

विदेह VIDEHA

मिथिला चित्रकला, संगीत ओ कला

Mithila Painting, Music & Arts

विदेह ई-लर्निङ्ग प्रश्नोत्तरी शृंखला · Videha eLearning Quiz Book Series

खण्ड ३ / ६ · Volume 3 of 6

सम्पादक / लेखक: गजेन्द्र ठाकुर

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विषय-सूची / Contents

१. मिथिला चित्रकला • कला • संगीत — विदेह प्रश्नोत्तरी	२५०० प्रश्न
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 : मिथिला चित्रकला · कला · संगीत — विदेह प्रश्नोत्तरी

१. Passage Some people believe that leadership is quality which you have at birth or not at all. This theory is false, for the art of leadership can be acquired and can indeed be taught. This Discovery is made in time of war and the results achieved can surprise even the instructors. Faced with the alternatives of going left or right, every soldier soon grasps that a prompt decision either way is better than an endless discussion. A firm choice of direction has an even chance of being right while to do nothing will be almost certainly wrong. 207. The author of the passage holds the view that: (CSAT-2018)

- (A) leadership can be taught through war experience only
- (B) leadership can be acquired as well as taught
- (C) the results of trainings show that more people acquire leadership than are expected
- (D) despite rigorous instruction, very few leaders are produced.

२. With reference to the above passage, which of the following is the most valid assumption? (CSAT-2015)

- (A) Building of weapons systems by us has instigated our neighbours to wage wars against us.
 - (B) The greater spending on weapon-building by us would lessen the possibility of armed conflict with our neighbours.
 - (C) It is necessary to have state of the art weapons systems for national security.
 - (D) Many people in India believe that we are wasting our resources on weapon building
- Passage India accounts for nearly a fifth of the world's child deaths. In terms of numbers, it is the highest in the world-nearly 16 lakhs every year. Of these, more than half die in the first month of life. Officials believe that the reason for this is the absence of steps to propagate basic health practices relating to breast feeding and immunization. Also, the large reproductive population of 2.6 crore remains bereft of care during the critical phases of pregnancy and post-delivery. Added to this is the prevalence of child marriages, anaemia among young women and lack of focus on adolescent sanitation, all of which impact child death rates.

३. Bhutkun's two sons are identified as the artists ____.

- (A) Vidyakant and Umapati.
- (B) Narayan
- (C) Gopal.
- (D) Bateshnath and Kedarnath

४. Which individual is identified as a 'Music Artist' (Sangit Kalakar) in the lineage of Dayakanth?

- (A) Sanjay
- (B) Indramani.
- (C) Hiralal.
- (D) Parshmani.

५. Which section title belongs to Front Matter in this quiz?

- (A) Chapter 4 Appendix - Photographic Evidence
- (B) Title, dedication and table of contents
- (C) Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar
- (D) E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects

६. Which section title belongs to Chapter 6 in this quiz?

- (A) Maithili Wikipedia - From Beginning to Approval (2008 to October 2014)
- (B) Drama, Film, and Music
- (C) The First Web Seminar of Maithili
- (D) E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects

9. Which section title belongs to Chapter 7 in this quiz?

- (A) Chapter 4 Appendix - Photographic Evidence
- (B) Language and Literature Section
- (C) E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects
- (D) Drama, Film, and Music

10. Which section title belongs to Chapter 13 in this quiz?

- (A) Chapter 4 Appendix - Photographic Evidence
- (B) E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects
- (C) The First Web Seminar of Maithili
- (D) YouTube and Maithili

11. Which section title belongs to Chapter 14 in this quiz?

- (A) Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar
- (B) Maithili Wikipedia - From Beginning to Approval (2008 to October 2014)
- (C) Maithili's Firsts on the Internet - A Brief List
- (D) E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects

12. Which point best matches the argument of “Some Technical Notes About This Book”?

- (A) Though it became a news blog, literature retained its place in it
- (B) That is true, but deciding which author to ask to write on which topic is the art of editing
- (C) The operators of Katek Raas Baat can fool some novices who operate computers only for accounting purposes, but how can they fool those who are well acquainted with computers?
- (D) Decrease in profile reach - The meaning of profile reach is how many people your post reaches

13. In “Introduction to the Internet”, which statement is supported by the discussion of Internet?

- (A) But please make the column on Mithila painting even more extensive in the next issue
- (B) Heartfelt congratulations for taking Maithili to the international world
- (C) And to add a new thing in any community project, a request button is given right there
- (D) I remember the time of 2012-2013 when I was teaching ghazal on the internet

14. In “Introduction to the Internet”, which statement is supported by the discussion of Internet?

- (A) Videha Samman is an annual award given by Videha journal, also called the Parallel Sahitya Akademi award
- (B) The achievement of this page is that it made available paintings of those heroes who had been left in neglect
- (C) In internet usage India is currently the world's fourth and Asia's third country
- (D) The link of this group's first post is 4978/permalink/428765254978/

15. In “Introduction to the Internet”, which statement is supported by the discussion of Internet?

- (A) But Maithili people are very clever and they know the art of turning their personal misconception into a public misconception
- (B) By the year 2014 the number of internet users worldwide had reached 3 billion (43.6 percent), but approximately two-thirds of this was from wealthy and developed countries
- (C) Maithili Songs Hub - The first post of this blog was in June 2009
- (D) Not just children but youth and married people are also caught in this trap

16. According to “Introduction to the Internet”, which statement is accurate?

- (A) Videha saw this as a challenge and had paintings made of all neglected heroes
- (B) After writing the first instalment, Adi Yayavar ji invited other writers, and subsequent instalments are found under different names
- (C) Some Reform Proposals for Reducing the Internet's Harms - 1
- (D) People presented their live performances and placed their talent before society

१५. Which point best matches the argument of “Introduction to the Internet”?

- (A) Many people cry for the script but make no effort, but Videha - silently, without crying or getting annoyed - published most issues in Mithilakshar (Tirhuta)
- (B) There are some Mithila painting websites such as: and others
- (C) To regulate the internet and the material spreading on it, monitoring teams should be formed at district, state, and central levels
- (D) Maithili Songs Hub - The first post of this blog was in June 2009

१६. Which point best matches the argument of “Some Blogs/Sites Between 2004 and 2007, Mozilla Firefox, Bing Translator, ISSN, etc.”?

- (A) So in the ISSN site the name remained Videha but the year shows 2004
- (B) Kumar Padmanabh: You have shared a screenshot claiming your blog is from 1999
- (C) That is true, but deciding which author to ask to write on which topic is the art of editing
- (D) The credit for establishing Maithili ghazal in the internet world and making it popular beyond it belongs to Anchinhar Akhar alone

१७. Which point best matches the argument of “Language and Literature Section”?

- (A) Here I am showing some work of Videha's Facebook version briefly: A) The first work on Videha Facebook group is related to Maithili haiku
- (B) Both Wikipedia and Google Translation are public platforms
- (C) The achievement of this page is that it made available paintings of those heroes who had been left in neglect
- (D) Sri Ramlochan Thakur - Kolkata - Seeing Videha in Mithilakshar the mind became filled with happiness

१८. In “Language and Literature Section”, which statement is supported by the discussion of Videha?

- (A) The internet is being used not only by urban people but also by village people, which is good for the future
- (B) Where links have been given, some words in those lines have extra spaces between them
- (C) Videha saw this as a challenge and had paintings made of all neglected heroes
- (D) Nav Mithila (- Nav Mithila, started on 21 October 2014 on the auspicious day of Dhanteras, is an authentic news service for Kolkata

१९. In “Language and Literature Section”, which statement is supported by the discussion of Videha?

- (A) The publication of every issue of Videha in Braille script is also praiseworthy work of Videha
- (B) For whatever service of mine may be needed for this, please inform me
- (C) Earlier all issues of Videha were published in Nagari, Tirhuta, and Braille scripts; now Kaithi, Newari, and IPA scripts have also been added, meaning currently Videha is published in six scripts in total
- (D) Videha Samman is given not only for literature but for every type of art such as drama, music, dance, sculpture, craft, and painting

२०. In “Language and Literature Section”, which statement is supported by the discussion of Internet?

- (A) Videha created the first blog aggregator in Maithili, whose name is "Videha Suchana Sampark Anveshan." In it, addresses (URLs) of most Maithili websites, blogs, and various internet sites will be found
- (B) Dhanakar Thakur: Padmanabh is a Maithili enthusiast and has been a resident of Mithila for a very long time
- (C) Yes, there were many Maithili sites in English. have not read my article and are only reading my comments here
- (D) But Maithili people are very clever and they know the art of turning their personal misconception into a public misconception

२१. Which point best matches the argument of “Language and Literature Section”?

- (A) Social shopping networks - These give the facility to buy and sell any item online in various ways - such as Polyvore, Etsy, Fancy, etc
- (B) Videha Samman is given not only for literature but for every type of art such as drama, music, dance, sculpture, craft, and painting
- (C) By the way, you first discovered Kateko Raas Baat in 2008
- (D) Suppose someone is in your contact list who is not with you on Facebook, but Facebook will show that person in the "People You May Know" list

२२. What does this section most clearly suggest about Websites?

- (A) There are some Mithila painting websites such as: and others
- (B) Rahul Rai also gave his laptop for Mithila Mirror's work
- (C) Maithili Patra This site was created by Roshan Chaudhary ji
- (D) Nevertheless, from time to time such Maithils keep getting exposed, and the real history keeps coming before people

२३. Which point best matches the argument of “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”?

- (A) Maithili Patra This site was created by Roshan Chaudhary ji
- (B) The print form is published by Shruti Prakashan, and readers can buy it
- (C) It is very possible BJP did it, but think - if Congress's government is formed, would they leave this facility?
- (D) Many people in Maithili write articles without evidence

२४. In “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”, which statement is supported by the discussion of Mithila?

- (A) Its description on the site is as follows: "This website named Mithila is for Mithila!
- (B) Later Rajni ji gave information that she had created a channel in 2006 but deleted it and created a new one in 2008
- (C) Kumar Padmanabh: So there was another Maithili website from 1999 - that is wonderful
- (D) Historically, IBM Simon is the world's first smartphone, launched in August 1994

२५. Which point best matches the argument of “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”?

- (A) They feel their so many serious thoughts are being destroyed and people are engaged in useless work
- (B) Mithila Mirror (all media) made Maithili news professional
- (C) Mithilahost (- (In 2012 Roshan Chaudhary ji created this Mithilahost site for domain resale
- (D) After this, in 2007, Anu Jha's font named "Mithila" came

२६. Which point best matches the argument of “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”?

- (A) Mithila (- (On the pattern of Wikipedia, or slightly different from it, this site is focused solely on Mithila
- (B) In this Videha (journal) Mithila Ratna page, from Saraha pada to pre-Jyotirishwar Vidyapati, from Bantha Chamar to Karikh Pajiyar, from Gonu Jha to Chhecchan Maharaj - all their paintings can be found
- (C) Its description on the site is as follows: "This website named Mithila is for Mithila!
- (D) The absence of an archive does not mean that the existence of something should be denied

२७. Which point best matches the argument of “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”?

- (A) Maithili critics do call Siddha Saraha pada the first poet of Maithili but when the time came to make a painting, they made Vidyapati's, not Saraha's, because Saraha pada was from a lower caste
- (B) People would scroll and the posts from their list would appear, and similarly other people would also have seen my or your post
- (C) This blog has five operators - Adi Yayavar (real name: Padmanabh Mishra), Keshav Karna (Karna Samastipur), Rajiv Ranjan Lal, Kundan Kumar Mallik, and Subhash Chandra
- (D) Maithili Chutakula (Sagar Raati Deep Jaray (), Videha Quiz (and others are also good blogs. - A tech-related site in Maithili; on it various kinds of tech information and methods will be found

२८. In “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”, which statement is supported by the discussion of Roshan Chaudhary?

- (A) Chandranath Mishra 'Amar' ji was the first person who wrote the history of a single genre - journalism - separately
- (B) inform me and help refine this article, it will be good for both future and history
- (C) Kumar Padmanabh: I have read it and then written this
- (D) Durga Saptashati This site was created by Roshan Chaudhary ji

२९. In “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”, which statement is supported by the discussion of Roshan Chaudhary?

