulsory for nazm, and where it exists I am giving details here.
- (B) Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.
- (C) His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma.
- (D) Section 24 of the book covers forms of shayari other than ghazal.

७६६. Which option best reflects the book's position on Page 254?

- (A) In the beginning, his main attraction was toward poetry, shayari, story, and song.
- (B) As far as selection of subject is concerned, the name itself shows that this ghazal describes child psychology.
- (C) That Urdu pronunciation entered Hindi, for in speech Urdu and Hindi are alike.
- (D) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .

७६७. Which of the following is stated in the book regarding Page 43?

- (A) Similarly, another person was angry because Muslim poets add the name of their village or city before or after their names.
- (B) My little child will play and bathe, will he not?" In this matla, “न” is the radif.
- (C) Section 16 gives examples of Arabic bahrs.
- (D) Therefore, its kafiya is the letter group “मन” preceded by the vowel-mark of “ई”.

७६८. For UPSC-style factual recall, identify the correct statement linked to Page 127.

- (A) Mustaf'ilun + Maf'ulatu. f) Bahre Mazari' Its basic sound is 'Mafa'ilun + Fa'ilatun'.
- (B) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.
- (C) But here it is very necessary to keep in mind that Maithili also has children's ghazal, and in children's ghazal there may be some shers that have no meaning.
- (D) Section 26 of the book covers appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers.

७६९. Which of the following is stated in the book regarding Page 173?

- (A) Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying.
- (B) Section 24 of the book covers forms of shayari other than ghazal.
- (C) Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from...
- (D) But those people do not understand that in the Sanskrit tradition our rishis and munis used to write the name of the metre before beginning their verses.

७७०. For UPSC-style factual recall, identify the correct statement linked to Page 32.

- (A) Section 10 of the book covers qafiya involving reph and the letter r.
- (B) The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.
- (C) 33) Islah: Learning poetry under the guru-shishya tradition is called islah.
- (D) For Maithili, the book says gajal without dotted letters is the correct spelling.

७७१. Which option best reflects the book's position on Page 28?

- (A) Ramdev Jha's essay Maithilime Ghazal appeared in the June 1984 issue of Rachna.
- (B) Sometimes, in good Urdu diwans, ghazals without a matla are also found.
- (C) The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.
- (D) First of all, poetry is always said or recited; it is not merely written, as you have read above.

७७२. Which of the following is stated in the book regarding Page 78?

- (A) Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks.
- (B) Now, if an Urdu poet makes qafiya with a letter in which "ह" is mixed, then according to the Urdu pronunciation tradition he does not pronounce that "ह".
- (C) For a children's ghazal, abundant rhythm and inner taste are needed, even if some shers have no meaning.
- (D) Rubai is presented as neither entirely bahr-based nor entirely matrik metre-based.

७७३. Which option best reflects the book's position on Page 174?

- (A) Section 20 of the book covers varnic metre and relation of Sanskrit varnika metre to Arabic bahr.
- (B) In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory.
- (C) Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.
- (D) But these poets changed the subject and used words according to the time; the grammar remained the same.

७७४. Which of the following is stated in the book regarding Page 79?

- (A) Now suppose an Urdu poet used the word "तमईज", but in Devanagari it became "तमीज".
- (B) The author says he removed rules that did not agree with the grammar and nature of the Maithili language.
- (C) The Jeevan era is dated 1905-2007 and named after Pandit Jeevan Jha.
- (D) Section 24 of the book covers forms of shayari other than ghazal.

७७५. For UPSC-style factual recall, identify the correct statement linked to Page 182.

- (A) 2) Many Maithili ghazal-composers were undisciplined from the point of view of metre.
- (B) In my opinion this is a sophistry, because every kind of writing or art influences society; therefore there must be harmony between the life, writing, and art of the writer or artist.
- (C) Although harjai too is actually Persian- Urdu, it has been used in Maithili since ancient times.
- (D) If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya.

७७६. Which of the following is stated in the book regarding Page 188?

- (A) Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person's defects.
- (B) To date he has composed nearly one hundred and twenty-five ghazals in all, including ghazal, child-ghazal, bhakti-ghazal, and hazal, and approximately ten to twelve ghazals still remain to be...
- (C) 33) Islah: Learning poetry under the guru-shishya tradition is called islah.
- (D) In Maithili, whatever the spelling, the metrical count is calculated according to the written form.

७७७. Which of the following is stated in the book regarding Page 27?

- (A) Meters and Formulas: The Case of Ancient Arabic Poetry by Bruno Paoli is listed among English sources.
- (B) Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection without reference.
- (C) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal-composer.
- (D) Shantilakshmi Chaudhary Shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals.

७७८. Which of the following is stated in the book regarding Page 133?

- (A) The Jeevan era is dated 1905-2007 and named after Pandit Jeevan Jha.
- (B) The author says grammar should be made by taking the majority sound-pattern of the language as the basis.
- (C) Omprakash ji had four posts, containing three ghazals and one critical essay.
- (D) Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many?

७७९. For UPSC-style factual recall, identify the correct statement linked to Page 13.

- (A) Ravindra Nath Thakur was born in 1936 in Dhamdaha village of Purnea district.
- (B) Although harjai too is actually Persian-Urdu, it has been used in Maithili since ancient times.
- (C) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal-composer.
- (D) In his opinion, the name of the ghazal should be changed in Maithili because it is an Urdu word and it will corrupt Maithili.

७८०. Which of the following is stated in the book regarding Page 153?

- (A) Taken together, up to now this publisher has brought out seven ghazal collections - the reader may take help from the list given above - and this is the largest number in the whole of Mithila,...
- (B) At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre.
- (C) Always remember that the bahar or chhand of ghazal is aksharvrit, not matra-based and not simple varnic.
- (D) Sections 5 to 12 contain the discussion of kafiya/qafiya.

७८१. Which of the following is stated in the book regarding Page 259?

- (A) The poetic form called ghazal is said to have been first composed in Arabic.
- (B) For Maithili, the book says gajal without dotted letters is the correct spelling.
- (C) Earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and...
- (D) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems.

७८२. Which of the following is stated in the book regarding Page 157?

- (A) The Grammar and History of Maithili Ghazal was made public through the internet in 2013.
- (B) 2) Many Maithili ghazal-composers were undisciplined from the point of view of metre.
- (C) Rubai is presented as neither entirely bahr-based nor entirely matrik metre-based.
- (D) The present book is a revised form of the 25-part series.

७८३. For UPSC-style factual recall, identify the correct statement linked to Page 274.

- (A) Here it is important to clarify that I am not especially saddened by the fact that they wrote ghazals without grammar.
- (B) A singer who sings a ghazal badly may be pardonable; but a singer who calls some other form ghazal and sings it, even if he sings it well, is not pardonable.
- (C) Section 16 gives examples of Arabic bahrs.
- (D) For Maithili, the book says gajal without dotted letters is the correct spelling.

७८४. Which option best reflects the book's position on Page 272?

- (A) As I have written earlier, the pronunciation of “ꣳ” in Maithili occurs in two ways; nevertheless, let us look at it once again.
- (B) Work Not Done in Maithili's Free Ghazal 1) No attention to increasing the number of ghazals By increasing the number of ghazals, I mean both ghazals written by oneself and ghazals written by...
- (C) Poetry depends on pronunciation while protecting written form and taking permitted liberties.
- (D) In old Maithili, at places, long vowels were pronounced short and short vowels guru; in some places two vowel- letters were pronounced together as one letter.” Pronouncing two vowel letters...

७८५. Which of the following is stated in the book regarding Page 136?

- (A) Gajendra Thakur's Ghazalshastra Part 14 determines two eras of contemporary Maithili ghazal.
- (B) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.
- (C) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.
- (D) Issue 111 of Videha is described as the children's ghazal special issue.

७८६. For UPSC-style factual recall, identify the correct statement linked to Page 207.

- (A) Poetries in Contact: Arabic, Persian & Urdu by Ashwini Deo and Paulki Parsky is listed among English sources.
- (B) The Grammar and History of Maithili Ghazal was made public through the internet in 2013.
- (C) Omprakash ji had four posts, containing three ghazals and one critical essay.
- (D) Apart from Chanda Jha's Ramayan, other poets too have used varnavritta extensively; readers may search for those examples at their own discretion.

७८७. Which option best reflects the book's position on Page 271?

- (A) The magazine used to be printed in a total of four pages, and by that measure thirty-four ghazals is certainly not a bad number.
- (B) Along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or history, should have been published.
- (C) When a purposeful sentence or phrase is added to every line of any form of shairi, including ghazal, it is called mustazad.
- (D) Earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and...

७८८. For UPSC-style factual recall, identify the correct statement linked to Page 225.

- (A) Another aim was to break the stick of bullying ghazal writers who claimed only their way was ghazal.
- (B) Of the fourteen posts by Sunil Kumar Jha, thirteen were rubai and one was a ghazal.
- (C) If the history of Maithili ghazal is examined, Shruti Prakashan is the first such publisher that has published the largest number of ghazal collections in Maithili.
- (D) Grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language.

७८९. Which of the following is stated in the book regarding Page 130?

- (A) The first division is the one in which three different rukns are used once in a line.
- (B) The learner is told to write couplets in which bahr and qafiya are correct, even if poetic feeling is uneven.
- (C) Therefore, in Maithili the qaafiya has to be determined carefully, and its detailed explanation will be found in the section on qaafiya.
- (D) The point is that the position fixed for the reduced rukn should remain the same.

७९०. For UPSC-style factual recall, identify the correct statement linked to Page 116.

- (A) Work Not Done in Maithili's Free Ghazal 1) No attention to increasing the number of ghazals By increasing the number of ghazals, I mean both ghazals written by oneself and ghazals written by...
- (B) Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Mukhtajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart;...
- (C) Section 20 discusses varnic metre, where matra-sequence and the number of syllables are fixed.
- (D) This correction or change has been made only to show how bahr is observed.

७९१. Which option best reflects the book's position on Page 94?

- (A) The Grammar and History of Maithili Ghazal was made public through the internet in 2013.
- (B) In this couplet I have used my pen name, Anchinar, and this couplet is the final couplet of the ghazal; therefore this couplet is a maqta.
- (C) "Chupke chupke raat din" was sung by Ghulam Ali, and it came from the throats of many other singers as well; but Ghulam Ali's tune is not Asha Bhosle's tune, though the ghazal is the same.
- (D) Look at the example couplet given in the section on the matla: in that couplet, "kona" appears identically in both lines; therefore it is the raadeef.

७९२. Which option best reflects the book's position on Page 246?

- (A) Ghazal is not a poem in which omission of one line makes it meaningless.
- (B) But those people do not understand that in the Sanskrit tradition our rishis and munis used to write the name of the metre before beginning their verses.
- (C) Shantilakshmi Chaudhary Shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals.
- (D) Now, if an Urdu poet makes qafiya with a letter in which "ह" is mixed, then according to the Urdu pronunciation tradition he does not pronounce that "ह".

७९३. Which of the following is stated in the book regarding Page 106?

- (A) Sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you will automatically feel that even though the words are separate, the letter before...
- (B) Matla is the first couplet of a ghazal where both lines contain qafiya and radif.
- (C) The first division is the one in which three different rukns are used once in a line.
- (D) The essay The Contribution of Heavyweight Ghazal Writers to Maithili Ghazal was published on 9 February 2014 in the daily Mithila Awaz.

७९४. For UPSC-style factual recall, identify the correct statement linked to Page 31.

- (A) Matla is the first couplet of a ghazal where both lines contain qafiya and radif.
- (B) Shantilakshmi Chaudhary was first inspired by Anchinar Akhar to write ghazals.
- (C) In the same way, the first rukn of the second line of any sher is called ibtida, the last rukn is called jarab, and the remaining rukns in the middle are called hashw.
- (D) Meghan Prasad worked on the short story, and Katha Kosh is described as a history of the short story.

७९५. Which option best reflects the book's position on Page 124?

- (A) It is clear that whether one calls it varnavritta, varnik, or bahr, it has existed in Maithili from the beginning.
- (B) Shaikh Ali Harfi Isfahani came to Banaras and died in 1765 CE.
- (C) The word kamal can mean lotus with one stress pattern and water-deer with another stress pattern.
- (D) However, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it will not be very good from the point of view of singing.

७९६. Which option best reflects the book's position on Page 288?

- (A) It may be that Harimohan ji had close relations with Urdu poets, but that closeness did not turn into knowledge of shayari; this is clear from his view quoted above.
- (B) The poetic form called ghazal is said to have been first composed in Arabic.
- (C) Nida Fazli is quoted as saying that ghazal is a form of minakari and that kahan is more important than kathya.
- (D) Look at the example couplet given in the section on the matla: in that couplet, "kona" appears identically in both lines; therefore it is the radeef.

७९७. Which of the following is stated in the book regarding Page 90?

- (A) If each line of a sher has four rukns, there will be four hashws in the entire sher.
- (B) In grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end- rhyme.
- (C) In October 2012, there were a total of fifty-three posts on Anchinhar Akhar.
- (D) In other words, the first two lines are in bahr according to the Arabic system.

७९८. For UPSC-style factual recall, identify the correct statement linked to Page 8.

- (A) Later, with the help of Vedic metres, many metres were created, and poets composed many kinds of kāvya.
- (B) The point is that the position fixed for the reduced rukn should remain the same.
- (C) It may also happen that on the fifth day there is only one ghazal writer.
- (D) Panditji is physically present on Facebook; I hope he will destroy my doubt.

७९९. Which option best reflects the book's position on Page 170?

- (A) In Vidyapati's time there were two streams of metre, vargavṛtta and mātṛāvṛtta.
- (B) Shaikh Ali Harfi Isfahani came to Banaras and died in 1765 CE.
- (C) Similarly, in Devanagari the shape of letters does not change when words are formed, but in Urdu it does.
- (D) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.

८००. For UPSC-style factual recall, identify the correct statement linked to Page 284.

- (A) If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya.
- (B) A second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs.
- (C) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.
- (D) It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system.

उत्तरमाला — अध्याय २३ (उत्तर ओ व्याख्या / Answers & Explanations)

१. (A) the poetic form discussed in the book; in India its grammar is governed by Arabic, Persian and Urdu conventions but adapted to Maithili — The book explains "ghazal" as: the poetic form discussed in the book; in India its grammar is governed by Arabic, Persian and Urdu conventions but adapted to Maithili

۲. (C) **ghazal** — The description corresponds to “ghazal”.
۳. (D) **meter; the organized and fixed form of arkan** — The book explains “bahr” as: meter; the organized and fixed form of arkan
۴. (C) **bahr** — The description corresponds to “bahr”.
۵. (B) **rhyme; the sound-pattern that recurs before the radif in ghazal** — The book explains “qafiya” as: rhyme; the sound-pattern that recurs before the radif in ghazal
۶. (D) **qafiya** — The description corresponds to “qafiya”.
۷. (B) **refrain; the repeated final part after the qafiya** — The book explains “radif” as: refrain; the repeated final part after the qafiya
۸. (B) **radif** — The description corresponds to “radif”.
۹. (C) **couplet; two lines in which a complete thought begins and ends within those lines and fits a bahr** — The book explains “sher” as: couplet; two lines in which a complete thought begins and ends within those lines and fits a bahr
۱۰. (C) **sher** — The description corresponds to “sher”.
۱۱. (D) **poet or ghazal-composer** — The book explains “sha’ir” as: poet or ghazal-composer
۱۲. (B) **sha’ir** — The description corresponds to “sha’ir”.
۱۳. (B) **the first sher of a ghazal, in both lines of which radif and qafiya occur** — The book explains “matla” as: the first sher of a ghazal, in both lines of which radif and qafiya occur
۱۴. (B) **matla** — The description corresponds to “matla”.
۱۵. (D) **the final couplet of a ghazal in which the poet uses his own name or pen name** — The book explains “maqta” as: the final couplet of a ghazal in which the poet uses his own name or pen name
۱۶. (A) **maqta** — The description corresponds to “maqta”.
۱۷. (A) **a line of a sher** — The book explains “misra” as: a line of a sher
۱۸. (A) **misra** — The description corresponds to “misra”.
۱۹. (A) **the first line of a sher, which establishes a fact or proposition** — The book explains “misra-e-ula” as: the first line of a sher, which establishes a fact or proposition
۲۰. (A) **misra-e-ula** — The description corresponds to “misra-e-ula”.
۲۱. (C) **the second line of a sher, which supports the fact or proposition in the first line** — The book explains “misra-e-sani” as: the second line of a sher, which supports the fact or proposition in the first line
۲۲. (C) **misra-e-sani** — The description corresponds to “misra-e-sani”.
۲۳. (D) **the plural of sher** — The book explains “ashaar” as: the plural of sher
۲۴. (A) **ashaar** — The description corresponds to “ashaar”.
۲۵. (A) **a metrical unit used in building arkan and bahr** — The book explains “rukhn” as: a metrical unit used in building arkan and bahr
۲۶. (B) **rukhn** — The description corresponds to “rukhn”.
۲۷. (C) **the organized grouping of rukhn units from which bahr is formed** — The book explains “arkan” as: the organized grouping of rukhn units from which bahr is formed
۲۸. (B) **arkan** — The description corresponds to “arkan”.