- (A) You can also edit already-written pages.”) This site was created by Roshan Chaudhary ji
- (B) During this same time "Maithili" appeared on the internet, whose detailed discussion is below
- (C) Sri Rajnandan Lal Das - You are doing very good work through the e-journal "Videha." I saw the young man's work here
- (D) So it would be most appropriate to consider the first issue as the establishment date

३०. According to “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”, which statement is accurate?

- (A) Videha's issue 111 is entirely a children's ghazal special issue, issue 126 a devotional ghazal special issue, and issue 142 a ghazal criticism-review special issue
- (B) Beyond this, there are also many more good channels whose names can be added
- (C) On it, almost all genres of children's literature are available
- (D) After many OSes including embedded systems, PenPoint OS, and Magic Cap OS, the present time has narrowed mostly to two OSes - first iPhone OS (6, March 2008) and second Android

३१. According to “Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar”, which statement is accurate?

- (A) Maithili Video Songs HD (Sajeevsapp) Released Date - 23 Jan 2019 32
- (B) In this Videha (journal) Mithila Ratna page, from Saraha pada to pre-Jyotirishwar Vidyapati, from Bantha Chamar to Karikh Pajiyar, from Gonu Jha to Chhecchan Maharaj - all their paintings can be found
- (C) Since the Maithili language is currently written in Devanagari, the Hindi fonts served for Maithili in India, while for Nepal's Maithili the Nepali fonts served
- (D) Focusing on Darbhanga's issues is this portal's main feature, while translating Hindi news into Maithili in such a way that it becomes Hindified is this portal's weakness

३२. In “Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar”, which statement is supported by the discussion of Mithilakshar?

- (A) But Maithili people are very clever and they know the art of turning their personal misconception into a public misconception
- (B) Here I will mention some such errors in social-media-taught Mithilakshar that almost all teachers are making and all learners are making
- (C) The operators of Katek Raas Baat can fool some novices who operate computers only for accounting purposes, but how can they fool those who are well acquainted with computers?
- (D) Incidentally, let me also say that when Videha received the ISSN in 2008, the basis of that was the content of "Bhalsarik Gachh," and therefore in the ISSN list, Videha will be found from the year 2004

३३. According to “Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar”, which statement is accurate?

- (A) Maithili critics do call Siddha Saraha pada the first poet of Maithili but when the time came to make a painting, they made Vidyapati's, not Saraha's, because Saraha pada was from a lower caste
- (B) The first book in Braille in Maithili belongs to Gajendra Thakur ji
- (C) In Maithili, case endings attach to words, but in most Mithilakshar examples I am seeing detached case endings - this is chopping at Maithili's very fundamental characteristic
- (D) English To Maithili Dictionary (VB Nexcod) Released Date - 18 May 2016 7

३४. Which point best matches the argument of “Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar”?

- (A) In Egypt a revolution took place with the help of the internet
- (B) In the present time that medium is the computer
- (C) But Maithili people are very clever and they know the art of turning their personal misconception into a public misconception
- (D) The internet takes many forms - such as websites, blogs, portals, WhatsApp, and other social media

३५. In “Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar”, which statement is supported by the discussion of Ignoring?

- (A) Anonymous social networks - These give the facility to converse on any topic while hiding one's identity in various ways - such as Whisper, Ask.fm, After School, etc
- (B) Ignoring all these disputes, in my view 2004 is such a year that can become the meeting point for all font makers, so acknowledging C.K
- (C) I hope that after reading it, you will counter my argument
- (D) Maithili critics do call Siddha Saraha pada the first poet of Maithili but when the time came to make a painting, they made Vidyapati's, not Saraha's, because Saraha pada was from a lower caste

३६. What does this section most clearly suggest about Mithila?

- (A) Videha Samman is given not only for literature but for every type of art such as drama, music, dance, sculpture, craft, and painting
- (B) Indian youth of the 10-30 age group are using the internet more
- (C) Apan Mithila For information related to Mithila (not literature), Pranav Jha created a site called "Apan Mithila" in 2004, but the website provider closed
- (D) Ghatkati Jharkhand Mithila Manch 64434000/ - Ghatkati Jharkhand Mithila Manch was started on 26 November 2016 by volunteer Sujit Jha of Jharkhand Mithila Manch

३७. According to “Maithili on the Internet - From GeoCities Sites to Social Media”, which statement is accurate?

- (A) But Maithili people are very clever and they know the art of turning their personal misconception into a public misconception
- (B) Social media came to Maithili but the misconceptions related to it also came, and people started spreading them as personal misconceptions
- (C) Sri Govind Jha - By placing Videha on the internet waves, you have awakened a wave of mother language Maithili worldwide
- (D) Along with this the blog also presents its views on other issues and subjects

३८. What does this section most clearly suggest about Songs-?

- (A) All interviews of the "Ham Puchhaiti Chhi" series can be read at this link - [page_22.html](#)
- (B) Maithili Video status Songs-2019 (Tradevend) Released Date - 12 Dec 2018 30
- (C) The charge of declaring oneself first could be levelled at me too, but I have mentioned what was done before me, and why I am first - you will understand that by reading this book completely
- (D) But please make the column on Mithila painting even more extensive in the next issue

३९. According to “YouTube and Maithili”, which statement is accurate?

- (A) Looking at it from Maithili's perspective, a channel started on 3 February 2007 under the name vijay7701, on which there are two videos of one song sung by Sharda Sinha ji, and the first video was given on June - out
- (B) The achievement of this page is that it made available paintings of those heroes who had been left in neglect
- (C) Gajendra Thakur ji opened the path by applying, and some dedicated members of Videha advanced it further
- (D) In the initial period, Gupta ji used to give poems in some posts, but immediately this blog transformed into a news blog

४०. What genre does Anchinhar Akhar focus on?

- (A) E-commerce and matrimony only
- (B) Hospital directories only
- (C) Maithili ghazal and shero-shairi
- (D) Mithila painting catalogues only

४१. What does this section most clearly suggest about Another?

- (A) Govind Jha's list, the names Dharajati, Brahmajati, and Sripujati (Tripurajati) are absent, which are present in the other two lists
- (B) In this age of global competition, Mithila painting is confined to the periphery of creating paintings for Kohbar, Dala, Ashtadal, Aripa, Mandap, Veda, etc
- (C) The irony was that no one had any interest in finding out what the Panji actually was
- (D) Another advantage of this is that everyone has focused on the subject they have written about

४२. What does this section most clearly suggest about Rambahadur ji?

- (A) Culture, like the fragrance of a flower, is imperceptible but continuously perfumes the atmosphere with its scent
- (B) In the story 'Sar Samaj', the silent presentation of economics seemed good, but the lack of artistic style was felt
- (C) This library was not established merely as a tribute to Rambahadur ji, but it was truly a medium of social change, and within about 4-5 years, many changes started becoming clearly visible
- (D) But those who have read in the preface of my book “Maithili Ghazal ka Vyakaran evam Itihaas” will understand why we are doing this

83. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

- (A) It has been the misfortune of our language that more than the subject matter of the story, special attention is given to linguistics, image analysis, and the artistry of word structure
- (B) The Drama Parishad Episode: In the sixth decade of the last century, some enthusiastic young and middle-aged artists from Mahath-Mahinathpur (both villages in one panchayat) had come together and run a Nautanki troupe for about 8-9 years
- (C) Thus, the name of this Mul became Mandala, which later came to be called Mandar and in colloquial speech became Madray (Mandalay = Mandaray = Madray)
- (D) Along with Tirthuta inscriptions, a Kaithi inscription was also found at the Kamaladitya Sthan located at Andharatharhi in Madhubani district

88. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

- (A) Endowed with sacrifice and austerity, folk art lives through their cultural consciousness, and due to the blessing of their gentle brushes, Mithila painting remains alive, preserved, and developed
- (B) As soon as the concerned person is absent, the need for a new Panjekar arises
- (C) Jha) Saheb was not only aware of the step-by-step process of that report but was also involved in it; having inspected the site himself, he was also convinced of the substandard decision
- (D) If reading Maithili seems difficult, then such English books will help those children understand the history of Mithila

84. In “Gonu Jha and Other Maithili Picture Stories”, which statement is supported by the discussion of Therefore?

- (A) My great- grandfather's name appears here, but it has not been updated since
- (B) So, instead of the initially planned temporary hut, a brick-walled bungalow with a verandah on three sides was built
- (C) Whatever did get published, that got closed after a few days
- (D) Therefore, a realistic depiction of time through art is essential, only then can art prove its relevance

85. What does this section most clearly suggest about Preeti Thakur?

- (A) Devnarayan Thakur, Lal Babu, Madhuban ji, Indrakant ji, etc., and this group, in retaliation for the insult to Dhaneshwar ji, eventually got the landlord's eldest son imprisoned in a lock-up for a week
- (B) Comparing Mithila's Panji with any pilgrimage site like Gaya, Simaria Ghat, Babadham, Amarkantak, etc., has no justification, because the data at pilgrimage sites is mostly only hereditary details of the patrons and priests (Pandas)
- (C) In the narrative of the novel, the use of this term has been at two important places
- (D) The artist Preeti Thakur ji has not only depicted this culture of Mithila through colors and lines but has doubled the beauty of her artwork by also portraying it through words

89. Which point best matches the argument of “Gonu Jha and Other Maithili Picture Stories”?

- (A) Despite being skilled in the art of writing, due to the lack of writing materials, palm leaves were used instead of paper, which were not easily available
- (B) Currently, according to Dharmashastra, there is a single system for Shrotriya-Yogya-Panjibaddha and so-called Jaebhar, nothing different
- (C) Whether called a disaster or a devastation for Mithila, hearing the word 'Flood', all the people uprooted from the interiors of Kosi, Kamala, Balan, Gandaki, Bagmati, and Kareha start to tremble
- (D) The artist, author Preeti Thakur ji, has created these picture stories through the medium of lines and colors

86. According to the section “Gonu Jha and Other Maithili Picture Stories”, which statement is accurate?

- (A) The creator is the famous Maithili litterateur Mrs
- (B) Seeing this colony, something came to mind." "Don't see this Papiyaha colony." The novel is enriched not only with psychoanalysis but also with philosophy
- (C) Indeed, the fundamental inspiration of beauty is the origin of art and proof of aesthetic taste
- (D) Through Kavisheshwar Jyotirishwar Shabdavali, Vidyapati Shabdavali, Kavi Chaturbhuj Shabdavali, and Badrinath Jha Shabdavali, a detailed description of the Maithili word treasury has been given

४९. According to the section “Gonu Jha and Other Maithili Picture Stories”, which statement is accurate?

- (A) Art cannot remain detached from life because its foundation is human life
- (B) Therefore, it is not possible for someone working on a particular Mul, its specific branch, or later specific villages, or any other curious reader, to find that portion
- (C) It felt like now we Maithils, who were poor, are becoming enriched in every way
- (D) Ghonghardiha vs Mahath, Kharauna vs Mahath, and Raima vs Mahath

५०. What does this section most clearly suggest about Presenting?

- (A) Samdiya is the first literary blog of Maithili, which Gajendra Thakur created in 2004
- (B) Their art can be evaluated only after comparing it with the works of dead poets or artists
- (C) It was his greatness that the Wikipedia team caught hold of the active Biplav Anand ji
- (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

५१. Which point best matches the argument of “The Early History of Maithili Picture Stories (From 2002 to 2016)”?

- (A) Under this Copyright, no part of this composition or book can be given in any other book without the permission of the author or publisher
- (B) For the preservation of Mithila's manuscripts and Panjis, the internationally reputed institution, the Indian National Trust for Art and Cultural Heritage (INTACH), New Delhi, had a plan in 2021 to spend 15 lakh rupees
- (C) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?
- (D) Before knowing about the Creative Commons License, one should know about Copyright

५२. Which point best matches the argument of “The Founder of Maithili Digital Journalism: Gajendra Thakur”?

- (A) Many couplets from 'Dak Vachan' must have been heard by everyone from the mouths of elders
- (B) The artist Preeti Thakur ji has not only depicted this culture of Mithila through colors and lines but has doubled the beauty of her artwork by also portraying it through words
- (C) The editorial board of 'Videha' is worthy of congratulations for this
- (D) Timeless compositions in large numbers including Kirtilata, Kirtipataka, Purush Pareeksha, Goraksha Vijaya, Likhanavali, etc

५३. Which point best matches the argument of “The Founder of Maithili Digital Journalism: Gajendra Thakur”?

- (A) This Copyright law also punishes those people who steal material from others' books and write it in their own name
- (B) The Founder of Maithili Digital Journalism: Gajendra Thakur Kirtinath Jha Creative writers or researchers in the scientific and artistic fields face two types of obstacles in publishing their works: money and acceptance
- (C) In the story 'New Delhi', the pain of migration and the unbearable condition of that pain can be seen in this line: 'A family forms again, and after thirty years, I will see its result
- (D) But if this rots, then where will it come from?" The meaning of saying this is: for a person who considers something like leather shoes more important than the body, what is the purpose of life's empathy in that person?