- ۳۹. (D) counting the quantities in order to test whether a ghazal is in bahr** — The book explains “taqtiḥ” as: counting the quantities in order to test whether a ghazal is in bahr
- ۳۰. (C) taqtiḥ** — The description corresponds to “taqtiḥ”.
- ۳۱. (C) weight; the quantitative pattern of a word or line** — The book explains “wazn” as: weight; the quantitative pattern of a word or line
- ۳۲. (B) wazn** — The description corresponds to “wazn”.
- ۳۳. (A) the divisions obtained when a line is divided according to rukn** — The book explains “ajza-e-rukn” as: the divisions obtained when a line is divided according to rukn
- ۳۴. (C) ajza-e-rukn** — The description corresponds to “ajza-e-rukn”.
- ۳۵. (C) the first section of the first line of a sher** — The book explains “sadr” as: the first section of the first line of a sher
- ۳۶. (B) sadr** — The description corresponds to “sadr”.
- ۳۷. (A) the middle/development section after sadr or ibtida in a sher** — The book explains “hashw” as: the middle/development section after sadr or ibtida in a sher
- ۳۸. (B) hashw** — The description corresponds to “hashw”.
- ۳۹. (B) the final section of the first line of a sher** — The book explains “aruz” as: the final section of the first line of a sher
- ۴۰. (C) aruz** — The description corresponds to “aruz”.
- ۴۱. (A) the first section of the second line of a sher** — The book explains “ibtida” as: the first section of the second line of a sher
- ۴۲. (C) ibtida** — The description corresponds to “ibtida”.
- ۴۳. (B) the final section of the second line of a sher** — The book explains “jarab” as: the final section of the second line of a sher
- ۴۴. (D) jarab** — The description corresponds to “jarab”.
- ۴۵. (D) recitation of poetry in a mushaira** — The book explains “tahat” as: recitation of poetry in a mushaira
- ۴۶. (D) tahat** — The description corresponds to “tahat”.
- ۴۷. (B) singing of poetry in a mushaira** — The book explains “tarannum” as: singing of poetry in a mushaira
- ۴۸. (B) tarannum** — The description corresponds to “tarannum”.
- ۴۹. (D) the best and most effective sher in a ghazal** — The book explains “hasil-e-ghazal” as: the best and most effective sher in a ghazal
- ۵۰. (B) hasil-e-ghazal** — The description corresponds to “hasil-e-ghazal”.
- ۵۱. (B) a ghazal in which every sher says a different thing** — The book explains “ghair musalsal ghazal” as: a ghazal in which every sher says a different thing
- ۵۲. (B) ghair musalsal ghazal** — The description corresponds to “ghair musalsal ghazal”.
- ۵۳. (B) a ghazal in which every sher is on a single subject** — The book explains “musalsal ghazal” as: a ghazal in which every sher is on a single subject
- ۵۴. (C) musalsal ghazal** — The description corresponds to “musalsal ghazal”.
- ۵۵. (B) an exercise setting in which rhythm and sound-pattern matter more than meaningful sense** — The book explains “sauti mushaira” as: an exercise setting in which rhythm and sound-pattern matter more than meaningful sense
- ۵۶. (D) sauti mushaira** — The description corresponds to “sauti mushaira”.

६७. (C) **an event where one line from a famous poet is given and poets compose on it** — The book explains “tarhi mushaira” as: an event where one line from a famous poet is given and poets compose on it
६८. (D) **tarhi mushaira** — The description corresponds to “tarhi mushaira”.
६९. (B) **a short syllable; represented by lam in Urdu terminology** — The book explains “laghu or hrasva” as: a short syllable; represented by lam in Urdu terminology
७०. (A) **laghu or hrasva** — The description corresponds to “laghu or hrasva”.
७१. (A) **a long syllable; called kaf in Urdu terminology** — The book explains “dirgha” as: a long syllable; called kaf in Urdu terminology
७२. (A) **dirgha** — The description corresponds to “dirgha”.
७३. (B) **a qafiya problem where meaning and pronunciation can change because of stress** — The book explains “qafiya of stress-based words” as: a qafiya problem where meaning and pronunciation can change because of stress
७४. (B) **qafiya of stress-based words** — The description corresponds to “qafiya of stress-based words”.
७५. (C) **word-final visarga is pronounced like a prolonged h, not exactly like the ordinary h sound** — The book explains “visarga in Maithili” as: word-final visarga is pronounced like a prolonged h, not exactly like the ordinary h sound
७६. (D) **visarga in Maithili** — The description corresponds to “visarga in Maithili”.
७७. (A) **the fifth letters ड, झ, ण, न, and म; nasal letters pronounced through the nose** — The book explains “panchamakshar” as: the fifth letters ड, झ, ण, न, and म; nasal letters pronounced through the nose
७८. (C) **panchamakshar** — The description corresponds to “panchamakshar”.
७९. (B) **a form of the letter r, treated as half-r and used in Maithili qafiya discussion** — The book explains “reph” as: a form of the letter r, treated as half-r and used in Maithili qafiya discussion
८०. (B) **reph** — The description corresponds to “reph”.
८१. (A) **wine or liquor; the book recommends tari/toddy as the Maithili equivalent in ghazal imagery** — The book explains “mae” as: wine or liquor; the book recommends tari/toddy as the Maithili equivalent in ghazal imagery
८२. (B) **mae** — The description corresponds to “mae”.
८३. (A) **a vessel or wine-flask; comparable to badna, surahi, subu, katiya, labani, or daba** — The book explains “mina” as: a vessel or wine-flask; comparable to badna, surahi, subu, katiya, labani, or daba
८४. (D) **mina** — The description corresponds to “mina”.
८५. (A) **a cup or shallow bowl; in Persian jam and in Urdu paimana are related terms** — The book explains “sagar” as: a cup or shallow bowl; in Persian jam and in Urdu paimana are related terms
८६. (C) **sagar** — The description corresponds to “sagar”.
८७. (A) **literally measure; a wine-cup or glass used as a measure** — The book explains “paimana” as: literally measure; a wine-cup or glass used as a measure
८८. (B) **paimana** — The description corresponds to “paimana”.
८९. (B) **the person who serves wine; the book notes that the Arabic-Persian-Urdu saqi is male** — The book explains “saqi” as: the person who serves wine; the book notes that the Arabic-Persian-Urdu saqi is male
९०. (B) **saqi** — The description corresponds to “saqi”.
९१. (B) **the suggested Maithili cultural equivalent for saqi** — The book explains “pasi bhai” as: the suggested Maithili cultural equivalent for saqi
९२. (C) **pasi bhai** — The description corresponds to “pasi bhai”.

८३. (C) **the place where wine is available; tarikhana or pasikhana are suggested Maithili alternatives** — The book explains “maekhāna” as: the place where wine is available; tarikhana or pasikhana are suggested Maithili alternatives
८४. (D) **maekhāna** — The description corresponds to “maekhāna”.
८५. (D) **steadfastness or stable love for someone** — The book explains “wafa” as: steadfastness or stable love for someone
८६. (D) **wafa** — The description corresponds to “wafa”.
८७. (C) **one who cannot maintain a steady feeling of love; harjai is suggested in Maithili** — The book explains “bewafa” as: one who cannot maintain a steady feeling of love; harjai is suggested in Maithili
८८. (C) **bewafa** — The description corresponds to “bewafa”.
८९. (A) **the abstract noun from bewafa; harjaipan or kapatpan are suggested Maithili alternatives** — The book explains “bewafai” as: the abstract noun from bewafa; harjaipan or kapatpan are suggested Maithili alternatives
९०. (D) **bewafai** — The description corresponds to “bewafai”.
९१. (B) **beauty, not only the beauty of a girl but beauty of any object or being** — The book explains “husn” as: beauty, not only the beauty of a girl but beauty of any object or being
९२. (D) **husn** — The description corresponds to “husn”.
९३. (B) **love, which may be for anyone or anything; prem and neh are Maithili equivalents** — The book explains “ishq” as: love, which may be for anyone or anything; prem and neh are Maithili equivalents
९४. (C) **ishq** — The description corresponds to “ishq”.
९५. (C) **the lover, spiritually the one who crosses the levels of ishq** — The book explains “ashiq” as: the lover, spiritually the one who crosses the levels of ishq
९६. (A) **ashiq** — The description corresponds to “ashiq”.
९७. (D) **the beloved; like ashiq it is treated as a common-gender word** — The book explains “mashuq” as: the beloved; like ashiq it is treated as a common-gender word
९८. (C) **mashuq** — The description corresponds to “mashuq”.
९९. (D) **a beautiful woman; suggested Maithili alternatives include sundari and sunarki** — The book explains “hasina” as: a beautiful woman; suggested Maithili alternatives include sundari and sunarki
१००. (D) **hasina** — The description corresponds to “hasina”.
१०१. (D) **one obsessed or madly absorbed in some work** — The book explains “diwana” as: one obsessed or madly absorbed in some work
१०२. (D) **diwana** — The description corresponds to “diwana”.
१०३. (C) **intoxication that is wearing off after drinking** — The book explains “khumar” as: intoxication that is wearing off after drinking
१०४. (C) **khumar** — The description corresponds to “khumar”.
१०५. (A) **rising intoxication** — The book explains “surur” as: rising intoxication
१०६. (A) **surur** — The description corresponds to “surur”.
१०७. (D) **now often enemy, originally another person who desires the mashuq** — The book explains “raqib” as: now often enemy, originally another person who desires the mashuq
१०८. (A) **raqib** — The description corresponds to “raqib”.
१०९. (B) **originally hidden, unclear or false; later expanded in Qur’anic usage** — The book explains “kafir” as: originally hidden, unclear or false; later expanded in Qur’anic usage

- ११०. (B) kafir** — The description corresponds to “kafir”.
- १११. (B) a form of shairi full of praise for one’s own tribe and condemnation of the opposing tribe in the pre-Islamic context** — The book explains “qasida” as: a form of shairi full of praise for one’s own tribe and condemnation of the opposing tribe in the pre-Islamic context
- ११२. (C) qasida** — The description corresponds to “qasida”.
- ११३. (C) the pre-Islamic age of darkness in Arabian history** — The book explains “zaman-e-jahiliya” as: the pre-Islamic age of darkness in Arabian history
- ११४. (C) zaman-e-jahiliya** — The description corresponds to “zaman-e-jahiliya”.
- ११५. (C) the first modern Maithili ghazal era, 1905 to 2007, named after Pandit Jeevan Jha** — The book explains “Jeevan era” as: the first modern Maithili ghazal era, 1905 to 2007, named after Pandit Jeevan Jha
- ११६. (B) Jeevan era** — The description corresponds to “Jeevan era”.
- ११७. (C) the second modern Maithili ghazal era, from 2008 to the present, named after Anchinhar Akhar** — The book explains “Anchinhar era” as: the second modern Maithili ghazal era, from 2008 to the present, named after Anchinhar Akhar
- ११८. (B) Anchinhar era** — The description corresponds to “Anchinhar era”.
- ११९. (D) the blog/platform through which a 25-part brief introduction to ghazal began in July 2011** — The book explains “Anchinhar Akhar” as: the blog/platform through which a 25-part brief introduction to ghazal began in July 2011
- १२०. (A) Anchinhar Akhar** — The description corresponds to “Anchinhar Akhar”.
- १२१. (B) a desired observance that the book says had still not begun despite much churning** — The book explains “Ghazal Day” as: a desired observance that the book says had still not begun despite much churning
- १२२. (C) Ghazal Day** — The description corresponds to “Ghazal Day”.
- १२३. (A) an honour certificate discussed in Appendix 1** — The book explains “Ghazal Kamla-Koshi-Bagmati-Mahananda honour” as: an honour certificate discussed in Appendix 1
- १२४. (C) Ghazal Kamla-Koshi-Bagmati-Mahananda honour** — The description corresponds to “Ghazal Kamla-Koshi-Bagmati-Mahananda honour”.
- १२५. (D) an annual honour proposed for the May death anniversary of Pandit Jeevan Jha** — The book explains “Pandit Jeevan Jha Lifetime Achievement Ghazal Honour” as: an annual honour proposed for the May death anniversary of Pandit Jeevan Jha
- १२६. (C) Pandit Jeevan Jha Lifetime Achievement Ghazal Honour** — The description corresponds to “Pandit Jeevan Jha Lifetime Achievement Ghazal Honour”.
- १२७. (B) Appendix 3 topic; Kundan Kumar Karn is identified as the first such Maithili ghazal writer known to the author** — The book explains “English-language ghazals by Maithili ghazal writers” as: Appendix 3 topic; Kundan Kumar Karn is identified as the first such Maithili ghazal writer known to the author
- १२८. (B) English-language ghazals by Maithili ghazal writers** — The description corresponds to “English-language ghazals by Maithili ghazal writers”.
- १२९. (C) symbols used in ghazal, the definition of ghazal, and early origin and development** — Section 1 covers symbols used in ghazal, the definition of ghazal, and early origin and development.
- १३०. (C) Section 1** — This topic belongs to Section 1.
- १३१. (A) technical terminology of ghazal and the definition of the sher/couplet** — Section 2 covers technical terminology of ghazal and the definition of the sher/couplet.
- १३२. (C) Section 2** — This topic belongs to Section 2.

१३३. (B) **matla** — Section 3 covers matla.
१३४. (B) **Section 3** — This topic belongs to Section 3.
१३५. (B) **radif** — Section 4 covers radif.
१३६. (B) **Section 4** — This topic belongs to Section 4.
१३७. (C) **qafiya: basic rules, root letters, and the difference between qafiya and radif** — Section 5 covers qafiya: basic rules, root letters, and the difference between qafiya and radif.
१३८. (D) **Section 5** — This topic belongs to Section 5.
१३९. (B) **panchamakshar and anusvara in qafiya** — Section 6 covers panchamakshar and anusvara in qafiya.
१४०. (D) **Section 6** — This topic belongs to Section 6.
१४१. (B) **tahleeli radif, Maithili vibhakti, and qafiya** — Section 7 covers tahleeli radif, Maithili vibhakti, and qafiya.
१४२. (A) **Section 7** — This topic belongs to Section 7.
१४३. (A) **qafiya based on vowel-marks or matras** — Section 8 covers qafiya based on vowel-marks or matras.
१४४. (D) **Section 8** — This topic belongs to Section 8.
१४५. (C) **the short vowels i and u and their pronunciation in qafiya** — Section 9 covers the short vowels i and u and their pronunciation in qafiya.
१४६. (C) **Section 9** — This topic belongs to Section 9.
१४७. (D) **qafiya involving reph and the letter r** — Section 10 covers qafiya involving reph and the letter r.
१४८. (C) **Section 10** — This topic belongs to Section 10.
१४९. (A) **the short u at the end of Maithili words** — Section 11 covers the short u at the end of Maithili words.
१५०. (D) **Section 11** — This topic belongs to Section 11.
१५१. (A) **qafiya of words with stress, visarga, and related Maithili-Urdu sound questions** — Section 12 covers qafiya of words with stress, visarga, and related Maithili-Urdu sound questions.
१५२. (A) **Section 12** — This topic belongs to Section 12.
१५३. (B) **maqta** — Section 13 covers maqta.
१५४. (A) **Section 13** — This topic belongs to Section 13.
१५५. (C) **bahr: metre in ghazal** — Section 14 covers bahr: metre in ghazal.
१५६. (B) **Section 14** — This topic belongs to Section 14.
१५७. (A) **rukn, syllable weight, and how to study bahr** — Section 15 covers rukn, syllable weight, and how to study bahr.
१५८. (D) **Section 15** — This topic belongs to Section 15.
१५९. (B) **Arabic bahrs with examples** — Section 16 covers Arabic bahrs with examples.
१६०. (A) **Section 16** — This topic belongs to Section 16.
१६१. (B) **conversion of Arabic rukn into Maithili matra-based metre** — Section 19 covers conversion of Arabic rukn into Maithili matra-based metre.
१६२. (A) **Section 19** — This topic belongs to Section 19.
१६३. (C) **varnic metre and relation of Sanskrit varnika metre to Arabic bahr** — Section 20 covers varnic metre and relation of Sanskrit varnika metre to Arabic bahr.
१६४. (D) **Section 20** — This topic belongs to Section 20.

१६५. (A) **which bahr is best for Maithili, with scansion demonstrations** — Section 21 covers which bahr is best for Maithili, with scansion demonstrations.
१६६. (A) **Section 21** — This topic belongs to Section 21.
१६७. (D) **appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions** — Section 22 covers appeal to editors and ghazal writers: publishing, language, feeling, music, and subdivisions.
१६८. (D) **Section 22** — This topic belongs to Section 22.
१६९. (C) **qualities and defects of ghazal and the poetics of ghazal review** — Section 23 covers qualities and defects of ghazal and the poetics of ghazal review.
१७०. (D) **Section 23** — This topic belongs to Section 23.
१७१. (C) **forms of shayari other than ghazal** — Section 24 covers forms of shayari other than ghazal.
१७२. (B) **Section 24** — This topic belongs to Section 24.
१७३. (C) **tradition and history of Maithili ghazal** — Section 25 covers tradition and history of Maithili ghazal.
१७४. (D) **Section 25** — This topic belongs to Section 25.
१७५. (C) **appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers** — Section 26 covers appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers.
१७६. (D) **Section 26** — This topic belongs to Section 26.
१७७. (D) **The book is titled The Grammar and History of Maithili Ghazal and is by Ashish Anchinhar.** — The book is titled The Grammar and History of Maithili Ghazal and is by Ashish Anchinhar.
१७८. (A) **The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.** — The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.
१७९. (D) **Videha is described as having ISSN 2229-547X and as being published on the 1st and 15th of every month.** — Videha is described as having ISSN 2229-547X and as being published on the 1st and 15th of every month.
१८०. (B) **Before reading the book, readers are asked to prepare a list of questions about ghazal.** — Before reading the book, readers are asked to prepare a list of questions about ghazal.
१८१. (D) **The note states that this book is both a grammar and a history of Maithili ghazal.** — The note states that this book is both a grammar and a history of Maithili ghazal.
१८२. (D) **The book uses complete and incomplete forms of language and considers incomplete language suitable for ghazal speed and vitality.** — The book uses complete and incomplete forms of language and considers incomplete language suitable for ghazal speed and vitality.
१८३. (B) **The author says he brought ghazal rules into Maithili mainly to improve his own ghazals.** — The author says he brought ghazal rules into Maithili mainly to improve his own ghazals.
१८४. (B) **The book says criticism of ghazal will be strong only when the critic knows Urdu grammar along with Maithili grammar.** — The book says criticism of ghazal will be strong only when the critic knows Urdu grammar along with Maithili grammar.
१८५. (B) **The author says his only teachers for ghazal are books.** — The author says his only teachers for ghazal are books.
१८६. (C) **The author calls the internet divine for him because it spread his activities and contributed to the new form of ghazal.** — The author calls the internet divine for him because it spread his activities and contributed to the new form of ghazal.
१८७. (A) **Gajendra Thakur's Ghazalshastra Part 14 determines two eras of contemporary Maithili ghazal.** — Gajendra Thakur's Ghazalshastra Part 14 determines two eras of contemporary Maithili ghazal.

- १८८. (D) The 25-part series A Brief Introduction to the Ghazal began on 22 July 2011.** — The 25-part series A Brief Introduction to the Ghazal began on 22 July 2011.
- १८९. (A) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.** — Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.
- १९०. (C) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar's sher-o-shairi writing.** — 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar's sher-o-shairi writing.
- १९१. (B) The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.** — The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.
- १९२. (A) Mithila Bhasha Vidyotan by Pandit Deenbandhu Jha is listed among Maithili reference works.** — Mithila Bhasha Vidyotan by Pandit Deenbandhu Jha is listed among Maithili reference works.
- १९३. (C) Chandranath Mishra Amar is identified as the first to write separately the history of one genre, journalism.** — Chandranath Mishra Amar is identified as the first to write separately the history of one genre, journalism.
- १९४. (A) If a blogspot.in link does not open, the book says to replace the in at the end with com.** — If a blogspot.in link does not open, the book says to replace the in at the end with com.
- १९५. (A) Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection without reference.** — Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection without reference.
- १९६. (B) In Maithili, the letters ga and ja are not written with a nuqta; therefore dotted ghazal spelling is rejected.** — In Maithili, the letters ga and ja are not written with a nuqta; therefore dotted ghazal spelling is rejected.
- १९७. (B) Poetry depends on pronunciation while protecting written form and taking permitted liberties.** — Poetry depends on pronunciation while protecting written form and taking permitted liberties.
- १९८. (C) Matla is the first couplet of a ghazal where both lines contain qafiya and radif.** — Matla is the first couplet of a ghazal where both lines contain qafiya and radif.
- १९९. (D) Radif is the final repeated part after qafiya in the matla and later lines.** — Radif is the final repeated part after qafiya in the matla and later lines.
- २००. (A) Sections 5 to 12 contain the discussion of kafiya/qafiya.** — Sections 5 to 12 contain the discussion of kafiya/qafiya.
- २०१. (B) If the kafiya in the first line of the matla is basant, later kafiyas must have anusvara or a fifth letter in the second position from the end.** — If the kafiya in the first line of the matla is basant, later kafiyas must have anusvara or a fifth letter in the second position from the end.
- २०२. (A) The Maithili alphabet is said to show fourteen vowels in the discussion of vowel-mark qafiya.** — The Maithili alphabet is said to show fourteen vowels in the discussion of vowel-mark qafiya.
- २०३. (A) Words ending in short i in Maithili may be pronounced in two ways.** — Words ending in short i in Maithili may be pronounced in two ways.
- २०४. (D) Both reph and the full form r are used in Maithili.** — Both reph and the full form r are used in Maithili.
- २०५. (C) The word kamal can mean lotus with one stress pattern and water-deer with another stress pattern.** — The word kamal can mean lotus with one stress pattern and water-deer with another stress pattern.
- २०६. (A) The maqta is the final couplet in which the poet uses his name or takhallus.** — The maqta is the final couplet in which the poet uses his name or takhallus.
- २०७. (A) What Sanskrit terminology calls chhand is called bahr in ghazal.** — What Sanskrit terminology calls chhand is called bahr in ghazal.

- २०८. (A) Rukn is explained before studying bahr, just as Sanskrit prosody studies its own metrical units.** — Rukn is explained before studying bahr, just as Sanskrit prosody studies its own metrical units.
- २०९. (D) Section 16 gives examples of Arabic bahrs.** — Section 16 gives examples of Arabic bahrs.
- २१०. (C) Section 19 converts the eight Arabic rukn into Maithili.** — Section 19 converts the eight Arabic rukn into Maithili.
- २११. (D) Section 20 discusses varnic metre, where matra-sequence and the number of syllables are fixed.** — Section 20 discusses varnic metre, where matra-sequence and the number of syllables are fixed.
- २१२. (D) Section 21 argues over which bahr would be best for Maithili and scans Hindi-Urdu ghazals.** — Section 21 argues over which bahr would be best for Maithili and scans Hindi-Urdu ghazals.
- २१३. (D) Before sending a ghazal to a magazine, the writer is advised to check the bahr of the ghazal.** — Before sending a ghazal to a magazine, the writer is advised to check the bahr of the ghazal.
- २१४. (A) Suggestiveness is listed as a quality of ghazal.** — Suggestiveness is listed as a quality of ghazal.
- २१५. (C) Qasida is presented as a form of shairi other than ghazal.** — Qasida is presented as a form of shairi other than ghazal.
- २१६. (A) Section 25 is the tradition and history of Maithili ghazal.** — Section 25 is the tradition and history of Maithili ghazal.
- २१७. (D) Appendix 1 discusses the certificate of the Ghazal Kamla-Koshi-Bagmati-Mahananda Award.** — Appendix 1 discusses the certificate of the Ghazal Kamla-Koshi-Bagmati-Mahananda Award.
- २१८. (A) Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif.** — Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif.
- २१९. (A) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.** — Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.
- २२०. (B) Section 11 of the book covers the short u at the end of Maithili words.** — Section 11 of the book covers the short u at the end of Maithili words.
- २२१. (D) Section 26 of the book covers appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers.** — Section 26 of the book covers appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers.
- २२२. (C) Before knowing the birth and development of the ghazal, it is more necessary to know the historicity of Arabia.** — Before knowing the birth and development of the ghazal, it is more necessary to know the historicity of Arabia.
- २२३. (B) In April 2015 there was a total of one post, containing one ghazal by .** — In April 2015 there was a total of one post, containing one ghazal by .
- २२४. (C) But which two shorts should be counted as long has been clarified in the section on stress; nevertheless I repeat it once more.** — But which two shorts should be counted as long has been clarified in the section on stress; nevertheless I repeat it once more.
- २२५. (B) In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years.** — In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years.
- २२६. (D) Published ghazal collection: Dhangī Bat Banēbak Dam Agubar Pene Chhan.** — Published ghazal collection: Dhangī Bat Banēbak Dam Agubar Pene Chhan.
- २२७. (B) If a writer is writing about an ancestor and writes with evidence, he should be regarded as courageous and truthful.** — If a writer is writing about an ancestor and writes with evidence, he should be regarded as courageous and truthful.

२२८. (B) After that, one of his ghazals was also selected for the first phase of December 2012. — After that, one of his ghazals was also selected for the first phase of December 2012.

२२९. (B) In Hindi the concept of children's ghazal does exist, but its caretakers were only one group; therefore the form is now almost extinct in Hindi. — In Hindi the concept of children's ghazal does exist, but its caretakers were only one group; therefore the form is now almost extinct in Hindi.

२३०. (D) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it. — The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.

२३१. (C) Now perhaps it has become clear why women and Muslim poets are few in Maithili ghazal. — Now perhaps it has become clear why women and Muslim poets are few in Maithili ghazal.

२३२. (A) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready. — Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.

२३३. (B) He gives a similar view on page 35 of Maithili Parishilan, published by Maithili Akademi in 2007. — He gives a similar view on page 35 of Maithili Parishilan, published by Maithili Akademi in 2007.

२३४. (B) Take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter. — Take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter.

२३५. (A) Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in... — Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in whose place Vedic Sanskrit spread.

२३६. (A) Earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and... — Earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and qafiya are necessary.

२३७. (C) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet. — I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.

२३८. (C) Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks. — Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks.

२३९. (B) Apart from these writings, the regular columns and other writings of Videha were also present. — Apart from these writings, the regular columns and other writings of Videha were also present.

२४०. (A) 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher. — 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher.

२४१. (D) But many Maithili rubais so far also begin with a short, and this has had a good effect. — But many Maithili rubais so far also begin with a short, and this has had a good effect.

२४२. (B) The ghazal criticisms that Anchinhar Akhar got written and published are listed below. — The ghazal criticisms that Anchinhar Akhar got written and published are listed below.

२४३. (C) Here I would like to remind the reader that poetry should not be merely words written on paper; it should be enlivened by the actions of one's life. — Here I would like to remind the reader that poetry should not be merely words written on paper; it should be enlivened by the actions of one's life.

- २४४. (B) Always remember that the bahar or chhand of ghazal is aksharvrit, not matra-based and not simple varnic. —** Always remember that the bahar or chhand of ghazal is aksharvrit, not matra-based and not simple varnic.
- २४५. (C) Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai. —** Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai.
- २४६. (D) His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma. —** His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma.
- २४७. (C) Sometimes, in good Urdu diwans, ghazals without a matla are also found. —** Sometimes, in good Urdu diwans, ghazals without a matla are also found.
- २४८. (B) A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal. —** A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal.
- २४९. (A) A ghazal may be composed with a radeef, and it may also be composed without a radeef. —** A ghazal may be composed with a radeef, and it may also be composed without a radeef.
- २५०. (A) Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha. —** Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha.
- २५१. (A) 2) “लोकवेद आ लालकिला” - edited anthology, published by Vidyapati Seva Sansthan in 1990. —** 2) “लोकवेद आ लालकिला” - edited anthology, published by Vidyapati Seva Sansthan in 1990.
- २५२. (B) Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common. —** Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common.
- २५३. (B) The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals. —** The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals.
- २५४. (C) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by . —** In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .
- २५५. (B) But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable. —** But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable.
- २५६. (B) Apart from this anthology, another good work in the free-ghazal stream is the ghazal issue of “Pallav,” edited by Dharendra Premarshi ji. —** Apart from this anthology, another good work in the free-ghazal stream is the ghazal issue of “Pallav,” edited by Dharendra Premarshi ji.
- २५७. (B) But remember: like any other meter, this too will be a meter, and in it there is no possibility of the license of joining two short syllables to make a long one. —** But remember: like any other meter, this too will be a meter, and in it there is no possibility of the license of joining two short syllables to make a long one.
- २५८. (C) Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the... —** Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the couplet a maqta.
- २५९. (D) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre. —** The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre.

- २६०. (A) Kundan Kumar Karn ji had two posts containing two ghazals. had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one “apne ena apne munh” post, and one post containing a...** — Kundan Kumar Karn ji had two posts containing two ghazals. had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one “apne ena apne munh” post, and one post containing a ghazal-writer introduction.
- २६१. (C) The kind of ghazal I used to write every day, That sort of ghazal is no longer in my mind.** — The kind of ghazal I used to write every day, That sort of ghazal is no longer in my mind.
- २६२. (C) In other words, the first two lines are in bahr according to the Arabic system.** — In other words, the first two lines are in bahr according to the Arabic system.
- २६३. (D) Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.** — Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.
- २६४. (B) Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart;...** — Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart; my life endured sorrow.
- २६५. (B) Besides these, it also included previously published pieces by Rajendra Vimal and Manzar Suleman, as well as a previously published essay by Dharendra Premarshi ji.** — Besides these, it also included previously published pieces by Rajendra Vimal and Manzar Suleman, as well as a previously published essay by Dharendra Premarshi ji.
- २६६. (A) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer...** — The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer through Anchinhar Akhar.
- २६७. (A) But the statement is different: where ghazal is made entirely of serious talk, hazal is made of sparks of humour.** — But the statement is different: where ghazal is made entirely of serious talk, hazal is made of sparks of humour.
- २६८. (A) Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled “Ek Rati,” one Hindi play, and the ghazal collection mentioned above have been...** — Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled “Ek Rati,” one Hindi play, and the ghazal collection mentioned above have been published by him.
- २६९. (D) Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from...** — Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from once to as many times as needed.
- २७०. (D) This means that in both lines of the above sher, before the radif “निखरै छै”, there is the letter “ग” with the vowel-sound “आ”.** — This means that in both lines of the above sher, before the radif “निखरै छै”, there is the letter “ग” with the vowel-sound “आ”.
- २७१. (C) Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda.** — Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda.
- २७२. (B) 17) The present meaning of the word raqib is "enemy," but its original meaning is "some other person who desires the mashuq." Above, Anchinhar's mashuq is Sadhana.** — 17) The present meaning of the word raqib is "enemy," but its original meaning is "some other person who desires the mashuq." Above, Anchinhar's mashuq is Sadhana.
- २७३. (C) Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.** — Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.

- २७४. (C) But believe me: if I had not placed these facts here, they would have remained locked inside my mind, and readers would have remained unaware of many inner matters concerning Maithili and...** — But believe me: if I had not placed these facts here, they would have remained locked inside my mind, and readers would have remained unaware of many inner matters concerning Maithili and Maithili ghazal.
- २७५. (A) In the beginning, his main attraction was toward poetry, shayari, story, and song.** — In the beginning, his main attraction was toward poetry, shayari, story, and song.
- २७६. (C) My little child will play and bathe, will he not?" In this matla, "न" is the radif.** — My little child will play and bathe, will he not?" In this matla, "न" is the radif.
- २७७. (A) Mustaf'ilun + Maf'ulatu. f) Bahre Mazari' Its basic sound is 'Mafa'ilun + Fa'ilatun'.** — Mustaf'ilun + Maf'ulatu. f) Bahre Mazari' Its basic sound is 'Mafa'ilun + Fa'ilatun'.
- २७८. (C) Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying.** — Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying.
- २७९. (D) 33) Islah: Learning poetry under the guru-shishya tradition is called islah.** — 33) Islah: Learning poetry under the guru-shishya tradition is called islah.
- २८०. (B) First of all, poetry is always said or recited; it is not merely written, as you have read above.** — First of all, poetry is always said or recited; it is not merely written, as you have read above.
- २८१. (D) Now, if an Urdu poet makes qafiya with a letter in which "ह" is mixed, then according to the Urdu pronunciation tradition he does not pronounce that "ह".** — Now, if an Urdu poet makes qafiya with a letter in which "ह" is mixed, then according to the Urdu pronunciation tradition he does not pronounce that "ह".
- २८२. (B) In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory.** — In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory.
- २८३. (D) In twenty-nine posts by there were sixteen ghazals, eight rubai, one qita, two parts of an essay named "A Short Introduction to Maithili Ghazal," one essay named "The Need for Metre," and one...** — In twenty-nine posts by there were sixteen ghazals, eight rubai, one qita, two parts of an essay named "A Short Introduction to Maithili Ghazal," one essay named "The Need for Metre," and one award-related announcement.
- २८४. (D) Now suppose an Urdu poet used the word "तमईज", but in Devanagari it became "तमीज".** — Now suppose an Urdu poet used the word "तमईज", but in Devanagari it became "तमीज".
- २८५. (D) If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya.** — If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya.
- २८६. (A) Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person's defects.** — Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person's defects.
- २८७. (B) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.** — Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.
- २८८. (C) First, bahr is not compulsory for nazm, and where it exists I am giving details here.** — First, bahr is not compulsory for nazm, and where it exists I am giving details here.
- २८९. (B) Readers and the public gave greater regard to rhymed poetry because rhymed poetry is pleasing to the ear.** — Readers and the public gave greater regard to rhymed poetry because rhymed poetry is pleasing to the ear.

२९०. (C) Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many? — Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many?