५४. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) In this way, the noble tradition of the Panji suffered great harm due to many misconceptions surrounding it
- (B) The Founder of Maithili Digital Journalism: Gajendra Thakur Kirtinath Jha Creative writers or researchers in the scientific and artistic fields face two types of obstacles in publishing their works: money and acceptance
- (C) One such tradition has been the Panji Prabandh, which when started included Brahmin, Karna Kayastha, and Kshatriya societies, but in the present time, it has survived only among Brahmins and Karna Kayasthas
- (D) In 2008, the Reserve Bank of India, under its financial education series, had original Hindi picture stories translated into Maithili, the translator being Dr

५५. What does this section most clearly suggest about Utedh?

- (A) Thus, according to Gotra, the Pravars are as follows: Tripravar - 1
- (B) Research-Essay-Criticism Part Two (Kurukshetram Antarmanak-2), (2014) 28
- (C) Utedh - Before writing the Siddhanta, the rights of the groom and bride's sides are examined
- (D) The medium of expression of this culture is art, such as dance art, music art, painting

५६. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) Therefore, we all are understood to be lovers of fish and makhana, and in reality, we all are lovers of fish
- (B) Along with this, I hope that she will continue to do this kind of work in the future as well
- (C) Despite being skilled in the art of writing, due to the lack of writing materials, palm leaves were used instead of paper, which were not easily available
- (D) In such a situation, what is the market and significance of the comics genre?

५७. In “Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation”, which statement is supported by the discussion of Writing?

- (A) Even in the present, the serial re-publication of my novel, 'Badali Rahal Achhi Sab Kichhu', is happening in Videha
- (B) Writing numbers by hand on the palm-leaf pages also creates much confusion
- (C) Based on this kind of information, the period of various scholar Brahmins can also be determined
- (D) Madhubani painting or Mithila art has now become renowned throughout India and has reached the global market

५८. What does this section most clearly suggest about The Embodiment of Courtesy, Shri Gajendra Babu?

- (A) This change in geographical boundaries has resulted from natural changes (the Kosi river has changed its course seven times in 200 years) and district reorganization
- (B) The research topic was “Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar”
- (C) To be honest, the presentation of the book didn't attract me
- (D) The preservers of Maithili folk literature are the women of Mithila, because folk songs and folk dances reside in their throats, and folk painting lives in their hands

५९. What does this section most clearly suggest about Kosi River?

- (A) That you say, 'I have kept no concern with anyone'." Rag Baidehi Bheravi- In this story, light has been shed on the life of an artist
- (B) This change in geographical boundaries has resulted from natural changes (the Kosi river has changed its course seven times in 200 years) and district reorganization
- (C) But it's important to say that the fortune of that Rambahadur Public Library (Mahath) kept rising higher and higher from 1961 to 1981
- (D) Ham Puchhai Chhi (Poetry Collection) Vineet Utpal 2009 160 ISBN NO.978-93-80538-05-1 14

६०. What does this section most clearly suggest about Dictionaries?

- (A) If you see some educated and degree-holding people talking among themselves in Maithili, they will definitely speak in Hindi with the children
- (B) Attachment to truth and opposition to injustice all come naturally; there is no need for any specific activity or incident, no need to take advantage of any incident
- (C) One of my classmates - from Mahath - Lakshman ji also became an engineer
- (D) In my view, lexicography, the science or art of dictionary compiling, i.e., writing and editing dictionaries for various purposes, is as important as theoretical lexicography

६१. What does this section most clearly suggest about Although?

- (A) Although many Muslims in the Mithila region claim Maithili as their mother tongue, many also declare themselves Urdu speakers
- (B) The artist, author Preeti Thakur ji, has created these picture stories through the medium of lines and colors
- (C) Such authors contacted Gajendra Thakur for their copyright and got it published under their own name through common publication
- (D) Naturally, for publishing the Panji, he had to compose in both Tirhuta and Kaithi, and therefore had to learn both scripts

६२. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Sahitya Akademi?

- (A) The children, Om and Aastha, are of calm nature; that is an additional advantage
- (B) It is nourished by life, its impact falls on human life, so the artist cannot neglect their responsibility towards life
- (C) Some books would appear at the stalls of NBT, Sahitya Akademi, etc., at book fairs
- (D) Munnaji: Won't you too, under the mental encroachment of Maithils, change your views and become just like that, as has been happening in Maithili journalism till today?

६३. According to the section “Mithila Mihir and Videha Web Magazine”, which statement is accurate?

- (A) Mihir's annual story issues, Phagua issues, and other special issues were very popular among readers and earned fame
- (B) The giver of the 'Asvajana Patra' was called Panjekar
- (C) Art cannot remain detached from life because its foundation is human life
- (D) But, Thakur ji never had that hunger, nor will he in the future

६४. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

- (A) Indeed, the fundamental inspiration of beauty is the origin of art and proof of aesthetic taste
- (B) To encourage women's writing, it printed a column called *Strigan Samaj*
- (C) In this direction, Maithili is still far behind because, in the traditional sense of the complete literary spectrum, this language can be considered lacking
- (D) The largest repository of Newari script manuscripts is in Nepal

६५. In “Special Issues in Maithili Magazines”, which statement is supported by the discussion of Videha?

- (A) Although after the announcement of a special issue by Videha, two or three writers have also passed away, Videha's primary objective is to publish issues focused on living writers
- (B) The author has certainly brought changes to the traditional form of Mithila painting, but through the medium of folk picture stories, she has succeeded in their meaningfulness and relevance
- (C) Patra Panji mentions the original village (Mulgram); this has been in practice for about 500 years
- (D) It comes at the end of the novel that this accident was not an accident but was made to happen

६६. According to the section “Special Issues in Maithili Magazines”, which statement is accurate?

- (A) Work on the selected writer or artist for this project will proceed according to the editor's time
- (B) They all knew what the difference between religion and irreligion is, but still, all of them, as if, had become helpless in the face of the imminent catastrophe
- (C) I have the support of the editorial board members of Videha, residing in distant provinces and countries, who do so much hard work, and if I do less work than them all, then what kind of editor am I?
- (D) Teen Jeth Egaraham Magh (Song Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-88- 90

६७. In “Videha and Gajendra”, which statement is supported by the discussion of Videha?

- (A) Gajendra Thakur ji is primarily a heritage activist who is always engaged in the work of preserving and promoting Mithila's heritage
- (B) Patra Panji mentions the original village (Mulgram); this has been in practice for about 500 years
- (C) Art was established by humans, and through art, humans have attained self-esteem and self-awareness
- (D) Otherwise, roughly, I am also an admirer of many, many works of Videha and Gajendra, then with the advice of 'excess everywhere avoid', my good wishes

६८. What does this section most clearly suggest about Videha and Gajendra?

- (A) Paying attention to the consumption-pattern of these people, the author has written the 'Krishi Matsya Shabdavali'
- (B) It has been the misfortune of our language that more than the subject matter of the story, special attention is given to linguistics, image analysis, and the artistry of word structure
- (C) Thus, the name of this Mul became Mandala, which later came to be called Mandar and in colloquial speech became Madray (Mandalay = Mandaray = Madray)
- (D) It is not possible for the prize to always get to the deserving only, when the well has been adulterated

६९. In “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is supported by the discussion of Actually?

- (A) The saying is famous: “A word, properly known, well-used, becomes wish- fulfilling in heaven and in the world.” Actually, for any language, the word is its unit
- (B) In this age of global competition, Mithila painting is confined to the periphery of creating paintings for Kohbar, Dala, Ashtadal, Aripa, Mandap, Veda, etc
- (C) Around that time, from Kathna as well, one J.E. (name probably Vedanand Mishra, now late) qualified
- (D) Does literature have opposition to religion, or specifically to a particular writer?

७०. Which point best matches the argument of “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”?

- (A) Before the genealogical description of the ancient Panji, Upati (Shrotriya lineage) and Nagaram (non-Shrotriya lineage) classes, there is a detailed introduction related to the Panji
- (B) Just as evidence from various historians regarding the history of Mithila is found in fragments, opinions regarding Maithili Wikipedia also differ
- (C) Among other select artists of the village, Vishveshwar alias Bisai Jha from the same tola was a famous comedian and an extraordinary dholak and nagada player
- (D) By attempting to extract the story of Shit- Basant from the folk throat and transcribe it, Shri Thakur ji has provided direction for the preservation of this literary wealth

७१. What does this section most clearly suggest about Mainly?

- (A) The main points of this new idea are as follows: 1) Videha's editor, Gajendra Thakur, will write a focused critique on a particular living writer or artist, considering all available literature by that writer
- (B) The Panji of Shrotriyas is divided into Chaupala (categories)
- (C) The serial publication of my novels, 'Namastasyai', 'Lajkotar', 'Matribhumi', 'Maharaj' kept happening in Videha for many years
- (D) Mainly, from the village Garh Narikel and the shelter of Mamatod and Mukhdev, it brings a wide socio-cultural landscape to the fore

७२. What does this section most clearly suggest about Gajendra Thakur?

- (A) The reason is that in the very Maithili where only those who lead movements or hold protests are considered language activists, no one acknowledges that Gajendra Thakur or any other linguist worked for the language
- (B) Then, whether it does not seem as if I have made some mistake somewhere.' The artist Gajendra Thakur obtains sufficient marks to pass the above expectation of Maupassant
- (C) In the midst of this, 'Videha-Sadeha' made its entrance in Maithili
- (D) Maithil Brahmins are primarily followers of only two Vedas: one group is the followers of the Madhyandina branch of the Yajurveda; the second follows the Kauthuma branch of the Samaveda

७३. Which point best matches the argument of “A Letter for Kurukshetram Antarmanak”?

- (A) It is at this point that the artistry and good structure of the creator's presentation become important, that how digestible, comprehensible, natural, and coherent he is able to make all this
- (B) A Comprehensive Conversation with the Multi-Genre Creator and Young Journalist Shri Gajendra Thakur ji by the Young Representative Very Long Story Writer and Critic Munnaji
- (C) He has transcribed into Devanagari more than ten thousand inscriptions written on palm leaves and birch bark in the Tirhuta script of the Maithili language
- (D) One line was remembered: “On a Maithili servant like you Is the hope of us all Will fill the treasury of Maithili There is complete faith.” Sahasrabdi Ka Chaupadpar Seated on the Chaupad of the millennium, you are showing the game of life

७४. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

- (A) The preservers of Maithili folk literature are the women of Mithila, because folk songs and folk dances reside in their throats, and folk painting lives in their hands
- (B) By science in a different way, and by literature and spirituality in different ways
- (C) Language editing also seemed good; verbal and grammatical errors are extremely minimal. (From Videha Archive, published on the blog
- (D) The names of various Muls are described in the book in the same order as they appear in the Panji text, which is not comprehensible for the average reader or researcher

७५. What does this section most clearly suggest about Sankarshan?

- (A) All gotras are patrilineal, meaning each gotra is named after the earliest known great person of that lineage
- (B) Bap Bhel Pitti Aaur Adhikar - Bechan Thakur ISBN NO.978-93-80538-91-4 87
- (C) The drama Sankarshan introduces one to a new character, who understands the cheating of village people well
- (D) Among other select artists of the village, Vishveshwar alias Bisai Jha from the same tola was a famous comedian and an extraordinary dholak and nagada player

७६. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Shatanand ji?

- (A) In those days, if an artist got a share of 50-60 rupees after meals, it was a big thing
- (B) Then why did priest Shatanand ji have the marriage of the aunt from Kharadak performed on that same date?
- (C) Jeevan-Maran (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-26-6 37
- (D) Jhameliya Viyah (Drama) - Jagdish Prasad Mandal ISBN NO.978-93-80538-45-7 58

७७. What does this section most clearly suggest about The Maithili Children's Poetry Stream?

- (A) In our upbringing and education, there was no difference between words and deeds; that is probably the reason
- (B) That you say, 'I have kept no concern with anyone'." Rag Baidehi Bheravi- In this story, light has been shed on the life of an artist
- (C) It was claimed that this Panji was inertia, that it fostered high-low distinctions, was a cause of restrictions in marriage, was a social shackle, fostered elitism, and so on - many such allegations were floated
- (D) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty

७८. Which point best matches the argument of “Litterateur Gajendra Thakur: Personality and Works”?

- (A) He is the genealogical writer of the Panjis of all the Maithil Brahmin communities of the Mithila region
- (B) And now that it is in the Eighth Schedule, it should receive all the official and other types of protection it is entitled to
- (C) Among these, the custodians of both governmental and social heritages were determined to destroy them
- (D) It is necessary to expand the subject matter of Mithila painting

७९. In “Litterateur Gajendra Thakur: Personality and Works”, which statement is supported by the discussion of Whose?

- (A) Whose discussion poet Jyotirishwar had done in his composition Varnaratnakar
- (B) So, the number twelve is either erroneous or a printing mistake
- (C) The pictures in the discussed book are cultured
- (D) In my view, lexicography, the science or art of dictionary compiling, i.e., writing and editing dictionaries for various purposes, is as important as theoretical lexicography

८०. According to the section “A True Servant of Maithili: Shri Gajendra Thakur ji”, which statement is accurate?

- (A) In such a situation, it is impossible for a reader settled abroad and interested in Maithili literature to get the book in hand
- (B) Where other magazines publish special issues focused on a creator after their death, the Videha magazine breaks this tradition by publishing special issues on living creators, making this magazine special
- (C) Today in my hand is a story-collection of his that, along with the uniqueness of its name, also encompasses diversity in its size and form; that collection is 'Parvat Upar Bhamara Je Satal'
- (D) Indeed, the fundamental inspiration of beauty is the origin of art and proof of aesthetic taste

८१. Which point best matches the argument of “A True Servant of Maithili: Shri Gajendra Thakur ji”?

- (A) If the development of science is used for positive work, then the forms and colors of the world would change
- (B) The first Maithili picture story, which was a translation and was translated by Preeti Thakur, was a product of this Webcomic and Creative Commons License
- (C) At a time when there is a complete lack of Kaithi readers, Thakur ji has done a great service by bringing the Panjis in Kaithi script before everyone
- (D) And this is the reason why the form of art keeps changing

८२. In “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”, which statement is supported by the discussion of Gajendra Thakur?