२९१. (A) In his opinion, the name of the ghazal should be changed in Maithili because it is an Urdu word and it will corrupt Maithili. — In his opinion, the name of the ghazal should be changed in Maithili because it is an Urdu word and it will corrupt Maithili.

२९२. (A) At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre. — At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre.

२९३. (C) I had asked for suggestions for this on Facebook, and in reply many words were offered, such as neh-nishtha, nishtha, nishthavan, ekanishtha, and so on. — I had asked for suggestions for this on Facebook, and in reply many words were offered, such as neh-nishtha, nishtha, nishthavan, ekanishtha, and so on.

२९४. (A) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems. — It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems.

२९५. (A) Here it is important to clarify that I am not especially saddened by the fact that they wrote ghazals without grammar. — Here it is important to clarify that I am not especially saddened by the fact that they wrote ghazals without grammar.

२९६. (D) Work Not Done in Maithili's Free Ghazal 1) No attention to increasing the number of ghazals By increasing the number of ghazals, I mean both ghazals written by oneself and ghazals written by... — Work Not Done in Maithili's Free Ghazal 1) No attention to increasing the number of ghazals By increasing the number of ghazals, I mean both ghazals written by oneself and ghazals written by others.

२९७. (C) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam. — Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.

२९८. (D) Apart from Chanda Jha's Ramayan, other poets too have used varnavritta extensively; readers may search for those examples at their own discretion. — Apart from Chanda Jha's Ramayan, other poets too have used varnavritta extensively; readers may search for those examples at their own discretion.

२९९. (C) The first division is the one in which three different rukns are used once in a line. — The first division is the one in which three different rukns are used once in a line.

३००. (A) This correction or change has been made only to show how bahr is observed. — This correction or change has been made only to show how bahr is observed.

३०१. (C) In this couplet I have used my pen name, Anchinhar, and this couplet is the final couplet of the ghazal; therefore this couplet is a maqta. — In this couplet I have used my pen name, Anchinhar, and this couplet is the final couplet of the ghazal; therefore this couplet is a maqta.

३०२. (C) Here it is very necessary to say that in Urdu moshayaras, applause of "wah-wah" begins as soon as the kafiya ends. — Here it is very necessary to say that in Urdu moshayaras, applause of "wah-wah" begins as soon as the kafiya ends.

३०३. (C) Shantilakshmi Chaudhary Shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals. — Shantilakshmi Chaudhary Shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals.

३०४. (A) Sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you will automatically feel that even though the words are separate, the letter before... — Sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you will automatically feel that even though the words are separate, the letter before the

३०५. (B) From the point of view of Indianization, words such as mahbuba have been formed, but in Maithili these words are not very current. — From the point of view of Indianization, words such as mahbuba have been formed, but in Maithili these words are not very current.

३०६. (C) However, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it will not be very good from the point of view of singing. — However, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it will not be very good from the point of view of singing.

३०७. (A) It may be that Harimohan ji had close relations with Urdu poets, but that closeness did not turn into knowledge of shayari; this is clear from his view quoted above. — It may be that Harimohan ji had close relations with Urdu poets, but that closeness did not turn into knowledge of shayari; this is clear from his view quoted above.

३०८. (A) It may also happen that on the fifth day there is only one ghazal writer. — It may also happen that on the fifth day there is only one ghazal writer.

३०९. (D) In Vidyapati's time there were two streams of metre, vargavṛtta and mātrāvṛtta. — In Vidyapati's time there were two streams of metre, vargavṛtta and mātrāvṛtta.

३१०. (C) A second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs. — A second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs.

३११. (C) In the beginning, everyone, including me, used to make “भिनसर” a qafiya of “घर”. — In the beginning, everyone, including me, used to make “भिनसर” a qafiya of “घर”.

३१२. (C) Suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that... — Suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that couplet stand alone.

३१३. (B) The reason is that in varnic metre the units are of three matras each, but there is no syllable after “लगा”; therefore no gana can be formed after “स”. — The reason is that in varnic metre the units are of three matras each, but there is no syllable after “लगा”; therefore no gana can be formed after “स”.

३१४. (A) Swami Brahmanand, born 14 July 1944, used the radif “ho to aisa ho” from Inshaji's ghazal in his own bhajan. — Swami Brahmanand, born 14 July 1944, used the radif “ho to aisa ho” from Inshaji's ghazal in his own bhajan.

३१५. (B) Perhaps no one else in Maithili literature has been fortunate enough to receive so many names. — Perhaps no one else in Maithili literature has been fortunate enough to receive so many names.

३१६. (B) Between 1970 and 2008, Yoganand Heera, Vijay Nath Jha, Jagdish Chandra Thakur Anil, Gajendra Thakur, and others continued to write grammar-based ghazals, and they are still writing. — Between 1970 and 2008, Yoganand Heera, Vijay Nath Jha, Jagdish Chandra Thakur Anil, Gajendra Thakur, and others continued to write grammar-based ghazals, and they are still writing.

३१७. (D) But these poets changed the subject and used words according to the time; the grammar remained the same. — But these poets changed the subject and used words according to the time; the grammar remained the same.

३१८. (B) In my opinion this is a sophistry, because every kind of writing or art influences society; therefore there must be harmony between the life, writing, and art of the writer or artist. — In my opinion this is a sophistry, because every kind of writing or art influences society; therefore there must be harmony between the life, writing, and art of the writer or artist.

३१९. (D) Remember, if you are writing a ghazal in Bahr-e-Hazaj, every sher must have this same sequence of matras. — Remember, if you are writing a ghazal in Bahr-e-Hazaj, every sher must have this same sequence of matras.

३२०. (D) In place of these words, one should not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words “ए” is... — In place of these words, one should not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words “ए” is pronounced as “य”.

३२१. (D) Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim... — Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim writers remain on the margin.

३२२. (B) As I have written earlier, the pronunciation of “इ” in Maithili occurs in two ways; nevertheless, let us look at it once again. — As I have written earlier, the pronunciation of “इ” in Maithili occurs in two ways; nevertheless, let us look at it once again.

३२३. (B) This means that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different. — This means that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different.

३२४. (B) But in Urdu, words in which the letter h occurs between two longs are counted without the h: chehra is counted as 22, mehndi as 22. — But in Urdu, words in which the letter h occurs between two longs are counted without the h: chehra is counted as 22, mehndi as 22.

३२५. (B) I will mention this again in the section on relaxation of rules. (b) In the prior-action participial suffix आय (आए), “य” or “ए” is elided, but the elision-marking vikari is not applied. — I will mention this again in the section on relaxation of rules. (b) In the prior-action participial suffix आय (आए), “य” or “ए” is elided, but the elision-marking vikari is not applied.

३२६. (A) I hope that the rules concerning kafiya have become clearer through the examples of matra-based kafiya given above. — I hope that the rules concerning kafiya have become clearer through the examples of matra-based kafiya given above.

३२७. (C) For my own convenience I have divided the murakkab metres into two sections. — For my own convenience I have divided the murakkab metres into two sections.

३२८. (D) Panditji is physically present on Facebook; I hope he will destroy my doubt. — Panditji is physically present on Facebook; I hope he will destroy my doubt.

३२९. (C) If a free-form writer says that he wants such-and- such relaxation in such-and-such meter or bahr, what could be more laughable? — If a free-form writer says that he wants such-and- such relaxation in such-and-such meter or bahr, what could be more laughable?

३३०. (B) But in Maithili, ghazal had been written since 1905, and that too in a fully grammar-based manner. — But in Maithili, ghazal had been written since 1905, and that too in a fully grammar-based manner.

३३१. (A) But in today’s age, when Maithili itself has become refined, what use are Prakrit-Apabhramsha rules? — But in today’s age, when Maithili itself has become refined, what use are Prakrit-Apabhramsha rules?

३३२. (C) I believe that by doing so they will find greater enjoyment, and will also have a simple yet solid method for understanding ghazal. — I believe that by doing so they will find greater enjoyment, and will also have a simple yet solid method for understanding ghazal.

३३३. (A) 2) For a base word whose ending contains a vowel mark, keep in mind this rule for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony. — 2) For a base word whose ending contains a vowel mark, keep in mind this rule for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony.

३३४. (C) Of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great. — Of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great.

३३५. (C) A singer who sings a ghazal badly may be pardonable; but a singer who calls some other form ghazal and sings it, even if he sings it well, is not pardonable. — A singer who sings a ghazal badly may be pardonable; but a singer who calls some other form ghazal and sings it, even if he sings it well, is not pardonable.

३३६. (D) In ancient times, the name of a meter was based on the nature of its sound; but I am not talented enough to work on the sound-nature of meters. — In ancient times, the name of a meter was based on the nature of its sound; but I am not talented enough to work on the sound-nature of meters.

३३७. (C) In October 2012, there were a total of fifty-three posts on Anchinhar Akhar. — In October 2012, there were a total of fifty-three posts on Anchinhar Akhar.

३३८. (A) And finally, see this devotional ghazal written by Rajiv Ranjan Mishra. — And finally, see this devotional ghazal written by Rajiv Ranjan Mishra.

३३९. (C) Therefore, its kafiya is the letter group “मन” preceded by the vowel-mark of “ई”. — Therefore, its kafiya is the letter group “मन” preceded by the vowel-mark of “ई”.

३४०. (B) Its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above. — Its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above.

३४१. (C) Therefore, in this sher, “संगमे” and “हाथमे” are qafiyas, and “आम छै” is the radif. — Therefore, in this sher, “संगमे” and “हाथमे” are qafiyas, and “आम छै” is the radif.

३४२. (C) As stated above, all the rules for children’s ghazal remain those of ghazal; only one rule will have to be compromised. — As stated above, all the rules for children’s ghazal remain those of ghazal; only one rule will have to be compromised.

३४३. (A) This sher is mine: एनाइ जँ अहाँक सूनी हम नहुँएसँ सपना बूनी हम If I listen to your coming in this way, I shall quietly weave dreams. — This sher is mine: एनाइ जँ अहाँक सूनी हम नहुँएसँ सपना बूनी हम If I listen to your coming in this way, I shall quietly weave dreams.

३४४. (C) Just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn. — Just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn.

३४५. (B) Ghazal is not a poem in which omission of one line makes it meaningless. — Ghazal is not a poem in which omission of one line makes it meaningless.

३४६. (C) Therefore my clear view is that, whatever someone’s pronunciation may be, the written form should follow grammar. — Therefore my clear view is that, whatever someone’s pronunciation may be, the written form should follow grammar.

३४७. (A) Many prejudiced people even say that ghazal is a part of poetry and poetry is the whole, and so on. — Many prejudiced people even say that ghazal is a part of poetry and poetry is the whole, and so on.

३४८. (D) I will not remain behind anywhere; I too will move forward. (Omprakash) The other kafiyas used in this ghazal are charhbai, marhbai, garhbai, and so on. — I will not remain behind anywhere; I too will move forward. (Omprakash) The other kafiyas used in this ghazal are charhbai, marhbai, garhbai, and so on.

३४९. (B) 4) It is A-A’s good fortune that it gave birth to, and nurtured, the new genre called the child-ghazal. — 4) It is A-A’s good fortune that it gave birth to, and nurtured, the new genre called the child-ghazal.

३५०. (C) Gathering all these criticisms, two books of Maithili ghazal criticism are publicly available. — Gathering all these criticisms, two books of Maithili ghazal criticism are publicly available.

३५१. (A) He is a noted lyricist and ghazal writer, and later he began writing short stories. — He is a noted lyricist and ghazal writer, and later he began writing short stories.

३५२. (A) If you look carefully, the biggest problem of the Hindi ghazal is the use of Urdu words according to Hindi pronunciation. — If you look carefully, the biggest problem of the Hindi ghazal is the use of Urdu words according to Hindi pronunciation.

pronunciation.

३५३. (A) Along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or history, should have been published. — Along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or history, should have been published.

३५४. (C) Published books: Nid Ki Talash; Bhale Aadmi Ki Talash, a novella; Simatati Chhaya, a story collection; Ek Achchha Main, a one-act-play collection; and Aaj Ki Kahani, a play. — Published books: Nid Ki Talash; Bhale Aadmi Ki Talash, a novella; Simatati Chhaya, a story collection; Ek Achchha Main, a one-act-play collection; and Aaj Ki Kahani, a play.

३५५. (C) A sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal. — A sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal.

३५६. (C) Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that “भ” has been used as a qafiya for “ब”; then you too may be confused. — Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that “भ” has been used as a qafiya for “ब”; then you too may be confused.

३५७. (C) 2) In many ghazals, “e”, initial long vowels, and other such sounds have been treated as short; chandrabindu too has been treated as long. — 2) In many ghazals, “e”, initial long vowels, and other such sounds have been treated as short; chandrabindu too has been treated as long.

३५८. (A) Another thing is also clear from this essay: Saras ji was not prepared to give any yardstick for reviewing the ghazal to contemporary critics. — Another thing is also clear from this essay: Saras ji was not prepared to give any yardstick for reviewing the ghazal to contemporary critics.

३५९. (B) Jagdanand Jha Manu ji had five posts containing four ghazals and one bhakti ghazal. — Jagdanand Jha Manu ji had five posts containing four ghazals and one bhakti ghazal.

३६०. (C) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu. — This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.

३६१. (D) Here I am presenting a ghazal by Kavivar Sitaram Jha, published around 1942, which is in reality a children's ghazal: Father, wake up; why do you keep filling the pitcher standing? — Here I am presenting a ghazal by Kavivar Sitaram Jha, published around 1942, which is in reality a children's ghazal: Father, wake up; why do you keep filling the pitcher standing?

३६२. (D) 1905-2007 — The book pairs “Jeevan era” with 1905-2007.

३६३. (D) Jeevan era — 1905-2007 is associated with “Jeevan era”.

३६४. (B) 2008 to the present — The book pairs “Anchinhar era” with 2008 to the present.

३६५. (A) Anchinhar era — 2008 to the present is associated with “Anchinhar era”.

३६६. (B) 22 July 2011 — The book pairs “A Brief Introduction to the Ghazal series began” with 22 July 2011.

३६७. (B) A Brief Introduction to the Ghazal series began — 22 July 2011 is associated with “A Brief Introduction to the Ghazal series began”.

३६८. (B) 21 September 2011 — The book pairs “A Brief Introduction to the Ghazal series was completed” with 21 September 2011.

३६९. (C) A Brief Introduction to the Ghazal series was completed — 21 September 2011 is associated with “A Brief Introduction to the Ghazal series was completed”.

३७०. (A) 2013 — The book pairs “The Grammar and History of Maithili Ghazal became public through the internet” with 2013.

३७१. (A) **The Grammar and History of Maithili Ghazal became public through the internet** — 2013 is associated with “The Grammar and History of Maithili Ghazal became public through the internet”.
३७२. (D) **2017** — The book pairs “The History of Maithili Web Journalism became public through the internet” with 2017.
३७३. (C) **The History of Maithili Web Journalism became public through the internet** — 2017 is associated with “The History of Maithili Web Journalism became public through the internet”.
३७४. (B) **2011** — The book pairs “Anchinhar Akhar first appeared” with 2011.
३७५. (D) **Anchinhar Akhar first appeared** — 2011 is associated with “Anchinhar Akhar first appeared”.
३७६. (C) **2008** — The book pairs “Vijaynath Jha’s metered ghazal collection had appeared” with 2008.
३७७. (C) **Vijaynath Jha’s metered ghazal collection had appeared** — 2008 is associated with “Vijaynath Jha’s metered ghazal collection had appeared”.
३७८. (C) **1765 CE** — The book pairs “Shaikh Ali Harfi Isfahani died” with 1765 CE.
३७९. (D) **Shaikh Ali Harfi Isfahani died** — 1765 CE is associated with “Shaikh Ali Harfi Isfahani died”.
३८०. (C) **1905** — The book pairs “first Maithili ghazal example in Sundar-Sanyog” with 1905.
३८१. (D) **first Maithili ghazal example in Sundar-Sanyog** — 1905 is associated with “first Maithili ghazal example in Sundar-Sanyog”.
३८२. (D) **June 1984** — The book pairs “Ramdev Jha’s essay Maithilime Ghazal in Rachna” with June 1984.
३८३. (D) **Ramdev Jha’s essay Maithilime Ghazal in Rachna** — June 1984 is associated with “Ramdev Jha’s essay Maithilime Ghazal in Rachna”.
३८४. (D) **9 February 2014** — The book pairs “The Contribution of Heavyweight Ghazal Writers essay in Mithila Awaz” with 9 February 2014.
३८५. (B) **The Contribution of Heavyweight Ghazal Writers essay in Mithila Awaz** — 9 February 2014 is associated with “The Contribution of Heavyweight Ghazal Writers essay in Mithila Awaz”.
३८६. (D) **1848-1912** — The book pairs “Jivan Jha birth-death years according to Rachanavali” with 1848-1912.
३८७. (B) **Jivan Jha birth-death years according to Rachanavali** — 1848-1912 is associated with “Jivan Jha birth-death years according to Rachanavali”.
३८८. (A) **1985** — The book pairs “Ravindra Nath Thakur’s Lekhani Ek Rang Anek” with 1985.
३८९. (A) **Ravindra Nath Thakur’s Lekhani Ek Rang Anek** — 1985 is associated with “Ravindra Nath Thakur’s Lekhani Ek Rang Anek”.
३९०. (B) **1936** — The book pairs “Ravindra Nath Thakur was born” with 1936.
३९१. (A) **Ravindra Nath Thakur was born** — 1936 is associated with “Ravindra Nath Thakur was born”.
३९२. (A) **1 November 2008** — The book pairs “Videha 21st issue with early ghazal material” with 1 November 2008.
३९३. (D) **Videha 21st issue with early ghazal material** — 1 November 2008 is associated with “Videha 21st issue with early ghazal material”.
३९४. (D) **75 to 100 meter-conscious ghazal writers active in one period** — The book pairs “Ghazal proper honour according to author” with 75 to 100 meter-conscious ghazal writers active in one period.
३९५. (A) **Ghazal proper honour according to author** — 75 to 100 meter-conscious ghazal writers active in one period is associated with “Ghazal proper honour according to author”.
३९६. (A) **children’s ghazal special issue** — The book pairs “Issue 111 of Videha” with children’s ghazal special issue.
३९७. (D) **Issue 111 of Videha** — children’s ghazal special issue is associated with “Issue 111 of Videha”.

- ३९८. (D) 10 March 2001** — The book pairs “central park Calcutta origin memory” with 10 March 2001.
- ३९९. (C) central park Calcutta origin memory** — 10 March 2001 is associated with “central park Calcutta origin memory”.
- ४००. (D) ghazal - the poetic form discussed in the book; in India its grammar is governed by Arabic, Persian and Urdu conventions but adapted to Maithili** — The correct source-based pair is: ghazal - the poetic form discussed in the book; in India its grammar is governed by Arabic, Persian and Urdu conventions but adapted to Maithili.
- ४०१. (A) Both Statement I and Statement II are correct.** — Both statements are source-backed points under Ghazal core.
- ४०२. (C) Both Statement I and Statement II are correct.** — Both statements are source-backed points under Language rules.
- ४०३. (C) Both Statement I and Statement II are correct.** — Both statements are source-backed points under Purpose.
- ४०४. (A) Both Statement I and Statement II are correct.** — Both statements are source-backed points under Internet.
- ४०५. (D) Both Statement I and Statement II are correct.** — Both statements are source-backed points under History.
- ४०६. (C) Both Statement I and Statement II are correct.** — Both statements are source-backed points under Section 25.
- ४०७. (C) Both Statement I and Statement II are correct.** — Both statements are source-backed points under Videha.
- ४०८. (A) Both Statement I and Statement II are correct.** — Both statements are source-backed points under Appendix.
- ४०९. (B) The book is titled The Grammar and History of Maithili Ghazal and is by Ashish Anchinhar.** — The book is titled The Grammar and History of Maithili Ghazal and is by Ashish Anchinhar.
- ४१०. (D) The Maithili original was translated into English by Gajendra Thakur.** — The Maithili original was translated into English by Gajendra Thakur.
- ४११. (D) The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.** — The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.
- ४१२. (B) Videha is described as having ISSN 2229-547X and as being published on the 1st and 15th of every month.** — Videha is described as having ISSN 2229-547X and as being published on the 1st and 15th of every month.
- ४१३. (C) Before reading the book, readers are asked to prepare a list of questions about ghazal.** — Before reading the book, readers are asked to prepare a list of questions about ghazal.
- ४१४. (A) A learner who wants to compose ghazal is told first to practise extracting syllabic weight patterns of many words.** — A learner who wants to compose ghazal is told first to practise extracting syllabic weight patterns of many words.
- ४१५. (D) The learner is also told to practise judging whether two words can become qafiya.** — The learner is also told to practise judging whether two words can become qafiya.
- ४१६. (C) The note states that this book is both a grammar and a history of Maithili ghazal.** — The note states that this book is both a grammar and a history of Maithili ghazal.
- ४१७. (C) The author says he removed rules that did not agree with the grammar and nature of the Maithili language.** — The author says he removed rules that did not agree with the grammar and nature of the Maithili language.
- ४१८. (B) Where a rule is set aside, the original Arabic-Persian-Urdu rule and the reason for rejecting it are explained.** — Where a rule is set aside, the original Arabic-Persian-Urdu rule and the reason for rejecting it are explained.
- ४१९. (C) The book uses complete and incomplete forms of language and considers incomplete language suitable for ghazal speed and vitality.** — The book uses complete and incomplete forms of language and considers incomplete language suitable for ghazal speed and vitality.
- ४२०. (B) The author says grammar should be made by taking the majority sound-pattern of the language as the basis.** — The author says grammar should be made by taking the majority sound-pattern of the language as the basis.
- ४२१. (C) Grammar is called the generalised science of phonetics.** — Grammar is called the generalised science of phonetics.

- ४२२. (D) The author says he brought ghazal rules into Maithili mainly to improve his own ghazals.** — The author says he brought ghazal rules into Maithili mainly to improve his own ghazals.
- ४२३. (D) One aim was to challenge the illusion that ghazal has no rules.** — One aim was to challenge the illusion that ghazal has no rules.
- ४२४. (B) Another aim was to break the stick of bullying ghazal writers who claimed only their way was ghazal.** — Another aim was to break the stick of bullying ghazal writers who claimed only their way was ghazal.
- ४२५. (B) The book says criticism of ghazal will be strong only when the critic knows Urdu grammar along with Maithili grammar.** — The book says criticism of ghazal will be strong only when the critic knows Urdu grammar along with Maithili grammar.
- ४२६. (D) The Hindi ghazal problem is described largely as a pronunciation issue of Urdu-Persian words in Hindi.** — The Hindi ghazal problem is described largely as a pronunciation issue of Urdu-Persian words in Hindi.
- ४२७. (C) In Maithili, whatever the spelling, the metrical count is calculated according to the written form.** — In Maithili, whatever the spelling, the metrical count is calculated according to the written form.
- ४२८. (D) The author says his only teachers for ghazal are books.** — The author says his only teachers for ghazal are books.
- ४२९. (D) He says he first learned the alphabet of the ghazal by reading Dr. Kunwar Bechain's book.** — He says he first learned the alphabet of the ghazal by reading Dr. Kunwar Bechain's book.
- ४३०. (B) The author calls the internet divine for him because it spread his activities and contributed to the new form of ghazal.** — The author calls the internet divine for him because it spread his activities and contributed to the new form of ghazal.
- ४३१. (B) Most debates, discussions and exchanges in the book took place on Facebook.** — Most debates, discussions and exchanges in the book took place on Facebook.
- ४३२. (D) Gajendra Thakur's Ghazalshastra Part 14 determines two eras of contemporary Maithili ghazal.** — Gajendra Thakur's Ghazalshastra Part 14 determines two eras of contemporary Maithili ghazal.
- ४३३. (A) The Jeevan era is dated 1905-2007 and named after Pandit Jeevan Jha.** — The Jeevan era is dated 1905-2007 and named after Pandit Jeevan Jha.
- ४३४. (A) The Anchinhar era is dated from 2008 to the present and named after Anchinhar Akhar.** — The Anchinhar era is dated from 2008 to the present and named after Anchinhar Akhar.
- ४३५. (C) The 25-part series A Brief Introduction to the Ghazal began on 22 July 2011.** — The 25-part series A Brief Introduction to the Ghazal began on 22 July 2011.
- ४३६. (D) The 25-part series was completed on 21 September 2011.** — The 25-part series was completed on 21 September 2011.
- ४३७. (D) The present book is a revised form of the 25-part series.** — The present book is a revised form of the 25-part series.
- ४३८. (D) Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.** — Anchinhar Akhar appeared in 2011 and included an essay titled A Brief Introduction to the Ghazal.
- ४३९. (B) The author later acknowledged that Anchinhar Akhar was not the first meter-based Maithili ghazal collection.** — The author later acknowledged that Anchinhar Akhar was not the first meter-based Maithili ghazal collection.
- ४४०. (D) Vijaynath Jha's ghazal collection had already appeared in 2008 before Anchinhar Akhar.** — Vijaynath Jha's ghazal collection had already appeared in 2008 before Anchinhar Akhar.
- ४४१. (D) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar's sher-o-shairi writing.** — 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinhar's sher-o-shairi writing.

- ४४२. (D) The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.** — The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.
- ४४३. (D) Mithila Bhasha Vidyotan by Pandit Deenbandhu Jha is listed among Maithili reference works.** — Mithila Bhasha Vidyotan by Pandit Deenbandhu Jha is listed among Maithili reference works.
- ४४४. (D) Maithili Chhand Shastra by Pandit Govind Jha is listed among Maithili reference works.** — Maithili Chhand Shastra by Pandit Govind Jha is listed among Maithili reference works.
- ४४५. (B) Kurukshetram Antarmanak by Gajendra Thakur is listed among Maithili reference works.** — Kurukshetram Antarmanak by Gajendra Thakur is listed among Maithili reference works.
- ४४६. (D) Chandranath Mishra Amar is identified as the first to write separately the history of one genre, journalism.** — Chandranath Mishra Amar is identified as the first to write separately the history of one genre, journalism.
- ४४७. (B) Meghan Prasad worked on the short story, and Katha Kosh is described as a history of the short story.** — Meghan Prasad worked on the short story, and Katha Kosh is described as a history of the short story.
- ४४८. (A) The Grammar and History of Maithili Ghazal was made public through the internet in 2013.** — The Grammar and History of Maithili Ghazal was made public through the internet in 2013.
- ४४९. (B) If a blogspot.in link does not open, the book says to replace the in at the end with com.** — If a blogspot.in link does not open, the book says to replace the in at the end with com.
- ४५०. (C) Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection without reference.** — Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection without reference.
- ४५१. (C) After Videha magazine raised the issue, Deepnarayan Vidyarthi sent an email to the editor and admitted his mistake.** — After Videha magazine raised the issue, Deepnarayan Vidyarthi sent an email to the editor and admitted his mistake.
- ४५२. (A) In Maithili, the letters ga and ja are not written with a nuqta; therefore dotted ghazal spelling is rejected.** — In Maithili, the letters ga and ja are not written with a nuqta; therefore dotted ghazal spelling is rejected.
- ४५३. (B) For Maithili, the book says gajal without dotted letters is the correct spelling.** — For Maithili, the book says gajal without dotted letters is the correct spelling.
- ४५४. (D) The basic elements of ghazal are correct rhyme, uniform metre and forceful expression.** — The basic elements of ghazal are correct rhyme, uniform metre and forceful expression.
- ४५५. (C) Poetry depends on pronunciation while protecting written form and taking permitted liberties.** — Poetry depends on pronunciation while protecting written form and taking permitted liberties.
- ४५६. (D) A ghazal is said, not merely written.** — A ghazal is said, not merely written.
- ४५७. (D) A ghazal contains separate shers, while radif, qafiya sound pattern and bahr remain the same.** — A ghazal contains separate shers, while radif, qafiya sound pattern and bahr remain the same.
- ४५८. (D) Matla is the first couplet of a ghazal where both lines contain qafiya and radif.** — Matla is the first couplet of a ghazal where both lines contain qafiya and radif.
- ४५९. (B) Radif is the final repeated part after qafiya in the matla and later lines.** — Radif is the final repeated part after qafiya in the matla and later lines.
- ४६०. (C) Sections 5 to 12 contain the discussion of kafiya/qafiya.** — Sections 5 to 12 contain the discussion of kafiya/qafiya.
- ४६१. (D) Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak.** — Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak.

- ४६२. (D) If the kafiya in the first line of the matla is basant, later kafiya must have anusvara or a fifth letter in the second position from the end.** — If the kafiya in the first line of the matla is basant, later kafiya must have anusvara or a fifth letter in the second position from the end.
- ४६३. (B) The Maithili alphabet is said to show fourteen vowels in the discussion of vowel-mark qafiya.** — The Maithili alphabet is said to show fourteen vowels in the discussion of vowel-mark qafiya.
- ४६४. (D) The short i cannot form qafiya in its full independent letter form.** — The short i cannot form qafiya in its full independent letter form.
- ४६५. (C) Words ending in short i in Maithili may be pronounced in two ways.** — Words ending in short i in Maithili may be pronounced in two ways.
- ४६६. (B) Both reph and the full form r are used in Maithili.** — Both reph and the full form r are used in Maithili.
- ४६७. (D) The word kamal can mean lotus with one stress pattern and water-deer with another stress pattern.** — The word kamal can mean lotus with one stress pattern and water-deer with another stress pattern.
- ४६८. (D) The book says the meaning of some words changes because of stress and therefore their pronunciation remains important.** — The book says the meaning of some words changes because of stress and therefore their pronunciation remains important.
- ४६९. (C) The maqta is the final couplet in which the poet uses his name or takhallus.** — The maqta is the final couplet in which the poet uses his name or takhallus.
- ४७०. (B) What Sanskrit terminology calls chhand is called bahr in ghazal.** — What Sanskrit terminology calls chhand is called bahr in ghazal.
- ४७१. (B) Rukn is explained before studying bahr, just as Sanskrit prosody studies its own metrical units.** — Rukn is explained before studying bahr, just as Sanskrit prosody studies its own metrical units.
- ४७२. (A) Section 16 gives examples of Arabic bahrs.** — Section 16 gives examples of Arabic bahrs.
- ४७३. (D) Section 19 converts the eight Arabic rukn into Maithili.** — Section 19 converts the eight Arabic rukn into Maithili.
- ४७४. (A) In Maithili, the book recognises two systems of metre: matra-based and varnic.** — In Maithili, the book recognises two systems of metre: matra-based and varnic.
- ४७५. (D) Section 20 discusses varnic metre, where matra-sequence and the number of syllables are fixed.** — Section 20 discusses varnic metre, where matra-sequence and the number of syllables are fixed.
- ४७६. (C) Section 21 argues over which bahr would be best for Maithili and scans Hindi-Urdu ghazals.** — Section 21 argues over which bahr would be best for Maithili and scans Hindi-Urdu ghazals.
- ४७७. (C) Before sending a ghazal to a magazine, the writer is advised to check the bahr of the ghazal.** — Before sending a ghazal to a magazine, the writer is advised to check the bahr of the ghazal.
- ४७८. (B) Nida Fazli is quoted as saying that ghazal is a form of minakari and that kahan is more important than kathya.** — Nida Fazli is quoted as saying that ghazal is a form of minakari and that kahan is more important than kathya.
- ४७९. (B) Jagjit Singh corrected a spectator by saying Na chitthi na koi sandesh was not a ghazal but a song.** — Jagjit Singh corrected a spectator by saying Na chitthi na koi sandesh was not a ghazal but a song.
- ४८०. (B) Suggestiveness is listed as a quality of ghazal.** — Suggestiveness is listed as a quality of ghazal.
- ४८१. (B) The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.** — The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.
- ४८२. (A) Qasida is presented as a form of shairi other than ghazal.** — Qasida is presented as a form of shairi other than ghazal.

- ४८३. (A) Rubai is presented as neither entirely bahr-based nor entirely matrik metre-based.** — Rubai is presented as neither entirely bahr-based nor entirely matrik metre-based.
- ४८४. (B) Twenty-four matras are fixed for rubai, but many rubais have between twenty and twenty-four matras.** — Twenty-four matras are fixed for rubai, but many rubais have between twenty and twenty-four matras.
- ४८५. (B) Section 25 is the tradition and history of Maithili ghazal.** — Section 25 is the tradition and history of Maithili ghazal.
- ४८६. (B) Pandit Jivan Jha is called the first ghazal writer of modern Maithili.** — Pandit Jivan Jha is called the first ghazal writer of modern Maithili.
- ४८७. (B) Jivan Jha's birth and death years are given as 1848-1912 according to Kavivar Jivan Jha Rachanavali.** — Jivan Jha's birth and death years are given as 1848-1912 according to Kavivar Jivan Jha Rachanavali.
- ४८८. (A) Appendix 1 discusses the certificate of the Ghazal Kamla-Koshi-Bagmati-Mahananda Award.** — Appendix 1 discusses the certificate of the Ghazal Kamla-Koshi-Bagmati-Mahananda Award.
- ४८९. (D) Appendix 3 states that Kundan Kumar Karn is the first Maithili ghazal writer known to the author to have written ghazals in English.** — Appendix 3 states that Kundan Kumar Karn is the first Maithili ghazal writer known to the author to have written ghazals in English.
- ४९०. (D) Rajeev Ranjan Mishra is mentioned as another Maithili ghazal writer who wrote English ghazals after Kundan Kumar Karn.** — Rajeev Ranjan Mishra is mentioned as another Maithili ghazal writer who wrote English ghazals after Kundan Kumar Karn.
- ४९१. (B) Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif.** — Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif.
- ४९२. (B) Section 6 of the book covers panchamakshar and anusvara in qafiya.** — Section 6 of the book covers panchamakshar and anusvara in qafiya.
- ४९३. (D) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.** — Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.
- ४९४. (A) Section 9 of the book covers the short vowels i and u and their pronunciation in qafiya.** — Section 9 of the book covers the short vowels i and u and their pronunciation in qafiya.
- ४९५. (C) Section 10 of the book covers qafiya involving reph and the letter r.** — Section 10 of the book covers qafiya involving reph and the letter r.
- ४९६. (C) Section 11 of the book covers the short u at the end of Maithili words.** — Section 11 of the book covers the short u at the end of Maithili words.
- ४९७. (D) Section 13 of the book covers maqta.** — Section 13 of the book covers maqta.
- ४९८. (A) Section 14 of the book covers bahr: metre in ghazal.** — Section 14 of the book covers bahr: metre in ghazal.
- ४९९. (A) Section 15 of the book covers rukn, syllable weight, and how to study bahr.** — Section 15 of the book covers rukn, syllable weight, and how to study bahr.
- ५००. (D) Section 16 of the book covers Arabic bahrs with examples.** — Section 16 of the book covers Arabic bahrs with examples.
- ५०१. (D) Section 19 of the book covers conversion of Arabic rukn into Maithili matra-based metre.** — Section 19 of the book covers conversion of Arabic rukn into Maithili matra-based metre.
- ५०२. (B) Section 20 of the book covers varnic metre and relation of Sanskrit varnika metre to Arabic bahr.** — Section 20 of the book covers varnic metre and relation of Sanskrit varnika metre to Arabic bahr.