- (A) About 5 years later, the internet revolution came in Maithili, the credit for which goes to 'Gajendra Thakur' ji
- (B) Covering one part leaves another uncovered, and vice-versa!
- (C) In the story 'Sar Samaj', the silent presentation of economics seemed good, but the lack of artistic style was felt
- (D) My father was an Executive Engineer in the Bihar Government; he passed away during his tenure

८३. Which point best matches the argument of “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”?

- (A) Hardly had one put the receiver down when it would ring again... ring again
- (B) The list of books will be found at the end of this article
- (C) Therefore, when that person gets an opportunity to feel proud, all those people should be acknowledged
- (D) That you say, 'I have kept no concern with anyone'." Rag Baidehi Bheravi- In this story, light has been shed on the life of an artist

८४. What does this section most clearly suggest about Videha?

- (A) Because of Videha, there is a constant pressure, the pressure to compose and the pressure to connect creators
- (B) Thakur ji writes: 'While transcribing and transliterating the ancient Panji in 2000 AD, it was realized how high Mithila's sense of history was
- (C) Despicable attempts were also made, at the behest of some trickster writers, to mentally harass me and the members of the editorial board, but this gave us all the opportunity to learn the art of getting out of trouble
- (D) But it's important to say that the fortune of that Rambahadur Public Library (Mahath) kept rising higher and higher from 1961 to 1981

८५. In “Chit-Chat”, which statement is supported by the discussion of Research?

- (A) Videha is the only international research journal of Maithili recognized by the Paris-based international organization
- (B) The preservers of Maithili folk literature are the women of Mithila, because folk songs and folk dances reside in their throats, and folk painting lives in their hands
- (C) The remaining Brahmins are called Pachbari Par
- (D) Introduction to Gajendra Thakur and Preeti Thakur Like the branch of the Karmi tree, they spread, like the Puraina (water hyacinth/plant), they flourished

८६. According to the section “Chit-Chat”, which statement is accurate?

- (A) Our effort ended this discourse of lack: “We have done this big thing, this is not possible,” etc., etc., etc
- (B) While reading, I remembered some words from the Encyclopedia Britannica - story is an independent genre
- (C) The artist Preeti Thakur ji has not only depicted this culture of Mithila through colors and lines but has doubled the beauty of her artwork by also portraying it through words
- (D) The second reason is that she has attempted to enrich the picture story genre of Maithili, which is negligible, by giving written form to the stories preserved in people's mouths in Maithili's heritage

८७. What does this section most clearly suggest about Yahoo Geocities?

- (A) I understand that in this book, priority has been given to the perspective for the amalgamation of literature
- (B) The preservers of Maithili folk literature are the women of Mithila, because folk songs and folk dances reside in their throats, and folk painting lives in their hands
- (C) In 2000 AD, when I created the Maithili Devanagari site on Yahoo Geocities, from then my manuscripts started being typed and appearing regularly on the internet
- (D) The difference is only this that in Hindi and Tamil, many people together have been compiled in one volume, and here, it is not compositions of various genres by many writers, but his own compositions have been made available in the book

८८. What is the format of “Chit-Chat”?

- (A) A medieval court decree
- (B) A question-answer conversation with Gajendra Thakur
- (C) A list of only book prices
- (D) A catalogue of paintings only

८९. According to the section “Introduction to Gajendra Thakur and Preeti Thakur”, which statement is accurate?

- (A) Painting is mute, its language being colors and lines
- (B) Indira Jha Father: Shri Sudhir Chandra Jha Village Jageli, Bhaya-Taranagar, Purnia
- (C) I express my thanks, hoping that she will continue to do so in the future
- (D) However, the satisfaction of seeing and reading a printed book or magazine in one's own hands did not make digital publishing popular in the field of regional languages and literature

९०. What does this section most clearly suggest about Mithila's Festivals?

- (A) Actually, there were other bigger ponds - Samia-pond, Dakahi pond, but those were outside the village; like they were fenced off after being donated by the zamindars!
- (B) There were no readers; those who spent money from their pockets were made controversial, those who were talented were discouraged, and those who knew tricks and manipulations moved ahead
- (C) In this direction, Maithili is still far behind because, in the traditional sense of the complete literary spectrum, this language can be considered lacking
- (D) Mithila Ratna/ Mithila Painting/ Mithila's Festivals (Stories) and Mithila's Music (2009) 9

११. According to the section “Contributor Introductions”, which statement is accurate?

- (A) Among other select artists of the village, Vishveshwar alias Bisai Jha from the same tola was a famous comedian and an extraordinary dholak and nagada player
- (B) But if explored deeply in essence, at some level, almost all humans are similar
- (C) But as said in the preface, this facility would not be available in print, so for this, we are apologizing to the readers of the print medium
- (D) Taregan (Children's Inspirational Very Long Story Collection)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-25-9 35

१२. What is the key mission of the ‘Videha Samman’ parallel awards instituted by the Videha movement?

- (A) To replace Sahitya Akademi entirely
- (B) To recognise Dalit, women, folk and subaltern voices ignored by mainstream academies
- (C) Only to honour Sanskrit scholars
- (D) To promote Hindi translations

१३. 2 Which block contains the Baiganī–Baṃṣī Rāja dynasty, including the title “Saṃgīta Śāstra Mārtaṇḍa” (Sun of the Science of Music)?

- (A) Blocks 388–395
- (B) Blocks 370–376
- (C) Blocks 402–406
- (D) Blocks 420–428

१४. The term ‘Samantar Sahitya Akademi Samman’ (Videha parallel award) was instituted to:

- (A) Replace Hindi literature
- (B) Recognise artists ignored by the mainstream Sahitya Akademi, including Dalit, folk, and diaspora voices
- (C) Promote only Vidyapati’s works
- (D) Digitise manuscripts only

१५. Which folklorist and AIR artist documented endangered Maithili folk song genres such as Parātī, Gosaunik Gīt, and Jhūmarā?

- (A) Hriday Narayan Jha
- (B) Kailash Kumar Mishra
- (C) Binay Bhushan
- (D) Prabhat Rai Bhatt

१६. What is the ‘Videha Parallel Samman’ and why was it instituted?

- (A) A government award for Hindi literature
- (B) A counter-canonical award to honour writers ignored by the mainstream Sahitya Akademi, especially subaltern and Dalit voices
- (C) A prize for engineering students
- (D) An award for Nepali poetry

१७. According to the document, what is the ‘Raga-Bhas’ tradition mentioned in the context of Kameshwar Jha ‘Kamal’?

- (A) A type of folk painting
- (B) The folk-classical melodic modes of Mithila, documented by Lochana’s Ragatarangini
- (C) A script for Tirhuta
- (D) A political party

१८. Which category of the Videha Samman explicitly honours folk artists such as dholak players, rasnachauki players, and Mithila painters – categories absent from the official Sangeet Natak Akademi?

- (A) Samantar Sahitya Akademi Samman
- (B) Samantar Lalit Kala Akademi Samman
- (C) Samantar Sangeet Natak Akademi Samman
- (D) Videha Journalism Samman

१९. The Lalit Kala Akademi has recognised individual Mithila painters, but what is a major institutional failure noted in the document?

- (A) It has no dedicated centre in the Mithila region and has failed to protect artists' intellectual property
- (B) It has never given any award to a Mithila painter
- (C) It only recognises male artists
- (D) It has banned Madhubani painting

१००. According to the document, what is a major criticism of the Sangeet Natak Akademi regarding Maithili performing arts?

- (A) No Maithili artist has ever received the Sangeet Natak Akademi Fellowship (Ratna Sadasya)
- (B) It has banned Maithili folk music
- (C) It only funds Hindi plays
- (D) It has no awards for music

१०१. The Videha Parallel Lalit Kala Akademi Samman has included awards for which categories not covered by the official Lalit Kala Akademi?

- (A) Oil painting only
- (B) Woodcraft (kāṣṭha-kalā), pottery (mrīṭkā), and folk art
- (C) Digital art
- (D) Architecture

१०२. Ashok's concept of 'Maithil Aankhi' (The Maithil Eye), which he articulated in his essay collection, refers to:

- (A) A specific script
- (B) A distinctively Maithili way of perceiving and narrating social reality
- (C) A type of folk painting
- (D) A political party

१०३. Hriday Narayan Jha, a B-High-Grade artist of All India Radio, wrote the seminal essay 'Luptraprāya Maithilī Lokagīta'. What is the main threat he identifies to Maithili folk songs?

- (A) Government censorship
- (B) Loss of transmission to younger generations and the disappearance of traditional performance contexts
- (C) Lack of script
- (D) Hindi imposition

१०४. Dr. Kailash Kumar Mishra's essay on Mithila painting (IGNCA, 2000) documents how Madhubani painting was transformed from a women-only domestic ritual to a commodified art form. What was the catalyst for this change?

- (A) Government order
- (B) Outside intervention after a drought in the 1960s, when paintings were transferred from walls to paper for sale
- (C) Tourist demand
- (D) A royal decree

- १०५. Which Indian National Trust for Art and Cultural Heritage (INTACH) chapter worked with Narayanji Chaudhary to list natural heritage sites in Darbhanga and Madhubani?**
- (A) INTACH Delhi
 - (B) INTACH Bihar State Chapter
 - (C) INTACH Darbhanga Chapter (established 2016)
 - (D) INTACH Mithila Heritage Council
- १०६. Alongside Gajendra Thakur and Nagendra Kumar Jha, Preeti Thakur contributed to the largest archival operation in Mithila's recorded history. What did she help compile, scan, and catalogue?**
- (A) The complete works of Vidyapati
 - (B) 11,000 palm-leaf Panji (genealogical) inscriptions in Tirhuta script
 - (C) The archive of Maithili folk songs
 - (D) The Madhubani painting repository
- १०७. According to the chapter, how does Preeti Thakur's chitrakatha embody Mikhail Bakhtin's concept of the 'carnavalesque'?**
- (A) Through the use of abstract art
 - (B) Through the Gonu Jha cycle, where a court jester repeatedly outsmarts those in power, inverting social hierarchies
 - (C) Through the depiction of royal courts
 - (D) Through the absence of humour
- १०८. Shivshankar Singh Thakur's ghazals are noted for their use of specifically Maithili cultural imagery. Which image from Mithila's wedding tradition appears in his title 'Kohbaraकाँ Hāla Kahalo Ne Jāya'?**
- (A) The Chhath festival
 - (B) The kohbar (ritual wedding chamber decorated with Madhubani paintings)
 - (C) The Sohar birth song
 - (D) The Bidesia migrant song
- १०९. The chapter applies Antonio Gramsci's concept of 'organic intellectual' to Jharudar. What is the key evidence?**
- (A) He has a PhD in literature
 - (B) He is a farmer who composes poetry on his buffalo's back, on field boundaries – an intellectual who emerges from within the subaltern class and articulates its self-consciousness
 - (C) He was a university professor
 - (D) He only writes for elite audiences
- ११०. Kumar Manoj Kashyap's short story 'Kalakaar' (The Artiste) depicts a child performing extraordinary acrobatics at a city intersection, then holding out a bowl to beg. What is the story's central dhvani (suggested meaning)?**
- (A) Child labour should be banned
 - (B) The audience is enchanted by the performance but collective amnesia follows when the light turns green – artistry is forgotten, poverty ignored; the red light becomes the symbol of deferred hope
 - (C) The child is a professional performer
 - (D) The city is dangerous
- १११. Which of Renu's short stories follows a Jyotika (folk musician) playing the nagara drum during the Holi festival in a village torn apart by political conflict?**
- (A) Panchlight
 - (B) Ras Priya (1959)
 - (C) Thabir Jogi
 - (D) Lal Pan Ki Bibi

११३. Maun's 2014 work 'Vidapit' deals with which aspect of Maithili culture?

- (A) Madhubani painting techniques
- (B) Vidaapata folk-performance tradition
- (C) Navya-Nyaya logic in poetry
- (D) Kosi river ecology

११३. In 'Gharāṭī', the nurse Karuna is later revealed to be the sister of which character, establishing that she is Brahmin by birth?