५०३. (B) Section 21 of the book covers which bahr is best for Maithili, with scansion demonstrations. — Section 21 of the book covers which bahr is best for Maithili, with scansion demonstrations.
५०४. (C) Section 26 of the book covers appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers. — Section 26 of the book covers appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers.
५०५. (A) Before knowing the birth and development of the ghazal, it is more necessary to know the historicity of Arabia. — Before knowing the birth and development of the ghazal, it is more necessary to know the historicity of Arabia.
५०६. (D) In April 2015 there was a total of one post, containing one ghazal by . — In April 2015 there was a total of one post, containing one ghazal by .
५०७. (D) But which two shorts should be counted as long has been clarified in the section on stress; nevertheless I repeat it once more. — But which two shorts should be counted as long has been clarified in the section on stress; nevertheless I repeat it once more.
५०८. (C) In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years. — In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years.
५०९. (D) Published ghazal collection: Dhangi Bat Banebak Dam Agubar Pene Chhan. — Published ghazal collection: Dhangi Bat Banebak Dam Agubar Pene Chhan.
५१०. (D) If a writer is writing about an ancestor and writes with evidence, he should be regarded as courageous and truthful. — If a writer is writing about an ancestor and writes with evidence, he should be regarded as courageous and truthful.
५११. (D) After that, one of his ghazals was also selected for the first phase of December 2012. — After that, one of his ghazals was also selected for the first phase of December 2012.
५१२. (D) In Hindi the concept of children's ghazal does exist, but its caretakers were only one group; therefore the form is now almost extinct in Hindi. — In Hindi the concept of children's ghazal does exist, but its caretakers were only one group; therefore the form is now almost extinct in Hindi.
५१३. (D) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it. — The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.
५१४. (B) Now perhaps it has become clear why women and Muslim poets are few in Maithili ghazal. — Now perhaps it has become clear why women and Muslim poets are few in Maithili ghazal.
५१५. (D) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready. — Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.
५१६. (C) As far as selection of subject is concerned, the name itself shows that this ghazal describes child psychology. — As far as selection of subject is concerned, the name itself shows that this ghazal describes child psychology.
५१७. (D) He gives a similar view on page 35 of Maithili Parishilan, published by Maithili Akademi in 2007. — He gives a similar view on page 35 of Maithili Parishilan, published by Maithili Akademi in 2007.
५१८. (D) Take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter. — Take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter.
५१९. (D) Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in... — Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in whose place Vedic Sanskrit spread.

५२०. (C) Earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and... — Earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and qafiya are necessary.

५२१. (D) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet. — I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.

५२२. (B) Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks. — Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks.

५२३. (B) Apart from these writings, the regular columns and other writings of Videha were also present. — Apart from these writings, the regular columns and other writings of Videha were also present.

५२४. (D) 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher. — 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher.

५२५. (D) But many Maithili rubais so far also begin with a short, and this has had a good effect. — But many Maithili rubais so far also begin with a short, and this has had a good effect.

५२६. (B) For muzaif meters, none of the Hindi or English books that I have as references are in agreement. — For muzaif meters, none of the Hindi or English books that I have as references are in agreement.

५२७. (D) Yes, I will say this much: in some issues of Karnamrit I had the opportunity to read his ghazals, for example in the October- December 2007 issue, but in those ghazals there is an absence of... — Yes, I will say this much: in some issues of Karnamrit I had the opportunity to read his ghazals, for example in the October- December 2007 issue, but in those ghazals there is an absence of bahr.

५२८. (C) The ghazal criticisms that Anchinhar Akhar got written and published are listed below. — The ghazal criticisms that Anchinhar Akhar got written and published are listed below.

५२९. (D) Here I would like to remind the reader that poetry should not be merely words written on paper; it should be enlivened by the actions of one's life. — Here I would like to remind the reader that poetry should not be merely words written on paper; it should be enlivened by the actions of one's life.

५३०. (A) Always remember that the bahar or chhand of ghazal is aksharvrit, not matra-based and not simple varnic. — Always remember that the bahar or chhand of ghazal is aksharvrit, not matra-based and not simple varnic.

५३१. (D) Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai. — Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai.

५३२. (C) Therefore in a composition where the distance between the writer and the person written about is small, the writer should be regarded as courageous and truthful. — Therefore in a composition where the distance between the writer and the person written about is small, the writer should be regarded as courageous and truthful.

५३३. (D) His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma. — His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma.

५३४. (C) Sometimes, in good Urdu diwans, ghazals without a matla are also found. — Sometimes, in good Urdu diwans, ghazals without a matla are also found.

५३५. (B) A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal. — A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal.

५३६. (D) A ghazal may be composed with a radeef, and it may also be composed without a radeef. — A ghazal may be composed with a radeef, and it may also be composed without a radeef.

५३७. (B) Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha. — Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha.

५३८. (B) 2) “लोकवेद आ लालकिला” - edited anthology, published by Vidyapati Seva Sansthan in 1990. — 2) “लोकवेद आ लालकिला” - edited anthology, published by Vidyapati Seva Sansthan in 1990.

५३९. (B) Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common. — Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common.

५४०. (D) It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system. — It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system.

५४१. (A) The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals. — The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals.

५४२. (A) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by . — In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .

५४३. (B) But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable. — But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable.

५४४. (C) List of Maithili books with bahr Because the ghazals of ancient ghazal writers are in edited books, and because they have already been discussed above, here I am giving the details of the later... — List of Maithili books with bahr Because the ghazals of ancient ghazal writers are in edited books, and because they have already been discussed above, here I am giving the details of the later books.

५४५. (A) Apart from this anthology, another good work in the free-ghazal stream is the ghazal issue of “Pallav,” edited by Dharendra Premarshi ji. — Apart from this anthology, another good work in the free-ghazal stream is the ghazal issue of “Pallav,” edited by Dharendra Premarshi ji.

५४६. (C) But remember: like any other meter, this too will be a meter, and in it there is no possibility of the license of joining two short syllables to make a long one. — But remember: like any other meter, this too will be a meter, and in it there is no possibility of the license of joining two short syllables to make a long one.

५४७. (D) Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the... — Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the couplet a maqta.

५४८. (C) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre. — The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre.

५४९. (C) Kundan Kumar Karn ji had two posts containing two ghazals. had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one “apne ena apne munh” post, and one post containing a... — Kundan Kumar Karn ji had two posts containing two ghazals. had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one “apne ena apne munh” post, and one post containing a ghazal-writer introduction.

५५०. (B) The kind of ghazal I used to write every day, That sort of ghazal is no longer in my mind. — The kind of ghazal I used to write every day, That sort of ghazal is no longer in my mind.

५५१. (B) In February 2014 there were a total of twenty posts on Anchinhar Akhar. — In February 2014 there were a total of twenty posts on Anchinhar Akhar.

५५२. (B) In other words, the first two lines are in bahr according to the Arabic system. — In other words, the first two lines are in bahr according to the Arabic system.

५५३. (C) Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared. — Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.

५५४. (A) Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart;... — Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart; my life endured sorrow.

५५५. (A) Besides these, it also included previously published pieces by Rajendra Vimal and Manzar Suleman, as well as a previously published essay by Dharendra Premarshi ji. — Besides these, it also included previously published pieces by Rajendra Vimal and Manzar Suleman, as well as a previously published essay by Dharendra Premarshi ji.

५५६. (C) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer... — The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer through Anchinhar Akhar.

५५७. (D) But the statement is different: where ghazal is made entirely of serious talk, hazal is made of sparks of humour. — But the statement is different: where ghazal is made entirely of serious talk, hazal is made of sparks of humour.

५५८. (C) Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled “Ek Rati,” one Hindi play, and the ghazal collection mentioned above have been... — Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled “Ek Rati,” one Hindi play, and the ghazal collection mentioned above have been published by him.

५५९. (B) Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from... — Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from once to as many times as needed.

५६०. (B) This means that in both lines of the above sher, before the radif “निखरै छै”, there is the letter “ग” with the vowel-sound “आ”. — This means that in both lines of the above sher, before the radif “निखरै छै”, there is the letter “ग” with the vowel-sound “आ”.

५६१. (C) Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda. — Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda.

५६२. (B) 17) The present meaning of the word raqib is "enemy," but its original meaning is "some other person who desires the mashuq." Above, Anchinhar’s mashuq is Sadhana. — 17) The present meaning of the word raqib is "enemy," but its original meaning is "some other person who desires the mashuq." Above, Anchinhar’s mashuq is Sadhana.

५६३. (C) From 1970 to 2008 there were only a few ghazal writers, such as Yoganand Hira, Vijaynath Jha, Jagdish Chandra Thakur “Anil,” and others. — From 1970 to 2008 there were only a few ghazal writers, such as Yoganand Hira, Vijaynath Jha, Jagdish Chandra Thakur “Anil,” and others.

५६४. (B) Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word. — Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.

५६५. (B) But believe me: if I had not placed these facts here, they would have remained locked inside my mind, and readers would have remained unaware of many inner matters concerning Maithili and... — But believe me: if I had not placed these facts here, they would have remained locked inside my mind, and readers would have remained unaware of many inner matters concerning Maithili and Maithili ghazal.
५६६. (C) In the beginning, his main attraction was toward poetry, shayari, story, and song. — In the beginning, his main attraction was toward poetry, shayari, story, and song.
५६७. (D) My little child will play and bathe, will he not?" In this matla, "न" is the radif. — My little child will play and bathe, will he not?" In this matla, "न" is the radif.
५६८. (A) Mustaf'ilun + Maf'ulatu. f) Bahre Mazari' Its basic sound is 'Mafa'ilun + Fa'ilatun'. — Mustaf'ilun + Maf'ulatu. f) Bahre Mazari' Its basic sound is 'Mafa'ilun + Fa'ilatun'.
५६९. (C) Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying. — Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying.
५७०. (D) 33) Islah: Learning poetry under the guru-shishya tradition is called islah. — 33) Islah: Learning poetry under the guru-shishya tradition is called islah.
५७१. (B) First of all, poetry is always said or recited; it is not merely written, as you have read above. — First of all, poetry is always said or recited; it is not merely written, as you have read above.
५७२. (D) Now, if an Urdu poet makes qafiya with a letter in which "ह" is mixed, then according to the Urdu pronunciation tradition he does not pronounce that "ह". — Now, if an Urdu poet makes qafiya with a letter in which "ह" is mixed, then according to the Urdu pronunciation tradition he does not pronounce that "ह".
५७३. (B) A review of two ghazals by Premchand Pankaj published in the 103rd issue of Videha (reviewed by Om Prakash ji). — A review of two ghazals by Premchand Pankaj published in the 103rd issue of Videha (reviewed by Om Prakash ji).
५७४. (A) In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory. — In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory.
५७५. (D) In twenty-nine posts by there were sixteen ghazals, eight rubai, one qita, two parts of an essay named "A Short Introduction to Maithili Ghazal," one essay named "The Need for Metre," and one... — In twenty-nine posts by there were sixteen ghazals, eight rubai, one qita, two parts of an essay named "A Short Introduction to Maithili Ghazal," one essay named "The Need for Metre," and one award-related announcement.
५७६. (D) Later, with the help of Vedic metres, many metres were created, and poets composed many kinds of kāvya. — Later, with the help of Vedic metres, many metres were created, and poets composed many kinds of kāvya.
५७७. (A) Now suppose an Urdu poet used the word "तमईज", but in Devanagari it became "तमीज". — Now suppose an Urdu poet used the word "तमईज", but in Devanagari it became "तमीज".
५७८. (B) If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya. — If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya.
५७९. (A) After the sauti moshayara, the tarhi moshayara is very effective for the training of ghazal writers. — After the sauti moshayara, the tarhi moshayara is very effective for the training of ghazal writers.
५८०. (B) Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person's defects. — Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person's defects.

५८१. (D) A ghazal in this metrical sequence is yet to be composed, or if it exists somewhere, it has escaped my sight. —

A ghazal in this metrical sequence is yet to be composed, or if it exists somewhere, it has escaped my sight.

५८२. (D) If the history of Maithili ghazal is examined, Shruti Prakashan is the first such publisher that has published the largest number of ghazal collections in Maithili. — If the history of Maithili ghazal is examined, Shruti Prakashan is the first such publisher that has published the largest number of ghazal collections in Maithili.

५८३. (C) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer. — Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.

५८४. (D) First, bahr is not compulsory for nazm, and where it exists I am giving details here. — First, bahr is not compulsory for nazm, and where it exists I am giving details here.

५८५. (D) Readers and the public gave greater regard to rhymed poetry because rhymed poetry is pleasing to the ear. — Readers and the public gave greater regard to rhymed poetry because rhymed poetry is pleasing to the ear.

५८६. (C) Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many? — Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many?

५८७. (C) In his opinion, the name of the ghazal should be changed in Maithili because it is an Urdu word and it will corrupt Maithili. — In his opinion, the name of the ghazal should be changed in Maithili because it is an Urdu word and it will corrupt Maithili.

५८८. (D) At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre. — At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre.

५८९. (B) I had asked for suggestions for this on Facebook, and in reply many words were offered, such as neh-nishtha, nishtha, nishthavan, ekanishtha, and so on. — I had asked for suggestions for this on Facebook, and in reply many words were offered, such as neh-nishtha, nishtha, nishthavan, ekanishtha, and so on.

५९०. (C) After Qutb Shah, the poets who came were Ghawwasi, Wajhi, Bahri, and others. — After Qutb Shah, the poets who came were Ghawwasi, Wajhi, Bahri, and others.

५९१. (A) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems. — It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems.

५९२. (A) Nevertheless, at least in that period there was someone who said that the ghazal has a discipline, and that is the first special quality of that essay. — Nevertheless, at least in that period there was someone who said that the ghazal has a discipline, and that is the first special quality of that essay.

५९३. (D) 2) Many Maithili ghazal-composers were undisciplined from the point of view of metre. — 2) Many Maithili ghazal-composers were undisciplined from the point of view of metre.

५९४. (D) Here it is important to clarify that I am not especially saddened by the fact that they wrote ghazals without grammar. — Here it is important to clarify that I am not especially saddened by the fact that they wrote ghazals without grammar.

५९५. (A) Work Not Done in Maithili's Free Ghazal 1) No attention to increasing the number of ghazals By increasing the number of ghazals, I mean both ghazals written by oneself and ghazals written by... — Work Not Done in Maithili's Free Ghazal 1) No attention to increasing the number of ghazals By increasing the number of ghazals, I mean both ghazals written by oneself and ghazals written by others.

५९६. (A) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam. — Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.

५९७. (B) Apart from Chanda Jha's Ramayan, other poets too have used varnavritta extensively; readers may search for those examples at their own discretion. — Apart from Chanda Jha's Ramayan, other poets too have used varnavritta

extensively; readers may search for those examples at their own discretion.

५९८. (B) The magazine used to be printed in a total of four pages, and by that measure thirty-four ghazals is certainly not a bad number. — The magazine used to be printed in a total of four pages, and by that measure thirty-four ghazals is certainly not a bad number.

५९९. (C) Of the fourteen posts by Sunil Kumar Jha, thirteen were rubai and one was a ghazal. — Of the fourteen posts by Sunil Kumar Jha, thirteen were rubai and one was a ghazal.

६००. (D) The first division is the one in which three different rukns are used once in a line. — The first division is the one in which three different rukns are used once in a line.

६०१. (C) This correction or change has been made only to show how bahr is observed. — This correction or change has been made only to show how bahr is observed.

६०२. (C) In this couplet I have used my pen name, Anchinhar, and this couplet is the final couplet of the ghazal; therefore this couplet is a maqta. — In this couplet I have used my pen name, Anchinhar, and this couplet is the final couplet of the ghazal; therefore this couplet is a maqta.

६०३. (D) Here it is very necessary to say that in Urdu moshayaras, applause of “wah-wah” begins as soon as the kafiya ends. — Here it is very necessary to say that in Urdu moshayaras, applause of “wah-wah” begins as soon as the kafiya ends.

६०४. (C) Therefore I have regarded this very issue as Videha’s ghazal special issue. — Therefore I have regarded this very issue as Videha’s ghazal special issue.

६०५. (C) Shantilakshmi Chaudhary Shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals. — Shantilakshmi Chaudhary Shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals.

६०६. (B) Sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you will automatically feel that even though the words are separate, the letter before... — Sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you will automatically feel that even though the words are separate, the letter before the

६०७. (C) In the same way, the first rukn of the second line of any sher is called ibtida, the last rukn is called jarab, and the remaining rukns in the middle are called hashw. — In the same way, the first rukn of the second line of any sher is called ibtida, the last rukn is called jarab, and the remaining rukns in the middle are called hashw.

६०८. (D) From the point of view of Indianization, words such as mabhuba have been formed, but in Maithili these words are not very current. — From the point of view of Indianization, words such as mabhuba have been formed, but in Maithili these words are not very current.

६०९. (C) The singers began fitting the matra sequence in ghazal according to the musical scale - sa, re, ga, ma, pa, dha, ni, sa - which is not only unscientific but also disastrous. — The singers began fitting the matra sequence in ghazal according to the musical scale - sa, re, ga, ma, pa, dha, ni, sa - which is not only unscientific but also disastrous.

६१०. (C) However, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it will not be very good from the point of view of singing. — However, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it will not be very good from the point of view of singing.

६११. (D) In any case, I have given a detailed discussion above in the section on scansion of Urdu-Hindi ghazals. — In any case, I have given a detailed discussion above in the section on scansion of Urdu-Hindi ghazals.

६१२. (C) It may be that Harimohan ji had close relations with Urdu poets, but that closeness did not turn into knowledge of shayari; this is clear from his view quoted above. — It may be that Harimohan ji had close relations with Urdu poets, but that closeness did not turn into knowledge of shayari; this is clear from his view quoted above.

६१३. (D) In grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end- rhyme. — In grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end-rhyme.

६१४. (A) It may also happen that on the fifth day there is only one ghazal writer. — It may also happen that on the fifth day there is only one ghazal writer.

६१५. (D) In Vidyapati's time there were two streams of metre, vargavṛtta and mātrāvṛtta. — In Vidyapati's time there were two streams of metre, vargavṛtta and mātrāvṛtta.

६१६. (C) You will find many examples of this Bahar-e-Videha in my collection, but the name is not given there. — You will find many examples of this Bahar-e-Videha in my collection, but the name is not given there.

६१७. (A) A second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs. — A second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs.

६१८. (C) Grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language. — Grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language.

६१९. (C) 2) On page 14 of Maithili Chhand Shastra, Pandit Govind Jha writes that a short letter before the conjuncts nh and mh does not become guru, and that in kanhai and kumhar, ka and ku are not guru. — 2) On page 14 of Maithili Chhand Shastra, Pandit Govind Jha writes that a short letter before the conjuncts nh and mh does not become guru, and that in kanhai and kumhar, ka and ku are not guru.

६२०. (B) In the beginning, everyone, including me, used to make “भिनसर” a qafiya of “घर”. — In the beginning, everyone, including me, used to make “भिनसर” a qafiya of “घर”.

६२१. (D) Suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that... — Suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that couplet stand alone.

६२२. (B) It is clear that whether one calls it varnavritta, varnik, or bahr, it has existed in Maithili from the beginning. — It is clear that whether one calls it varnavritta, varnik, or bahr, it has existed in Maithili from the beginning.

६२३. (C) Fard is a form of shairi in which a couplet may have no qafiya in either line, or both lines may have qafiya. — Fard is a form of shairi in which a couplet may have no qafiya in either line, or both lines may have qafiya.

६२४. (C) The reason is that in varnic metre the units are of three matras each, but there is no syllable after “लगा”; therefore no gana can be formed after “स”. — The reason is that in varnic metre the units are of three matras each, but there is no syllable after “लगा”; therefore no gana can be formed after “स”.

६२५. (C) Swami Brahmanand, born 14 July 1944, used the radif “ho to aisa ho” from Inshaji's ghazal in his own bhajan. — Swami Brahmanand, born 14 July 1944, used the radif “ho to aisa ho” from Inshaji's ghazal in his own bhajan.

६२६. (A) Rubai is considered more difficult than ghazal, and it is valid only in its own bahr. — Rubai is considered more difficult than ghazal, and it is valid only in its own bahr.

६२७. (B) Perhaps no one else in Maithili literature has been fortunate enough to receive so many names. — Perhaps no one else in Maithili literature has been fortunate enough to receive so many names.

६२८. (C) Between 1970 and 2008, Yoganand Heera, Vijay Nath Jha, Jagdish Chandra Thakur Anil, Gajendra Thakur, and others continued to write grammar-based ghazals, and they are still writing. — Between 1970 and 2008, Yoganand

Heera, Vijay Nath Jha, Jagdish Chandra Thakur Anil, Gajendra Thakur, and others continued to write grammar-based ghazals, and they are still writing.

६३९. (A) But these poets changed the subject and used words according to the time; the grammar remained the same. — But these poets changed the subject and used words according to the time; the grammar remained the same.

६३०. (C) In my opinion this is a sophistry, because every kind of writing or art influences society; therefore there must be harmony between the life, writing, and art of the writer or artist. — In my opinion this is a sophistry, because every kind of writing or art influences society; therefore there must be harmony between the life, writing, and art of the writer or artist.

६३१. (D) Even after that, my view is that every ghazal writer may choose one of the two methods for himself. — Even after that, my view is that every ghazal writer may choose one of the two methods for himself.

६३२. (C) Similarly, another person was angry because Muslim poets add the name of their village or city before or after their names. — Similarly, another person was angry because Muslim poets add the name of their village or city before or after their names.

६३३. (B) But those people do not understand that in the Sanskrit tradition our rishis and munis used to write the name of the metre before beginning their verses. — But those people do not understand that in the Sanskrit tradition our rishis and munis used to write the name of the metre before beginning their verses.

६३४. (B) Remember, if you are writing a ghazal in Bahr-e-Hazaj, every sher must have this same sequence of matras. — Remember, if you are writing a ghazal in Bahr-e-Hazaj, every sher must have this same sequence of matras.

६३५. (C) In place of these words, one should not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words “ए” is... — In place of these words, one should not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words “ए” is pronounced as “य”.

६३६. (A) Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim... — Muslim Ghazal Writers in Maithili It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim writers remain on the margin.

६३७. (A) As I have written earlier, the pronunciation of “इ” in Maithili occurs in two ways; nevertheless, let us look at it once again. — As I have written earlier, the pronunciation of “इ” in Maithili occurs in two ways; nevertheless, let us look at it once again.

६३८. (D) This means that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different. — This means that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different.

६३९. (B) But in Urdu, words in which the letter h occurs between two longs are counted without the h: chehra is counted as 22, mehndi as 22. — But in Urdu, words in which the letter h occurs between two longs are counted without the h: chehra is counted as 22, mehndi as 22.

६४०. (D) I will mention this again in the section on relaxation of rules. (b) In the prior-action participial suffix आय (आए), “य” or “ए” is elided, but the elision-marking vikari is not applied. — I will mention this again in the section on relaxation of rules. (b) In the prior-action participial suffix आय (आए), “य” or “ए” is elided, but the elision-marking vikari is not applied.

६४१. (B) I hope that the rules concerning kafiya have become clearer through the examples of matra-based kafiya given above. — I hope that the rules concerning kafiya have become clearer through the examples of matra-based kafiya given above.

६४२. (C) For my own convenience I have divided the murakkab metres into two sections. — For my own convenience I have divided the murakkab metres into two sections.

- ६४३. (C) Panditji is physically present on Facebook; I hope he will destroy my doubt.** — Panditji is physically present on Facebook; I hope he will destroy my doubt.
- ६४४. (C) Look at the example couplet given in the section on the matla: in that couplet, “kona” appears identically in both lines; therefore it is the radeef.** — Look at the example couplet given in the section on the matla: in that couplet, “kona” appears identically in both lines; therefore it is the radeef.
- ६४५. (A) If a free-form writer says that he wants such-and- such relaxation in such-and-such meter or bahr, what could be more laughable?** — If a free-form writer says that he wants such-and- such relaxation in such-and-such meter or bahr, what could be more laughable?
- ६४६. (A) Even so, if one has to choose a generally accepted definition of ghazal, then in my view the first Arabic meaning, "to card" or "to beat out" as cotton is carded, and the second meaning,...** — Even so, if one has to choose a generally accepted definition of ghazal, then in my view the first Arabic meaning, "to card" or "to beat out" as cotton is carded, and the second meaning, love-talk, are both correct.
- ६४७. (D) But in Maithili, ghazal had been written since 1905, and that too in a fully grammar-based manner.** — But in Maithili, ghazal had been written since 1905, and that too in a fully grammar-based manner.
- ६४८. (A) But in today’s age, when Maithili itself has become refined, what use are Prakrit-Apabhramsha rules?** — But in today’s age, when Maithili itself has become refined, what use are Prakrit-Apabhramsha rules?
- ६४९. (B) When a purposeful sentence or phrase is added to every line of any form of shairi, including ghazal, it is called mustazad.** — When a purposeful sentence or phrase is added to every line of any form of shairi, including ghazal, it is called mustazad.
- ६५०. (B) Ghazal has varṇik metre and qafiya, and along with that it also has radif, because of which ghazal becomes even more suitable for singing.** — Ghazal has varṇik metre and qafiya, and along with that it also has radif, because of which ghazal becomes even more suitable for singing.
- ६५१. (B) I believe that by doing so they will find greater enjoyment, and will also have a simple yet solid method for understanding ghazal.** — I believe that by doing so they will find greater enjoyment, and will also have a simple yet solid method for understanding ghazal.
- ६५२. (D) 2) For a base word whose ending contains a vowel mark, keep in mind this rule for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony.** — 2) For a base word whose ending contains a vowel mark, keep in mind this rule for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony.
- ६५३. (B) Of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great.** — Of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great.
- ६५४. (C) Apart from the works mentioned above, a year or two earlier a ghazal workshop had also been organized in Madhubani by free-ghazal writers.** — Apart from the works mentioned above, a year or two earlier a ghazal workshop had also been organized in Madhubani by free-ghazal writers.
- ६५५. (B) 1) “Tere pyar ka aasra chahta hoon”: the bahr of this nazm is 122 122 122 122, and it is maintained in every line.** — 1) “Tere pyar ka aasra chahta hoon”: the bahr of this nazm is 122 122 122 122, and it is maintained in every line.
- ६५६. (B) A singer who sings a ghazal badly may be pardonable; but a singer who calls some other form ghazal and sings it, even if he sings it well, is not pardonable.** — A singer who sings a ghazal badly may be pardonable; but a singer who calls some other form ghazal and sings it, even if he sings it well, is not pardonable.
- ६५७. (D) In ancient times, the name of a meter was based on the nature of its sound; but I am not talented enough to work on the sound-nature of meters.** — In ancient times, the name of a meter was based on the nature of its sound; but I am not talented enough to work on the sound-nature of meters.

६५८. (D) In October 2012, there were a total of fifty-three posts on Anchinhar Akhar. — In October 2012, there were a total of fifty-three posts on Anchinhar Akhar.
६५९. (C) And finally, see this devotional ghazal written by Rajiv Ranjan Mishra. — And finally, see this devotional ghazal written by Rajiv Ranjan Mishra.
६६०. (D) The first matter is whether he is singing a ghazal or some other form in the name of ghazal. — The first matter is whether he is singing a ghazal or some other form in the name of ghazal.
६६१. (D) Therefore, its kafiya is the letter group “मन” preceded by the vowel-mark of “ई”. — Therefore, its kafiya is the letter group “मन” preceded by the vowel-mark of “ई”.
६६२. (D) Its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above. — Its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above.
६६३. (B) Therefore, in this sher, “संगमे” and “हाथमे” are qafiyas, and “आम छै” is the radif. — Therefore, in this sher, “संगमे” and “हाथमे” are qafiyas, and “आम छै” is the radif.
६६४. (A) As stated above, all the rules for children’s ghazal remain those of ghazal; only one rule will have to be compromised. — As stated above, all the rules for children’s ghazal remain those of ghazal; only one rule will have to be compromised.
६६५. (B) This sher is mine: एनाइ जँ अहाँक सूनी हम नहुँएँ सपना बूनी हम If I listen to your coming in this way, I shall quietly weave dreams. — This sher is mine: एनाइ जँ अहाँक सूनी हम नहुँएँ सपना बूनी हम If I listen to your coming in this way, I shall quietly weave dreams.
६६६. (D) Just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn. — Just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn.
६६७. (B) Ghazal is not a poem in which omission of one line makes it meaningless. — Ghazal is not a poem in which omission of one line makes it meaningless.
६६८. (A) Therefore my clear view is that, whatever someone’s pronunciation may be, the written form should follow grammar. — Therefore my clear view is that, whatever someone’s pronunciation may be, the written form should follow grammar.
६६९. (C) Apart from complete ghazal collections, many books of songs, ghazals, and poems have also been published by Shruti Prakashan. — Apart from complete ghazal collections, many books of songs, ghazals, and poems have also been published by Shruti Prakashan.
६७०. (D) Many prejudiced people even say that ghazal is a part of poetry and poetry is the whole, and so on. — Many prejudiced people even say that ghazal is a part of poetry and poetry is the whole, and so on.
६७१. (B) I will not remain behind anywhere; I too will move forward. (Omprakash) The other kafiyas used in this ghazal are charhbai, marhbai, garhbai, and so on. — I will not remain behind anywhere; I too will move forward. (Omprakash) The other kafiyas used in this ghazal are charhbai, marhbai, garhbai, and so on.
६७२. (D) 4) It is A-A’s good fortune that it gave birth to, and nurtured, the new genre called the child-ghazal. — 4) It is A-A’s good fortune that it gave birth to, and nurtured, the new genre called the child-ghazal.
६७३. (B) Specialists in Arabic literature believe that Imru' al-Qais was the first poet of the age of darkness who began to compose ghazals. — Specialists in Arabic literature believe that Imru' al-Qais was the first poet of the age of darkness who began to compose ghazals.
६७४. (A) Gathering all these criticisms, two books of Maithili ghazal criticism are publicly available. — Gathering all these criticisms, two books of Maithili ghazal criticism are publicly available.
६७५. (A) Therefore, in Maithili the qaafiya has to be determined carefully, and its detailed explanation will be found in the section on qaafiya. — Therefore, in Maithili the qaafiya has to be determined carefully, and its detailed explanation will be

found in the section on qaafiya.

६७६. (B) He is a noted lyricist and ghazal writer, and later he began writing short stories. — He is a noted lyricist and ghazal writer, and later he began writing short stories.

६७७. (C) If you look carefully, the biggest problem of the Hindi ghazal is the use of Urdu words according to Hindi pronunciation. — If you look carefully, the biggest problem of the Hindi ghazal is the use of Urdu words according to Hindi pronunciation.

६७८. (C) Therefore the root of Maithili ghazal lies in a language which is, at present, unknown, but which must have been current among the people in the Vedic age. — Therefore the root of Maithili ghazal lies in a language which is, at present, unknown, but which must have been current among the people in the Vedic age.

६७९. (C) Along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or history, should have been published. — Along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or history, should have been published.

६८०. (C) Published books: Nid Ki Talash; Bhale Aadmi Ki Talash, a novella; Simatati Chhaya, a story collection; Ek Achchha Main, a one-act-play collection; and Aaj Ki Kahani, a play. — Published books: Nid Ki Talash; Bhale Aadmi Ki Talash, a novella; Simatati Chhaya, a story collection; Ek Achchha Main, a one-act-play collection; and Aaj Ki Kahani, a play.

६८१. (A) A sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal. — A sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal.

६८२. (D) What guarantee is there that another singer will sing that ghazal only in that rāga? — What guarantee is there that another singer will sing that ghazal only in that rāga?

६८३. (B) 10) Someone who has connected 30 or more new ghazal writers with the ghazal form during 30 years may receive it. — 10) Someone who has connected 30 or more new ghazal writers with the ghazal form during 30 years may receive it.

६८४. (C) Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that “𑂔” has been used as a qafiya for “𑂕”; then you too may be confused. — Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that “𑂔” has been used as a qafiya for “𑂕”; then you too may be confused.

६८५. (D) 2) In many ghazals, “e”, initial long vowels, and other such sounds have been treated as short; chandrabindu too has been treated as long. — 2) In many ghazals, “e”, initial long vowels, and other such sounds have been treated as short; chandrabindu too has been treated as long.

६८६. (A) Another thing is also clear from this essay: Saras ji was not prepared to give any yardstick for reviewing the ghazal to contemporary critics. — Another thing is also clear from this essay: Saras ji was not prepared to give any yardstick for reviewing the ghazal to contemporary critics.

६८७. (B) Jagdanand Jha Manu ji had five posts containing four ghazals and one bhakti ghazal. — Jagdanand Jha Manu ji had five posts containing four ghazals and one bhakti ghazal.