- (A) Ratan (the military man)
- (B) Binayak (the doctor)
- (C) Lalbabu
- (D) Paragas

११४. Sushil's short story 'Ekta Kalakar Ki Atmahatyā' (An Artist's Suicide) is about a painter who stops painting.

What does the chapter say this story represents in the context of Sushil's own career?

- (A) It is purely fictional with no connection to Sushil
- (B) It symbolises the murder of creativity by the literary establishment – when the artist gives up art, it is suicide, and if others are responsible, it is murder
- (C) It is a comedy
- (D) It is about financial failure

११५. The 'Nit Naval' series published by Videha consists of:

- (A) Children's storybooks
- (B) Monographs on overlooked living writers and artists, forming a counter-hegemonic archive
- (C) Political pamphlets
- (D) Hindi translations

११६. Which of the following is a key difference between the Sahitya Akademi award system and the Videha Samman?

- (A) Videha gives cash prizes, Akademi does not
- (B) Videha explicitly includes folk artists, Dalit performers, and village-based creators; Akademi focuses on published books by elite authors
- (C) Akademi is digital, Videha is print
- (D) No difference

११७. According to the Parallel History, what should be the immediate step for the Lalit Kala Akademi regarding Mithila painting?

- (A) Ban Mithila painting
- (B) Establish a Mithila Art Documentation and Research Centre in Madhubani-Darbhanga with intellectual property protection for artists
- (C) Increase import of foreign art
- (D) Ignore the tradition

११८. The Parallel History notes that the Sangeet Natak Akademi has never given its highest honour (Fellowship) to a Maithili artist. This indicates:

- (A) Weak Maithili arts
- (B) Institutional neglect of rich Maithili folk theatre, music, and dance despite ancient traditions like Nachari and Kirtaniya
- (C) Artists refuse awards
- (D) No applications

११९. Lal Dev Kamat’s ‘Vibhuti’ (2020) is a hybrid work combining biography, natural farming guidance, and cooperative enterprise. What is its subtitle?

- (A) Preraṇādāyak Maithilī Bhāṣā-Sāhitya Pustikā
- (B) Divya Drishti
- (C) Gahiki Najari
- (D) Sheṣ Jīvan

१२०. Hriday Narayan Jha, an AIR B-High Grade artist, documented endangered Maithili folk songs in his essay ‘Luptraprāya Maithilī Lokagīta’. Which ritual song genre did he record from Batahū Yādava, a bhagat (possessed devotee)?

- (A) Parātī
- (B) Jhumra
- (C) Sohar
- (D) Viṣahārā Gīt

१२१. Jagdish Chandra Thakur ‘Anil’s autobiography is titled ‘Aankhime Chitra Ho Maithili Ker’ (‘May there be pictures of Maithili in my eyes’). What does the title’s dhvani convey?

- (A) Only a wish to see Mithila
- (B) Maithili as beloved, as Madhubani painting inscribed in the eye, and as the poet’s visionary commitment to the language
- (C) A prayer for eyesight
- (D) A travelogue description

१२२. What is the primary function of the ‘Videha Samman’ (parallel award system) instituted by Gajendra Thakur?

- (A) To replace the Sahitya Akademi
- (B) To recognise Dalit, women, folk, and subaltern artists ignored by mainstream academies, with categories mirroring Sahitya, Lalit Kala, and Sangeet Natak Akademi
- (C) To publish only poetry
- (D) To promote Hindi translation

१२३. The Parallel History describes the ‘Nit Naval’ series as:

- (A) A series of children’s books
- (B) Videha monographs on overlooked living writers and artists, part of the counter-hegemonic archive
- (C) A set of political essays
- (D) A translation project

१२४. In the Parallel History’s critique of the Lalit Kala Akademi, what is the main failure regarding Mithila painting?

- (A) It never recognised Mithila painting
- (B) It recognised individual ‘masters’ but failed to protect intellectual property or create regional infrastructure; commodified the tradition without benefit to artists
- (C) It banned Mithila painting
- (D) It promoted only male painters

१२५. The Parallel History notes that the Sangeet Natak Akademi has never given its highest honour (Fellowship) to a Maithili artist. What does this indicate?

- (A) Maithili performing arts are weak
- (B) Institutional neglect of rich Maithili folk theatre, music, and dance traditions despite their antiquity
- (C) Maithili artists refuse awards
- (D) No artists exist

११६. Hriday Narayan Jha, an AIR B-High Grade artist, documented endangered Maithili folk songs. Which genre of ritual possession song, performed by a nine-member bhagat community, did he record from Batahū Yādava?

- (A) Parātī
- (B) Jhumra
- (C) Sohar
- (D) Viṣahārā Gīt

११७. Jagdish Chandra Thakur ‘Anil’ wrote children’s poetry and ghazals. His autobiography is titled ‘Aankhime Chitra Ho Maithili Ker’. What is the dhvani of the title?

- (A) A simple travelogue
- (B) Maithili as beloved, as Madhubani painting inscribed in the eye – the poet’s visionary commitment to the language
- (C) A prayer for eyesight
- (D) A description of a painting exhibition

११८. Lal Dev Kamat’s ‘Vibhuti’ combines biography, natural farming guidance, and cooperative enterprise. What is its subtitle?

- (A) Divya Drishti
- (B) Preraṇādāyak Maithilī Bhāṣā-Sāhitya Pustikā
- (C) Gahiki Najari
- (D) Sheṣ Jīvan

११९. Mishra’s ‘Janaki Gita’ (song to Janaki/Sita) is culturally specific because Janaki is the presiding divine figure of Mithila. Which ancient kingdom does ‘Videha’ (the eJournal) reference?

- (A) The kingdom of Janaka and Sita
- (B) The Gupta Empire
- (C) The Pala dynasty
- (D) The Malla kingdom of Nepal

१२०. In Videha Sadeha 20, Rajeev Ranjan Mishra includes ‘Faguā’ and ‘Jogīrā’ – Holi songs. Which Western critic’s concept of ‘carnavalesque’ (festive inversion, suspension of social hierarchy) is used to analyse these folk forms?

- (A) Jacques Derrida
- (B) Mikhail Bakhtin
- (C) Roland Barthes
- (D) Michel Foucault

१२१. Which of the following is NOT one of Shardindu Chaudhary’s three main satirical collections discussed in Videha 358?

- (A) Bad Ajagut Dekhal
- (B) Goharaganesh
- (C) Kariya Kakkak Coramin
- (D) Baat-Baat Par Baat

१२२. Srinivas’s first solo story collection (1991) is titled ‘Adahan’, which means ‘burning/smouldering’. According to the chapter, what does this title capture?

- (A) The literal fire of village hearths
- (B) The suppressed, slow-burning social vision of rural Mithila – superstition, teacher exploitation, women’s condition
- (C) The excitement of urban migration
- (D) The brightness of Mithila painting

- १३३. The release and digitisation of the ‘Dooshan Panji’ (Blackbook) in 2009 by the Videha movement was a pivotal act of archival resistance. What did this genealogical record expose?**
- (A) The original scripts of Vidyapati’s plays
 - (B) Historical ‘defects’ or social transgressions within elite families, including inter-caste marriages and births out of wedlock
 - (C) The complete history of the Malla kings
 - (D) The secret of the Kohbar paintings
- १३४. Bharata’s Nāṭyaśāstra distinguishes between ‘Lokdharmi’ (realistic/folk) and ‘Natyadharmi’ (stylised/classical) performance modes. The parallel theatre movement uses both, but ‘Natyadharmi’ is particularly employed in productions that:**
- (A) Use naturalistic everyday speech
 - (B) Employ stylised speech, symbolic gestures, and complex musical structures, as in Ulkamukha
 - (C) Reject all costumes
 - (D) Focus only on improvisation
- १३५. The Videha Samman awards (2012) recognised not only playwrights but also artisans like woodworkers (Vastukala) and farmers (Kisani). This inclusion signifies:**
- (A) A shift of focus away from literature
 - (B) A fundamental redefinition of ‘Maithili Literature’ to include craftsmanship and self-reliant farming culture as part of the parallel artistic tradition
 - (C) A rejection of all awards
 - (D) An emphasis on urban art only
- १३६. Which of the following is NOT one of the Mithila art forms documented in the archive, according to the chapter?**
- (A) Bhattichitra (Wall Painting, especially Kohbar Ghar)
 - (B) Aripana (Floor Art)
 - (C) Pata-Chitra (Canvas Painting)
 - (D) Mughal miniature painting
- १३७. Which national award-winning Mithila painter from Jitwarpur is noted as a pioneer of the Madhubani painting tradition in the archive?**
- (A) Maithili Thakur
 - (B) Sita Devi
 - (C) Sharda Sinha
 - (D) Ravindra Nath Thakur
- १३८. Which folk singer, known as the ‘Bihar Kokila’, is documented in the archive’s Maithili CD/Album special issue (Issue 217) for her wedding songs (Vivah-Geet)?**
- (A) Maithili Thakur
 - (B) Sharda Sinha
 - (C) Ira Mallik
 - (D) Kunj Bihari Mishra
- १३९. Bindeshwar Thakur, a Nepali-side Maithili writer working in Qatar, titled his composite volume ‘Nepālak Nor Marubhūmi Me’. What does ‘Nor’ refer to in the title?**
- (A) A desert animal
 - (B) The Maithili word for tear (nor), linking the ghazal tradition’s trope of longing with the migrant’s anguish
 - (C) A type of music
 - (D) A river in Nepal

१४०. Which work by Yoganand Jha is a scholarly study of the oral culture, customs, songs, and narratives of Mithila, and is described as an ‘exercise in what Gaṅgeśa would call anuvyavasaya’ (meta-cognition)?

- (A) Jatiya Vyavasaya Shabdavali
- (B) Lokjivan aur Loksahitya
- (C) Sankalp
- (D) Shakt Sahitya

१४१. What does this section most clearly suggest about Gajendra Thakur?

- (A) Samdiya is the first literary blog in Maithili, which Gajendra Thakur created in 2004
- (B) Along with this, his work in Braille script cannot be praised enough
- (C) In this process, he had to endure many kinds of unkindness from many sides
- (D) We easily see its direction in cave paintings, rock paintings, and pattachitras in temples

१४२. Which point best matches the argument of “The Creator of the Digital Era for Maithili: Gajendra Thakur”?

- (A) Along with that, it is certainly more beneficial for the magazine as well
- (B) This behavior of his is completely opposite to the stage-lust prevalent in Maithili literature
- (C) While listening to the story, the image that was imprinted on the mental screen of the listener or the storyteller, the imagery that emerged, from that very place originated the art of painting
- (D) In his writings, a detailed analysis of the migration and marital relations of various castes of Mithila through the Panji is found

१४३. According to “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”, which statement is accurate?

- (A) Since Krishna himself is an artist (a flute player), it was natural for him to give importance to the Samaveda
- (B) There are mainly four obstacles in Maithili literature
- (C) Only one Panjekar, Shri Jivanand Babu of Nanour, got his entire Panji preserved there
- (D) From the writers who wrote in the first edited book "Preeti Karan Setu Banhal - Redefining Maithili," I intended not to have them write in this book, but this was not a strict rule

१४४. Which point best matches the argument of “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”?

- (A) Videha is not a proponent of editorial rigidity, but of linguistic freedom
- (B) No Panjekar was willing to understand that their Panji was not being digitized
- (C) Since Krishna himself is an artist (a flute player), it was natural for him to give importance to the Samaveda
- (D) From his words, it becomes clear what, how much, and how the Videha team is helping, not just new writers but even old and experienced writers

१४५. In “Gajendra Thakur and the Discipline of Maithili Criticism”, which statement is supported by the discussion of Vignette?

- (A) Vignette stories should also be written for children, on moral education, and on religious subjects
- (B) To fulfill his work or vision, two such people came forward with whose help the entire history of Maithili literature changed
- (C) It is very possible that on the strength of this self-study, people associated with Videha may become experts
- (D) We easily see its direction in cave paintings, rock paintings, and pattachitras in temples

१४६. What is the main identity of this volume?

- (A) It is the second edited volume on the contribution of Gajendra Thakur and Preeti Thakur to Maithili literature
- (B) It is a catalogue of paintings without essays
- (C) It is a medieval Sanskrit grammar
- (D) It is only a travel diary about Janakpur

१४७. Which four obstacles are symbolically crossed in the Setushama explanation?

- (A) Rain, famine, war, and trade
- (B) Anger, greed, disbelief, and untruth
- (C) Drama, poetry, painting, and music
- (D) Grammar, metre, syntax, and dictionary

१४८. Which artistic techniques are mentioned in connection with Preeti Thakur's pictures?

- (A) Kachni and Bharni
- (B) Persian miniature wash only
- (C) Stone carving and bronze casting
- (D) Oil impasto and cubism only

१४९. What does Hitnath Jha connect with Gajendra Thakur?

- (A) The discipline and expansion of Maithili criticism
- (B) The end of all critical writing
- (C) Only folk painting technique
- (D) A policy against literary debate

१५०. 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

१५१. 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

१५२. 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

१५३. 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

१५४. 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 हथक 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

१५५. 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

१५६. 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

१५७. 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

१५८. 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 chandrabinu 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 - सफेद - सफेदा 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

१५९. 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

१६०. 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

१६१. 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: बहुरुपिया 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

१६२. With reference to the period of the Gupta dynasty in ancient India, the towns Ghantasala, Kadura, and Chaul were known as (2020)

- (A) {'label': 'a', 'text': 'ports handling foreign trade'}
- (B) {'label': 'b', 'text': 'capitals of powerful kingdoms'}
- (C) {'label': 'c', 'text': 'places of exquisite stone art and architecture'}
- (D) {'label': 'd', 'text': 'important of Buddhist pilgrimage centres'}

१६३. Who among the following Mughal Emperors shifted emphasis from illustrated manuscripts to the album and individual portraits? (2019)

- (A) {'label': 'a', 'text': 'Humayun'}
- (B) {'label': 'b', 'text': 'Akbar'}
- (C) {'label': 'c', 'text': 'Jahangir'}
- (D) {'label': 'd', 'text': 'Shah Jahan'}

१६४. The famous female figurine known as ‘Dancing Girl’, found at Mohenjo-daro, is made of (2025)

- (A) {'label': 'a', 'text': 'carnelian'}
- (B) {'label': 'b', 'text': 'clay'}
- (C) {'label': 'c', 'text': 'bronze'}
- (D) {'label': 'd', 'text': 'gold'}

१६५. Consider the following properties included in the World Heritage List released by UNESCO: (2024) 1.

Shantiniketan 2. Rani-ki-Vav 3. Sacred Ensembles of the Hoysalas 4. Mahabodhi Temple Complex at Bodhgaya How many of the above properties were included in 2023?

- (A) {'label': 'a', 'text': 'Only one'}
- (B) {'label': 'b', 'text': 'Only two'}
- (C) {'label': 'c', 'text': 'Only three'}
- (D) {'label': 'd', 'text': 'All four'}

१६६. The Prime Minister recently inaugurated the new Circuit House near Somnath Temple at Veraval. Which of the following statements are correct regarding Somnath Temple? (2022) 1. Somnath Temple is one of the Jyotirlinga shrines. 2. A description of the Somnath Temple was given by Al-Biruni. 3. Pran Pratishtha of Somnath Temple (installation of the present-day temple) was done by President S. Radhakrishnan. Select the correct answer using the code given below :

- (A) {'label': 'a', 'text': '1 and 2 only'}
- (B) {'label': 'b', 'text': '2 and 3 only'}
- (C) {'label': 'c', 'text': '1 and 3 only'}
- (D) {'label': 'd', 'text': '1, 2 and 3'}

१६७. Which one of the following statements is correct? (2021)

- (A) {'label': 'a', 'text': 'Ajanta Caves lie in the gorge of Waghora river.'}
- (B) {'label': 'b', 'text': 'Sanchi Stupa lies in the gorge of Chambal river.'}
- (C) {'label': 'c', 'text': 'Pandulena Cave Shrines lie in the gorge of Narmada river.'}
- (D) {'label': 'd', 'text': 'Amaravati Stupa lies in the gorge of Godavari river.'}

१६८. With reference to Chausath Yogini Temple situated near Morena, consider the following statements : (2021) 1. It is a circular temple built during the reign of Kachchhapaghata Dynasty. 2. It is the only circular temple built in India. 3. It was meant to promote the Vaishnava cult in the region. 4. Its design has given rise to a popular belief that it was the inspiration behind the Indian Parliament building. Which of the statements given above are correct?

- (A) {'label': 'a', 'text': '1 and 2'}
- (B) {'label': 'b', 'text': '2 and 3 only'}
- (C) {'label': 'c', 'text': '1 and 4'}
- (D) {'label': 'd', 'text': '2, 3 and 4'}

१६९. Building ‘Kalyana Mandapam’ was a notable feature in the temple construction in the kingdom of: (2019)

- (A) {'label': 'a', 'text': 'Chalukya'}
- (B) {'label': 'b', 'text': 'Chandela'}
- (C) {'label': 'c', 'text': 'Rashtrakuta'}
- (D) {'label': 'd', 'text': 'Vijayanagara'}

१७०. With reference to the cultural history of India, consider the following statements: (2018) 1. White marble was used in making Buland Darwaza and Khankah at Fatehpur Sikri. 2. Red sandstone and marble were used in making Bara Imambara and Rumi Darwaza in Lucknow. Which of the statements given above is/are correct?

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '2 only'}
- (C) {'label': 'c', 'text': 'Both 1 and 2'}
- (D) {'label': 'd', 'text': 'Neither 1 nor 2'}

१७१. Which of the following is/are famous for Sun temples? (2017) 1. Arasavalli 2. Amarkantak 3. Omkareshwar Select the correct answer using the code given below:

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '2 and 3 only'}
- (C) {'label': 'c', 'text': '1 and 3 only'}
- (D) {'label': 'd', 'text': '1, 2 and 3'}

१७२. What is/are common to the two historical places known as Ajanta and Mahabalipuram? (2016) 1. Both were built in the same period 2. Both belong to the same religious denomination 3. Both have rock-cut monuments Select the correct answer using the code given below.

- (A) {'label': 'a', 'text': '1 and 2 only'}
- (B) {'label': 'b', 'text': '3 only'}
- (C) {'label': 'c', 'text': '1 and 3 only'}
- (D) {'label': 'd', 'text': 'None of the statements given above is correct'}

१७३. With reference to the art and archaeological history of India, which one among the following was made the earliest? (2015)

- (A) {'label': 'a', 'text': 'Lingaraja Temple at Bhubaneswar'}
- (B) {'label': 'b', 'text': 'Rock-cut Elephant at Dhauri'}
- (C) {'label': 'c', 'text': 'Rock-cut Monuments at Mahabalipuram'}
- (D) {'label': 'd', 'text': 'Varaha Image at Udayagiri'}

१७४. With reference to the cultural history of India, the term 'Panchayatan' refers to (2014)

- (A) {'label': 'a', 'text': 'an assembly of village elders'}
- (B) {'label': 'b', 'text': 'a religious sect'}
- (C) {'label': 'c', 'text': 'a style of temple construction'}
- (D) {'label': 'd', 'text': 'an administrative functionary'}

१७५. With reference to the Indian history of art and culture, consider the following pairs: (2014) Famous work of sculpture Site 1. A grand image of Buddha's Mahaparinirvana with numerous celestial musicians above and the sorrowful figures of his followers below Ajanta 2. A huge image of Varaha Avatar (boar incarnation) of Vishnu, as he rescues Goddess Earth from the deep and chaotic waters, sculpted on rock Mount Abu 3. "Arjuna's Penance" / "Descent of Ganga" sculpted on the surface of huge boulders Mamalla Puram Which of the pairs given above is/are correctly matched?

- (A) {'label': 'a', 'text': '1 and 2 only'}
- (B) {'label': 'b', 'text': '3 only'}
- (C) {'label': 'c', 'text': '1 and 3 only'}
- (D) {'label': 'd', 'text': '1, 2 and 3'}

१७६. With reference to the history of Indian rock-cut architecture, consider the following statements: (2013) 1. The caves at Badami are the oldest surviving rock-cut caves in India. 2. The Barabar rock-cut caves were originally made for Ajivikas by Emperor Chandragupta Maurya. 3. At Ellora, caves were made for different faiths. Which of the statements given above is/are correct?

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '2 and 3 only'}
- (C) {'label': 'c', 'text': '3 only'}
- (D) {'label': 'd', 'text': '1, 2 and 3'}

१७७. Some Buddhist rock-cut caves are called Chaityas, while others are called Viharas. What is the difference between the two? (2013)

- (A) {'label': 'a', 'text': 'Vihara is a place of worship, while Chaitya is the dwelling\place of the monks'}
- (B) {'label': 'b', 'text': 'Chaitya is a place of worship, while Vihara is the dwelling\place of the monks'}
- (C) {'label': 'c', 'text': 'Chaitya is the stupa at the far end of the cave, while Vihara is\the hall axial to it'}
- (D) {'label': 'd', 'text': 'There is no material difference between the two\nArchitecture and Sculpture-\nExplanation'}

१७८. Sanghabhuti, an Indian Buddhist monk, who travelled to China at the end of the fourth century AD, was the author of a commentary on: (2024)

- (A) {'label': 'a', 'text': 'Prajnaparamita Sutra'}
- (B) {'label': 'b', 'text': 'Visuddhimagga'}
- (C) {'label': 'c', 'text': 'Sarvastivada Vinaya'}
- (D) {'label': 'd', 'text': 'Lalitavistara'}

१७९. With reference to ancient Indian History, consider the following pairs : (2023) Literary work Author 1. Devichandragupta : Bilhana 2. Hammira-Mahakavya : Nayachandra Suri 3. Milinda-panha : Nagarjuna 4. Nitivakyamrita : Somadeva Suri How many of the above pairs are correctly matched?

- (A) {'label': 'a', 'text': 'Only one'}
- (B) {'label': 'b', 'text': 'Only two'}
- (C) {'label': 'c', 'text': 'Only three'}
- (D) {'label': 'd', 'text': 'All four'}

१८०. With reference to Indian history, consider the following texts : (2022) 1. Nettipakarana 2. Parishishtaparvan 3. Avadanashataka 4. Trishashtilakshana Mahapurana Which of the above are Jaina texts ?

- (A) {'label': 'a', 'text': '1,2 and 3'}
- (B) {'label': 'b', 'text': '2 and 4 only'}
- (C) {'label': 'c', 'text': '1,3 and 4'}
- (D) {'label': 'd', 'text': '2,3 and 4'}

१८१. With reference to the history of ancient India, Bhavabhuti, Hastimalla and Kashemeshvara were famous (2021)

- (A) {'label': 'a', 'text': 'Jain monks'}
- (B) {'label': 'b', 'text': 'playwrights'}
- (C) {'label': 'c', 'text': 'temple architects'}
- (D) {'label': 'd', 'text': 'philosophers'}

१८२. Which one of the following books of ancient India has the love story of the son of the founder of Sunga dynasty? (2016)

- (A) {'label': 'a', 'text': 'Swapnavasavadatta'}
- (B) {'label': 'b', 'text': 'Malavikagnimitra'}
- (C) {'label': 'c', 'text': 'Meghadoota'}
- (D) {'label': 'd', 'text': 'Ratnavati'}

१८३. The national motto of India, 'Satyameva Jayate' inscribed below the Emblem of India is taken from (2014)

- (A) {'label': 'a', 'text': 'Katha Upanishad'}
- (B) {'label': 'b', 'text': 'Chandogya Upanishad'}
- (C) {'label': 'c', 'text': 'Aitareya Upanishad'}
- (D) {'label': 'd', 'text': 'Mundaka Upanishad'}

१८४. The first Gandharva Mahavidyalaya, a music training school, was set up in 1901 by Vishnu Digambar Paluskar in (2025)

- (A) {'label': 'a', 'text': 'Delhi'}
- (B) {'label': 'b', 'text': 'Gwalior'}
- (C) {'label': 'c', 'text': 'Ujjain'}
- (D) {'label': 'd', 'text': 'Lahore'}

१८५. Which one of the following was the latest inclusion in the Intangible Cultural Heritage List of UNESCO? (2024)

- (A) {'label': 'a', 'text': 'Ghghau dance'}
- (B) {'label': 'b', 'text': 'Durga puja'}
- (C) {'label': 'c', 'text': 'Garba dance'}
- (D) {'label': 'd', 'text': 'Kumbh mela'}

१८६. With reference to cultural history of India, consider the following statements: (2018) 1. Most of the Tyagaraja Kritis are devotional songs in Praise of Lord Krishna. 2. Tyagaraja created several new ragas. 3. Annamacharay and Tyagaraja are contemporaries. 4. Annamacharya keertanas are devotional songs in praise of Lord Venkateshwara.

Which of the statements given above are correct?

- (A) {'label': 'a', 'text': '1 and 3 only'}
- (B) {'label': 'b', 'text': '2 and 4 only'}
- (C) {'label': 'c', 'text': '1, 2 and 3'}
- (D) {'label': 'd', 'text': '2, 3 and 4'}

१८७. With reference to Manipuri Sankirtana, consider the following statements: (2017) 1. It is a song and dance performance. 2. Cymbals are the only musical instruments used in the performance. 3. It is performed to narrate the life and deeds of Lord Krishna. Which of the statements given above is/are correct?

- (A) {'label': 'a', 'text': '1, 2 and 3'}
- (B) {'label': 'b', 'text': '1 and 3 only'}
- (C) {'label': 'c', 'text': '2 and 3 only'}
- (D) {'label': 'd', 'text': '1 only'}

१८८. Consider the following pairs: (2014) 1. Garba Gujarat 2. Mohiniattam Odisha 3. Yakshagana Karnataka Which of the pairs given above is/are correctly matched?

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '2 and 3 only'}
- (C) {'label': 'c', 'text': '1 and 3 only'}
- (D) {'label': 'd', 'text': '1, 2 and 3'}

१८९. With reference to the famous Sattriya dance, consider the following statements: (2014) 1. Sattriya is a combination of music, dance and drama. 2. It is a centuries-old living tradition of Vaishnavites of Assam. 3. It is based on classical Ragas and Talas of devotional songs composed by Tulsidas, Kabir and Mirabai. Which of the statements above is/are correct?

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '1 and 2 only'}
- (C) {'label': 'c', 'text': '2 and 3 only'}
- (D) {'label': 'd', 'text': '1, 2 and 3'}

१९०. In the context of cultural history of India, a pose in dance and dramatics called 'Tribhanga' has been a favourite of Indian artists from ancient times till today. Which one of the following statements best describes this pose? (2013)

- (A) {'label': 'a', 'text': 'One leg is bent, and the body is slightly but oppositely curved\nat waist and neck'}
- (B) {'label': 'b', 'text': 'Facial expressions, hand gestures and make-up are combined\nto symbolise certain epic or historic characters'}
- (C) {'label': 'c', 'text': 'Movements of body, face and hands are used to express\noneself or to tell a story'}
- (D) {'label': 'd', 'text': 'A little smile, slightly curved waist and certain hand gestures\nare emphasised to express the feelings of love or eroticism\nPerforming Arts: Dance, Theatre\nand Music-Explanation'}

१९१. The well-known painting “Bani Thani” belongs to the (2018)

- (A) {'label': 'a', 'text': 'Bundi School'}
- (B) {'label': 'b', 'text': 'Jaipur School'}
- (C) {'label': 'c', 'text': 'Kangra School'}
- (D) {'label': 'd', 'text': 'Kishangarh School'}

१९२. The painting of Bodhisattva Padmapani is one of the most famous and oft-illustrated paintings at (2017)

- (A) {'label': 'a', 'text': 'Ajanta'}
- (B) {'label': 'b', 'text': 'Badami'}
- (C) {'label': 'c', 'text': 'Bagh'}
- (D) {'label': 'd', 'text': 'Ellora'}

१९३. Kalamkari painting refers to (2015)

- (A) {'label': 'a', 'text': 'a hand-painted cotton textile in South India.'}
- (B) {'label': 'b', 'text': 'a handmade drawing on bamboo handicrafts in North-East\nIndia.'}
- (C) {'label': 'c', 'text': 'a block-painted woollen cloth in Western Himalayan region\nof India.'}
- (D) {'label': 'd', 'text': 'a hand-painted decorative silk cloth in North-Western India.'}

१९४. Consider the following historical places: (2013) 1. Ajanta Caves 2. Lepakshi Temple 3. Sanchi Stupa Which of the above places is/are also known for mural paintings?

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '1 and 2 only'}
- (C) {'label': 'c', 'text': '1, 2 and 3'}
- (D) {'label': 'd', 'text': 'None of the above\nVisual Arts: Painting, ceramics\nand drawing-Explanation'}

१९५. With reference to Indian history, consider the following pairs : (2022) Historical person Known as 1. Aryadeva Jaina scholar 2. Dignaga Buddhist scholar 3. Nathamuni Vaishnava scholar How many pairs given above are correctly matched ?

- (A) {'label': 'a', 'text': 'None of the pairs'}
- (B) {'label': 'b', 'text': 'Only one pair'}
- (C) {'label': 'c', 'text': 'Only two pairs'}
- (D) {'label': 'd', 'text': 'All three pairs'}

१९६. The world’s second tallest statue in sitting pose of Ramanuja was inaugurated by the Prime Minister of India at Hyderabad recently. Which one of the following statements correctly represents the teachings of Ramanuja ? (2022)

- (A) {'label': 'a', 'text': 'The best means of salvation was devotion.'}
- (B) {'label': 'b', 'text': 'Vedas are eternal, self-existent and wholly authoritative.'}
- (C) {'label': 'c', 'text': 'Logical arguments were essential means for the highest bliss.'}
- (D) {'label': 'd', 'text': 'Salvation was to be obtained through meditation.'}

१९७. With reference to the cultural history of India, consider the following pairs: (2020) 1. Parivrajaka Renunciant and Wanderer 2. Shramana Priest with a high status 3. Upasaka Lay follower of Buddhism Which of the pairs given above are correctly matched?

- (A) {'label': 'a', 'text': '1 and 2 only'}
- (B) {'label': 'b', 'text': '1 and 3 only'}
- (C) {'label': 'c', 'text': '2 and 3 only'}
- (D) {'label': 'd', 'text': '1, 2 and 3'}

१९८. Which one of the following pairs does not form part of the six systems of Indian Philosophy? (2014)

- (A) {'label': 'a', 'text': 'Mimamsa and Vedanta'}
- (B) {'label': 'b', 'text': 'Nyaya and Vaisheshika'}
- (C) {'label': 'c', 'text': 'Lokayata and Kapalika'}
- (D) {'label': 'd', 'text': 'Sankhya and Yoga'}

१९९. Consider the following Bhakti Saints: (2013) 1. Dadu Dayal 2. Guru Nanak 3. Tyagaraja Who among the above was/were preaching when the Lodi dynasty fell, and Babur took over?

- (A) {'label': 'a', 'text': '1 and 3'}
- (B) {'label': 'b', 'text': '2 only'}
- (C) {'label': 'c', 'text': '2 and 3 only'}
- (D) {'label': 'd', 'text': '1 and 2 only'}

२००. With reference to the history of philosophical thought in India, consider the following statements regarding Sankhya school: (2013) 1. Sankhya does not accept the theory of rebirth or transmigration of soul. 2. Sankhya holds that it is the self-knowledge that leads to liberation and not any exterior influence or agent. Which of the statements given above is/are correct?

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '2 only'}
- (C) {'label': 'c', 'text': 'Both 1 and 2'}
- (D) {'label': 'd', 'text': 'Neither 1 nor 2'}

२०१. Consider the following statements: (2021) 1. St. Francis Xavier was one of the founding members of the Jesuit Order. 2. St Francis Xavier died in Goa and a church is dedicated to him there. 3. The Feast of St. Francis Xavier is celebrated in Goa each year. Which of the statements given above are correct?

- (A) {'label': 'a', 'text': '1 and 2 only'}
- (B) {'label': 'b', 'text': '2 and 3 only'}
- (C) {'label': 'c', 'text': '1 and 3 only'}
- (D) {'label': 'd', 'text': '1, 2 and 3'}

२०२. Consider the following pairs: (2018) Tradition State 1. Chapchar Kut festival Mizoram 2. Khongjom Parba Ballad Manipur 3. Thang-Ta dance Sikkim Which of the pairs given above is/are correct?

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '1 and 2 only'}
- (C) {'label': 'c', 'text': '3 only'}
- (D) {'label': 'd', 'text': '2 and 3 only'}

२०३. Consider the following pairs: (2017) Traditions Communities 1. Chaliha Sahib Festival Sindhis 2. Nanda Raj Jaat Yatra Gonds 3. Wari-Warkari Santhals Which of the pairs given above is/are correctly matched?

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '2 and 3 only'}
- (C) {'label': 'c', 'text': '1 and 3 only'}
- (D) {'label': 'd', 'text': 'None of the above'}

२०४. Every year, a month-long ecologically important campaign/ festival is held during which certain communities/tribes plant saplings of fruit-bearing trees. Which of the following are such communities/tribes? (2014)

- (A) {'label': 'a', 'text': 'Bhutia and Lepcha'}
- (B) {'label': 'b', 'text': 'Gond and Korku'}
- (C) {'label': 'c', 'text': 'Irula and Toda'}
- (D) {'label': 'd', 'text': 'Sahariya and Agariya'}

२०५. A community of people called Manganiyars is well-known for their (2014)

- (A) {'label': 'a', 'text': 'Martial arts in North-East India'}
- (B) {'label': 'b', 'text': 'Musical tradition in North-West India'}
- (C) {'label': 'c', 'text': 'Classical vocal music in South India'}
- (D) {'label': 'd', 'text': 'Pietra dura tradition in Central India'}

२०६. With reference to Buddhist history, tradition and culture in India, consider the following pairs: (2014) Famous Shrine Location 1. Tabo monastery and temple complex Spiti Valley 2. Lhotsava Lhakhang temple, Nako Zaskar Valley 3. Alchi temple complex Ladakh Which of the pairs given above is/are correctly matched?

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '2 and 3 only'}
- (C) {'label': 'c', 'text': '1 and 3 only'}
- (D) {'label': 'd', 'text': '1, 2 and 3'}

२०७. With reference to India's culture and tradition, what is 'Kalaripayattu'? (2014)

- (A) {'label': 'a', 'text': 'It is an ancient Bhakti cult of Shaivism still prevalent in some parts of South India'}
- (B) {'label': 'b', 'text': 'It is an ancient style bronze and brass work still found in southern part of Coromandel area'}
- (C) {'label': 'c', 'text': 'It is an ancient form of dance-drama and a living tradition in the northern part of Malabar'}
- (D) {'label': 'd', 'text': 'It is an ancient martial art and a living tradition in some parts of South India'}

२०८. Chaitra 1 of the national calendar based on the Saka Era corresponds to which one of the following dates of the Gregorian calendar in a normal year of 365 days? (2014)

- (A) {'label': 'a', 'text': '22nd March (or 21st March)'}
- (B) {'label': 'b', 'text': '15th May (or 16th May)'}
- (C) {'label': 'c', 'text': '31st March (or 30th March)'}
- (D) {'label': 'd', 'text': '21st April (or 20th April)'}

२०९. With reference to Indian history, who of the following were known as "Kulah-Daran"? (2022)

- (A) {'label': 'a', 'text': 'Arab merchants'}
- (B) {'label': 'b', 'text': 'Qalandars'}
- (C) {'label': 'c', 'text': 'Persian calligraphists'}
- (D) {'label': 'd', 'text': 'Sayyids'}

२१०. Consider the following pairs: (2021) (Historical place) (Well – known for) 1. Burzahom Rock – cut shrines 2. Chandra-ketugarh Terracotta art 3. Ganeshwar Copper artifacts Which of the pairs given above is/are correctly matched?

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '1 and 2'}
- (C) {'label': 'c', 'text': '3 only'}
- (D) {'label': 'd', 'text': '2 and 3'}

२११. With reference to India, the terms 'Halbi, Ho and Kui' pertain to (2021)

- (A) {'label': 'a', 'text': 'dance forms of Northwest India'}
- (B) {'label': 'b', 'text': 'musical instruments'}
- (C) {'label': 'c', 'text': 'prehistoric cave paintings'}
- (D) {'label': 'd', 'text': 'tribal languages'}

२१२. Consider the following statements: (2021) 1. 21st February is declared to be the International Mother Language Day by UNICEF. 2. The demand that Bangla has to be one of the national languages was raised in the Constituent Assembly of Pakistan. Which of the above statements is/are correct?

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '2 only'}
- (C) {'label': 'c', 'text': 'Both 1 and 2'}
- (D) {'label': 'd', 'text': 'Neither 1 nor 2'}

२१३. With reference to the history of India, consider the following pairs: (2020) Famous Place Present State 1. Bhilsa Madhya Pradesh 2. Dwarasamudra Maharashtra 3. Girinagar Gujarat 4. Sthanesvara Uttar Pradesh Which of the pairs given above are correctly matched?

- (A) {'label': 'a', 'text': '1 and 3 only'}
- (B) {'label': 'b', 'text': '1 and 4 only'}
- (C) {'label': 'c', 'text': '2 and 3 only'}
- (D) {'label': 'd', 'text': '2 and 4 only'}

२१४. Consider the following pairs: (2018) Craft Heritage of 1. Puthukkuli shawls Tamil Nadu 2. Sujni embroidery Maharashtra 3. Uppada Jamdani sarees Karnataka Which of the pairs given above is/are correct?

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '1 and 2 only'}
- (C) {'label': 'c', 'text': '3 only'}
- (D) {'label': 'd', 'text': '2 and 3 only'}

२१५. Consider the following pairs: (2016) Famous place Region 1. Bodhgaya Baghelkhand 2. Khajuraho Bundelkhand 3. Shirdi Vidarbha 4. Nasik (Nashik) Malwa 5. Tirupati Rayalaseema Which of the pairs given above are correctly matched?

- (A) {'label': 'a', 'text': '1, 2 and 4 only'}
- (B) {'label': 'b', 'text': '2, 3, 4 and 5 only'}
- (C) {'label': 'c', 'text': '2 and 5 only'}
- (D) {'label': 'd', 'text': '1, 3, 4 and 5 only'}

२१६. Among the four main forms of existence of life recognized in Jainism, which one of the following is NOT included?

- (A) {'label': 'a', 'text': 'Deva (gods)'}
- (B) {'label': 'b', 'text': 'Yaksha (demi-gods)'}
- (C) {'label': 'c', 'text': 'Manushya (humans)'}
- (D) {'label': 'd', 'text': 'Tiryancha (animals\and plants)\n\nThe Hallisalasya painting\n\nin the Bagh Caves\n\nrepresents:'}
- (E) {'label': 'a', 'text': 'A joyous folk dance'}
- (F) {'label': 'b', 'text': 'Buddha in a\n\nmeditative pose'}
- (G) {'label': 'c', 'text': 'The depiction of\n\nShiva and Parvati on\n\nKailasha'}
- (H) {'label': 'd', 'text': 'Samudramanthan\n\n(Churning of the Ocean)'}

२१७. The Hallisalasya painting in the Bagh Caves represents:

- (A) { 'label': 'a', 'text': 'A joyous folk dance' }
 - (B) { 'label': 'b', 'text': 'Buddha in a meditative pose' }
 - (C) { 'label': 'c', 'text': 'The depiction of Shiva and Parvati on Kailasha' }
 - (D) { 'label': 'd', 'text': 'Samudramanthan (Churning of the Ocean)' }
- Consider the following statements relating to the use of the place-value system in India:
1. The earliest epigraphic use of the place-value system in India is found in the Mankani plates from Gujarat (AD 595–596).
 2. In the ninth century, place-values become general in inscriptions all over India.
 3. The place-values have been found in Sanskrit inscriptions in South-east Asia as early as the seventh century.
- Which of the statements given above are correct?
- (E) { 'label': 'a', 'text': '1 and 2 only' }
 - (F) { 'label': 'b', 'text': '1 and 3 only' }
 - (G) { 'label': 'c', 'text': '2 and 3 only' }
 - (H) { 'label': 'd', 'text': '1, 2 and 3' }
- Consider the following statements about the archaeological findings in Harappan towns:
- I. There is wide occurrence of spindle-whorls in the houses but absence of spinning wheels.

२१८. According to the chapter, the 'Jhumra' tradition documented by Hriday Narayan Jha involves:

- (A) A solo flute performance
- (B) A nine-member bhagat ritual invocation with cymbal and drum, often involving divine possession
- (C) A classical Kathak recital
- (D) Madhubani painting workshops

२१९. Story telling is:

- (A) an art
- (B) a science
- (C) in our genes
- (D) the essence of what makes us human

२२०. What is the main concern of the author?

- (A) That the teens use social networks for communication.
- (B) That the teens use mobile phones.
- (C) That the teens use computer.
- (D) That the teens have forgotten the art of handwriting.

२२१. Which of the following activities/programmes in a University aims at Value Education in a holistic' frame?

- (A) Yoga Education and Wellness Centres
- (B) Inter-University Competitions
- (C) Fine Arts and Musical Concerts
- (D) National Cadet Corps (NCC)

२२२. Communication through colours can result in 1. Aesthetic codes 2. Cultural codes 3. Semantic codes 4. Binary codes Choose the correct answer from the options given below:

- (A) 1 and 4
- (B) 2 and 3
- (C) 2 and 4
- (D) 1 and 2

२२३. Identify the reasoning in the following arguments: 'A pilot without flight plans is like an artist without paints.'

- (A) Analogical
- (B) Deductive
- (C) Inductive
- (D) Hypothetical

२२४. Which of the following correctly represent characteristics of teaching? (A) To provide guidance and training to students. (B) Interaction between authorities. (C) To provide formal and informal education. (D) An art to impart knowledge to students in an effective way. (E) To prepare policies for corporate bodies. Choose the correct answer from the options given below:

- (A) A and B only
- (B) A, D and E only
- (C) A, C and D only
- (D) C, D and E only

२२५. Which of the following activity is NOT included with state government initiatives for enrichment ?

- (A) Bamboo and woodcraft
- (B) Tribal painting
- (C) Stone carving
- (D) Rock painting

२२६. Which of the following statements are sub-contraries? (A) All sparrows are birds. (B) No sparrows are birds. (C) Some sparrows are birds. (D) Some sparrows are not birds. Choose the correct answer from the options given below:

- (A) (C) and (D) only
- (B) (B) and (D) only
- (C) (A) and (B) only
- (D) (B) and (C) only

२२७. The world 'apprentice' implies:

- (A) Carpenter
- (B) Plumber
- (C) Trainee
- (D) Artist

२२८. विदेह पोथी सूचीमें “हमर बाल-वाड़ी” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२२९. विदेह पोथीमें “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) हमर बाल-वाड़ी
- (C) गीतमाला
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२३०. विदेह पोथी सूचीमें “आर्या कॉकपिट मे” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२३१. विदेह पोथीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) गीतमाला
- (C) आर्या कौकपिट मे
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२३२. विदेह पोथी सूचीमे “दीपा करमाकर- सही संतुलन मे” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२३३. विदेह पोथीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतमाला
- (C) गीतावली सिद्धि
- (D) दीपा करमाकर- सही संतुलन मे

२३४. विदेह पोथी सूचीमे “जंगल मे अहाँक स्वागत अछि” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२३५. विदेह पोथीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) जंगल मे अहाँक स्वागत अछि
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतमाला
- (D) गीतावली सिद्धि

२३६. विदेह पोथी सूचीमे “वेल छथि आकाश मे” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२३७. विदेह पोथीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) क्लेश छथि आकाश मे
- (D) गीतावली सिद्धि

२३८. विदेह पोथी सूचीमे “भैया के मुस्कान के चौरौलक” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२३९. विदेह पोथीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) भैया के मुस्कान के चौरौलक
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) गीतमाला

२४०. विदेह पोथी सूचीमे “बीज संचयक” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२४१. विदेह पोथीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) बीज संचयक
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतावली सिद्धि

२४२. विदेह पोथी सूचीमे “अचंभित करय “फिबोनाची”” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२४३. विदेह पोथीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) अचंभित करय "फिबोनाची"

२४४. विदेह पोथी सूचीमे “शौचालयक खिस्सा” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२४५. विदेह पोथीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) गीतमाला
- (C) शौचालयक खिस्सा
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२४६. विदेह पोथी सूचीमे “लाल बरसाती” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२४७. विदेह पोथीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) लाल बरसाती
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) गीतमाला

२४८. विदेह पोथी सूचीमे “गुल्लीक जादुई पेटी” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२४९. विदेह पोथीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतमाला
- (C) गुल्लीक जादुई पेटी
- (D) गीतावली सिद्धि

२५०. विदेह पोथी सूचीमे “समीराक विकठ भोजन” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२५१. विदेह पोथीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) गीतावली सिद्धि
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) समीराक विकठ भोजन

२५२. विदेह पोथी सूचीमे “विवाह मे जाई छी” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२५३. विदेह पोथीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) विवाह मे जाई छी
- (B) गीतमाला
- (C) गीतावली सिद्धि
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२५४. विदेह पोथी सूचीमे “४. मिथिला रत्न/ मिथिला चित्रकला/ मिथिलाक पाबनि तिहार (कथा) आ मिथिलाक संगीत (२००९)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) गजेन्द्र ठाकुर
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) सिद्ध नरसिंहमल्ल
- (D) नन्दीपति

२५५. विदेह पोथीमे “गजेन्द्र ठाकुर” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) गीतावली सिद्धि

(B) गीतमाला

(C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

(D) ८. मिथिला रत्न/ मिथिला चित्रकला/ मिथिलाक पाबनि तिहार (कथा) आ मिथिलाक संगीत (२००९)

२५६. विदेह पोथी सूचीमे “आँखिमे चित्र हो मैथिली केर (आत्मकथा)” केर लेखक/स्रोत रूपमे की देल अछि?

(A) नन्दीपति

(B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

(C) जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")

(D) सिद्ध नरसिंहमल्ल

२५७. विदेह पोथीमे “जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) गीतावली सिद्धि

(B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

(C) गीतमाला

(D) आँखिमे चित्र हो मैथिली केर (आत्मकथा)

२५८. विदेह पोथी सूचीमे “हमरा ओ चाही!” केर लेखक/स्रोत रूपमे की देल अछि?

(A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

(B) सिद्ध नरसिंहमल्ल

(C) तूलिका (अनूदित सचित्र मैथिली बाल कथा)

(D) नन्दीपति

२५९. विदेह पोथीमे “तूलिका (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) गीतावली सिद्धि

(B) हमरा ओ चाही!

(C) गीतमाला

(D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२६०. विदेह पोथी सूचीमे “नताशा -मैथिली बाल चित्रशृंखला (कौमिक्स) २००९” केर लेखक/स्रोत रूपमे की देल अछि?

(A) नन्दीपति

(B) देवांशु वत्स

(C) सिद्ध नरसिंहमल्ल

(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२६१. विदेह पोथीमे “देवांशु वत्स” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) नताशा -मैथिली बाल चित्रश्रृंखला (कौमिक्स) २००९

(B) गीतावली सिद्धि

(C) गीतमाला

(D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२६२. विदेह पोथी सूचीमे “दिल्लीक पार्क (शब्द चित्र)” केर लेखक/स्रोत रूपमे की देल अछि?

(A) नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')

(B) नन्दीपति

(C) सिद्ध नरसिंहमल्ल

(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२६३. विदेह पोथीमे “नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

(B) दिल्लीक पार्क (शब्द चित्र)

(C) गीतावली सिद्धि

(D) गीतमाला

२६४. विदेह पोथी सूचीमे “याचक के नजि (मैथिली शब्द-चित्र)” केर लेखक/स्रोत रूपमे की देल अछि?

(A) नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')

(B) नन्दीपति

(C) सिद्ध नरसिंहमल्ल

(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२६५. विदेह पोथीमे “नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) याचक के नजि (मैथिली शब्द-चित्र)

(B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

(C) गीतमाला

(D) गीतावली सिद्धि

२६६. विदेह पोथी सूचीमे “मैथिली चित्रकथा (बाल साहित्य)” केर लेखक/स्रोत रूपमे की देल अछि?

(A) नन्दीपति

(B) सिद्ध नरसिंहमल्ल

(C) नीतू कुमारी

(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२६७. विदेह पोथीमे “नीतू कुमारी” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) मैथिली चित्रकथा (बाल साहित्य)
- (D) गीतमाला

२६८. विदेह पोथी सूचीमे “हमर सभसँ नीक संगी” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) नन्दीपति
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

२६९. विदेह पोथीमे “नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) हमर सभसँ नीक संगी
- (B) गीतावली सिद्धि
- (C) गीतमाला
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२७०. विदेह पोथी सूचीमे “हमर माँछ! नै हमर माँछ!” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) सिद्ध नरसिंहमल्ल
- (C) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२७१. विदेह पोथीमे “प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) हमर माँछ! नै हमर माँछ!
- (B) गीतावली सिद्धि
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतमाला

२७२. विदेह पोथी सूचीमे “१. गोनू झा आ आन मैथिली चित्रकथा -पहिल मैथिली चित्रकथा- मूल (बाल साहित्य) (२००८)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रीति ठाकुर (मूल)
- (B) नन्दीपति
- (C) सिद्ध नरसिंहमल्ल
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२७३. विदेह पोथीमे “प्रीति ठाकुर (मूल)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) गीतावली सिद्धि

(B) गीतमाला

(C) 1. गोनू झा आ आन मैथिली चित्रकथा -पहिल मैथिली चित्रकथा- मूल (बाल साहित्य) (2008)

(D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२७४. विदेह पोथी सूचीमे “1. छोट आ पैघ (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2002, Revised Edition 2022)” केर लेखक/स्रोत रूपमे की देल अछि?

(A) प्रीति ठाकुर (अनुवादक)

(B) नन्दीपति

(C) सिद्ध नरसिंहमल्ल

(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२७५. विदेह पोथीमे “प्रीति ठाकुर (अनुवादक)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) 1. छोट आ पैघ (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2002, Revised Edition 2022)

(B) गीतावली सिद्धि

(C) गीतमाला

(D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२७६. विदेह पोथी सूचीमे “2. माल-जाल आ जानवर दिस देखू (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2003, Revised Edition 2022)” केर लेखक/स्रोत रूपमे की देल अछि?

(A) प्रीति ठाकुर (अनुवादक)

(B) नन्दीपति

(C) सिद्ध नरसिंहमल्ल