६८८. (B) Gajendra Thakur ji had one post containing details related to the Videha Language Honour. had five posts: three ghazals, one bhakti ghazal, and one “apne ena apne munh” post. — Gajendra Thakur ji had one post containing details related to the Videha Language Honour. had five posts: three ghazals, one bhakti ghazal, and one “apne ena apne munh” post.

६८९. (A) Although harjai too is actually Persian- Urdu, it has been used in Maithili since ancient times. — Although harjai too is actually Persian- Urdu, it has been used in Maithili since ancient times.

६९०. (B) Some communists spread the idea that metre is the limit of poetry, but I say that metre is not the limit of poetry; it is its discipline. — Some communists spread the idea that metre is the limit of poetry, but I say that metre is not the

limit of poetry; it is its discipline.

६९९. (A) It contains a fifty-eight-page essay on ghazal-shastra, one rubai, two qita, and thirty-seven ghazals. — It contains a fifty-eight-page essay on ghazal-shastra, one rubai, two qita, and thirty-seven ghazals.

६९९. (D) This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu. — This magazine is edited and published by Dharendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu.

६९९. (C) Here I am presenting a ghazal by Kavivar Sitaram Jha, published around 1942, which is in reality a children's ghazal: Father, wake up; why do you keep filling the pitcher standing? — Here I am presenting a ghazal by Kavivar Sitaram Jha, published around 1942, which is in reality a children's ghazal: Father, wake up; why do you keep filling the pitcher standing?

६९९. (B) The Maithili original was translated into English by Gajendra Thakur. — The Maithili original was translated into English by Gajendra Thakur.

६९९. (A) The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal. — The book comes from the archive of Videha, described as the first Maithili fortnightly e-journal.

६९९. (B) Videha is described as having ISSN 2229-547X and as being published on the 1st and 15th of every month. — Videha is described as having ISSN 2229-547X and as being published on the 1st and 15th of every month.

६९९. (A) He says he first learned the alphabet of the ghazal by reading Dr. Kunwar Bechain's book. — He says he first learned the alphabet of the ghazal by reading Dr. Kunwar Bechain's book.

६९९. (B) Most debates, discussions and exchanges in the book took place on Facebook. — Most debates, discussions and exchanges in the book took place on Facebook.

६९९. (C) 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinar's sher-o-shairi writing. — 10 March 2001 at Central Park, Calcutta, is described as the birth of Anchinar's sher-o-shairi writing.

७००. (A) The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period. — The book says its proper honour will come when 75 to 100 meter-conscious Maithili ghazal writers are active in one period.

७०१. (A) If a blogspot.in link does not open, the book says to replace the in at the end with com. — If a blogspot.in link does not open, the book says to replace the in at the end with com.

७०२. (B) After Videha magazine raised the issue, Deepnarayan Vidyarthi sent an email to the editor and admitted his mistake. — After Videha magazine raised the issue, Deepnarayan Vidyarthi sent an email to the editor and admitted his mistake.

७०३. (C) Matla is the first couplet of a ghazal where both lines contain qafiya and radif. — Matla is the first couplet of a ghazal where both lines contain qafiya and radif.

७०४. (B) Radif is the final repeated part after qafiya in the matla and later lines. — Radif is the final repeated part after qafiya in the matla and later lines.

७०५. (A) Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak. — Much of Sections 5 and 6 is said to come from the Videha Maithili Standard Language and Maithili Language Editing Course, Bhashapak.

७०६. (D) If the kafiya in the first line of the matla is basant, later kafiyas must have anusvara or a fifth letter in the second position from the end. — If the kafiya in the first line of the matla is basant, later kafiyas must have anusvara or a fifth letter in the second position from the end.

७०७. (C) The short i cannot form qafiya in its full independent letter form. — The short i cannot form qafiya in its full independent letter form.

७०८. (A) Words ending in short i in Maithili may be pronounced in two ways. — Words ending in short i in Maithili may be pronounced in two ways.
७०९. (A) Both reph and the full form r are used in Maithili. — Both reph and the full form r are used in Maithili.
७१०. (D) The book says the meaning of some words changes because of stress and therefore their pronunciation remains important. — The book says the meaning of some words changes because of stress and therefore their pronunciation remains important.
७११. (D) The maqta is the final couplet in which the poet uses his name or takhallus. — The maqta is the final couplet in which the poet uses his name or takhallus.
७१२. (A) What Sanskritic terminology calls chhand is called bahr in ghazal. — What Sanskritic terminology calls chhand is called bahr in ghazal.
७१३. (C) Rukn is explained before studying bahr, just as Sanskrit prosody studies its own metrical units. — Rukn is explained before studying bahr, just as Sanskrit prosody studies its own metrical units.
७१४. (B) Section 16 gives examples of Arabic bahrs. — Section 16 gives examples of Arabic bahrs.
७१५. (A) The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements. — The defects of ghazal are discussed under defects of radif, qafiya, bahr, the couplet and other elements.
७१६. (D) Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif. — Section 5 of the book covers qafiya: basic rules, root letters, and the difference between qafiya and radif.
७१७. (B) Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya. — Section 7 of the book covers tahleeli radif, Maithili vibhakti, and qafiya.
७१८. (B) Section 11 of the book covers the short u at the end of Maithili words. — Section 11 of the book covers the short u at the end of Maithili words.
७१९. (C) Section 20 of the book covers varnic metre and relation of Sanskrit varnika metre to Arabic bahr. — Section 20 of the book covers varnic metre and relation of Sanskrit varnika metre to Arabic bahr.
७२०. (C) Section 21 of the book covers which bahr is best for Maithili, with scansion demonstrations. — Section 21 of the book covers which bahr is best for Maithili, with scansion demonstrations.
७२१. (D) Section 26 of the book covers appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers. — Section 26 of the book covers appendices: honours, Ghazal Day, and English-language ghazals by Maithili ghazal writers.
७२२. (C) In April 2015 there was a total of one post, containing one ghazal by . — In April 2015 there was a total of one post, containing one ghazal by .
७२३. (C) In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years. — In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years.
७२४. (B) Published ghazal collection: Dhangī Bat Banebak Dam Agubar Pene Chhan. — Published ghazal collection: Dhangī Bat Banebak Dam Agubar Pene Chhan.
७२५. (B) After that, one of his ghazals was also selected for the first phase of December 2012. — After that, one of his ghazals was also selected for the first phase of December 2012.
७२६. (B) The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it. — The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it.

७२७. (B) Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready. — Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.

७२८. (C) As far as selection of subject is concerned, the name itself shows that this ghazal describes child psychology. — As far as selection of subject is concerned, the name itself shows that this ghazal describes child psychology.

७२९. (B) Take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter. — Take an example: 1222 + 1222 + 122 1222 + 1222 + 122 This is a sign of a muzaif meter.

७३०. (A) Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in... — Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in whose place Vedic Sanskrit spread.

७३१. (B) Earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and... — Earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and qafiya are necessary.

७३२. (D) I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet. — I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.

७३३. (D) Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks. — Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks.

७३४. (B) 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher. — 2) Murabba, two: a sher in which every line has two rukns, meaning four rukns in the whole sher.

७३५. (B) But many Maithili rubais so far also begin with a short, and this has had a good effect. — But many Maithili rubais so far also begin with a short, and this has had a good effect.

७३६. (B) Yes, I will say this much: in some issues of Karnamrit I had the opportunity to read his ghazals, for example in the October- December 2007 issue, but in those ghazals there is an absence of... — Yes, I will say this much: in some issues of Karnamrit I had the opportunity to read his ghazals, for example in the October- December 2007 issue, but in those ghazals there is an absence of bahr.

७३७. (C) Here I would like to remind the reader that poetry should not be merely words written on paper; it should be enlivened by the actions of one's life. — Here I would like to remind the reader that poetry should not be merely words written on paper; it should be enlivened by the actions of one's life.

७३८. (D) Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai. — Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai.

७३९. (C) Therefore in a composition where the distance between the writer and the person written about is small, the writer should be regarded as courageous and truthful. — Therefore in a composition where the distance between the writer and the person written about is small, the writer should be regarded as courageous and truthful.

७४०. (B) His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma. — His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma.

७४१. (B) Sometimes, in good Urdu diwans, ghazals without a matla are also found. — Sometimes, in good Urdu diwans, ghazals without a matla are also found.

७४२. (B) A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal. — A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal.

७४३. (D) A ghazal may be composed with a radeef, and it may also be composed without a radeef. — A ghazal may be composed with a radeef, and it may also be composed without a radeef.

७४४. (B) Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha. — Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha.

७४५. (D) 2) “लोकवेद आ लालकिला” - edited anthology, published by Vidyapati Seva Sansthan in 1990. — 2) “लोकवेद आ लालकिला” - edited anthology, published by Vidyapati Seva Sansthan in 1990.

७४६. (B) Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common. — Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common.

७४७. (B) The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals. — The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals.

७४८. (A) In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by . — In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by .

७४९. (A) But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable. — But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable.

७५०. (B) Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the... — Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the couplet a maqta.

७५१. (A) The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre. — The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre.

७५२. (C) Kundan Kumar Karn ji had two posts containing two ghazals. had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one “apne ena apne munh” post, and one post containing a... — Kundan Kumar Karn ji had two posts containing two ghazals. had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one “apne ena apne munh” post, and one post containing a ghazal-writer introduction.

७५३. (D) The kind of ghazal I used to write every day, That sort of ghazal is no longer in my mind. — The kind of ghazal I used to write every day, That sort of ghazal is no longer in my mind.

७५४. (B) In other words, the first two lines are in bahr according to the Arabic system. — In other words, the first two lines are in bahr according to the Arabic system.

७५५. (B) Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared. — Apart from this concession, Urdu and Hindi also have a concession called alif- wasl, but in Maithili it has almost disappeared.

७५६. (C) Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart;... — Its pattern is: 2221 + 2212 See this ghazal written by Om Prakash in Bahre Muktajib: Though it remained beside the stream, my life stayed thirsty; The matter of the heart stayed in the heart; my life endured sorrow.

७५७. (D) Besides these, it also included previously published pieces by Rajendra Vimal and Manzar Suleman, as well as a previously published essay by Dharendra Premarshi ji. — Besides these, it also included previously published pieces by Rajendra Vimal and Manzar Suleman, as well as a previously published essay by Dharendra Premarshi ji.

७५८. (C) The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer... — The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer through Anchinhar Akhar.

७५९. (D) But the statement is different: where ghazal is made entirely of serious talk, hazal is made of sparks of humour. — But the statement is different: where ghazal is made entirely of serious talk, hazal is made of sparks of humour.

७६०. (A) Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled “Ek Rati,” one Hindi play, and the ghazal collection mentioned above have been... — Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled “Ek Rati,” one Hindi play, and the ghazal collection mentioned above have been published by him.

७६१. (C) Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from... — Its structure in a sher is as follows: 11212 + 11212 + 11212 + 11212 + 11212 11212 + 11212 + 11212 + 11212 + 11212 Here I have given only a limited pattern, but the poet may use the sound from once to as many times as needed.

७६२. (B) This means that in both lines of the above sher, before the radif “निखरै छै”, there is the letter “ग” with the vowel-sound “आ”. — This means that in both lines of the above sher, before the radif “निखरै छै”, there is the letter “ग” with the vowel-sound “आ”.

७६३. (B) Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda. — Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda.

७६४. (D) 17) The present meaning of the word raqib is "enemy," but its original meaning is "some other person who desires the mashuq." Above, Anchinhar's mashuq is Sadhana. — 17) The present meaning of the word raqib is "enemy," but its original meaning is "some other person who desires the mashuq." Above, Anchinhar's mashuq is Sadhana.

७६५. (B) Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word. — Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word.

७६६. (A) In the beginning, his main attraction was toward poetry, shayari, story, and song. — In the beginning, his main attraction was toward poetry, shayari, story, and song.

७६७. (B) My little child will play and bathe, will he not?" In this matla, “न” is the radif. — My little child will play and bathe, will he not?" In this matla, “न” is the radif.

७६८. (A) Mustaf'ilun + Maf'ulatu. f) Bahre Mazari' Its basic sound is 'Mafa'ilun + Fa'ilatun'. — Mustaf'ilun + Maf'ulatu. f) Bahre Mazari' Its basic sound is 'Mafa'ilun + Fa'ilatun'.

७६९. (A) Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying. — Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying.

७७०. (C) 33) Islah: Learning poetry under the guru-shishya tradition is called islah. — 33) Islah: Learning poetry under the guru-shishya tradition is called islah.

७७१. (D) First of all, poetry is always said or recited; it is not merely written, as you have read above. — First of all, poetry is always said or recited; it is not merely written, as you have read above.

७७२. (B) Now, if an Urdu poet makes qafiya with a letter in which “ह” is mixed, then according to the Urdu pronunciation tradition he does not pronounce that “ह”. — Now, if an Urdu poet makes qafiya with a letter in which “ह” is mixed, then according to the Urdu pronunciation tradition he does not pronounce that “ह”.

७७३. (B) In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory. — In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory.

७७४. (A) Now suppose an Urdu poet used the word “तमईज”, but in Devanagari it became “तमीज”. — Now suppose an Urdu poet used the word “तमईज”, but in Devanagari it became “तमीज”.

७७५. (D) If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya. — If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya.

७७६. (A) Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person’s defects. — Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person’s defects.

७७७. (C) Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer. — Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal- composer.

७७८. (D) Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many? — Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many?

७७९. (D) In his opinion, the name of the ghazal should be changed in Maithili because it is an Urdu word and it will corrupt Maithili. — In his opinion, the name of the ghazal should be changed in Maithili because it is an Urdu word and it will corrupt Maithili.

७८०. (B) At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre. — At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre.

७८१. (D) It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems. — It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems.

७८२. (B) 2) Many Maithili ghazal-composers were undisciplined from the point of view of metre. — 2) Many Maithili ghazal-composers were undisciplined from the point of view of metre.

७८३. (A) Here it is important to clarify that I am not especially saddened by the fact that they wrote ghazals without grammar. — Here it is important to clarify that I am not especially saddened by the fact that they wrote ghazals without grammar.

७८४. (B) Work Not Done in Maithili’s Free Ghazal 1) No attention to increasing the number of ghazals By increasing the number of ghazals, I mean both ghazals written by oneself and ghazals written by... — Work Not Done in Maithili’s Free Ghazal 1) No attention to increasing the number of ghazals By increasing the number of ghazals, I mean both ghazals written by oneself and ghazals written by others.

७८५. (B) Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam. — Its pattern is: 2122 + 1222 + 2122 See this ghazal written by Amit Mishra in Bahar-e-Asam.

७८६. (D) Apart from Chanda Jha’s Ramayan, other poets too have used varnavritta extensively; readers may search for those examples at their own discretion. — Apart from Chanda Jha’s Ramayan, other poets too have used varnavritta extensively; readers may search for those examples at their own discretion.

७८७. (A) The magazine used to be printed in a total of four pages, and by that measure thirty-four ghazals is certainly not a bad number. — The magazine used to be printed in a total of four pages, and by that measure thirty-four ghazals is certainly not a bad number.

७८८. (B) Of the fourteen posts by Sunil Kumar Jha, thirteen were rubai and one was a ghazal. — Of the fourteen posts by Sunil Kumar Jha, thirteen were rubai and one was a ghazal.

७८९. (A) The first division is the one in which three different rukns are used once in a line. — The first division is the one in which three different rukns are used once in a line.

७९०. (D) This correction or change has been made only to show how bahr is observed. — This correction or change has been made only to show how bahr is observed.

७९१. (B) In this couplet I have used my pen name, Anchinhar, and this couplet is the final couplet of the ghazal; therefore this couplet is a maqta. — In this couplet I have used my pen name, Anchinhar, and this couplet is the final couplet of the ghazal; therefore this couplet is a maqta.

७९२. (C) Shantilakshmi Chaudhary Shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals. — Shantilakshmi Chaudhary Shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals.

७९३. (A) Sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you will automatically feel that even though the words are separate, the letter before... — Sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you will automatically feel that even though the words are separate, the letter before the

७९४. (C) In the same way, the first rukn of the second line of any sher is called ibtida, the last rukn is called jarab, and the remaining rukns in the middle are called hashw. — In the same way, the first rukn of the second line of any sher is called ibtida, the last rukn is called jarab, and the remaining rukns in the middle are called hashw.

७९५. (D) However, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it will not be very good from the point of view of singing. — However, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it will not be very good from the point of view of singing.

७९६. (A) It may be that Harimohan ji had close relations with Urdu poets, but that closeness did not turn into knowledge of shayari; this is clear from his view quoted above. — It may be that Harimohan ji had close relations with Urdu poets, but that closeness did not turn into knowledge of shayari; this is clear from his view quoted above.

७९७. (B) In grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end- rhyme. — In grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end-rhyme.

७९८. (C) It may also happen that on the fifth day there is only one ghazal writer. — It may also happen that on the fifth day there is only one ghazal writer.

७९९. (A) In Vidyapati's time there were two streams of metre, vargavṛtta and mātrāvṛtta. — In Vidyapati's time there were two streams of metre, vargavṛtta and mātrāvṛtta.

८००. (B) A second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs. — A second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs.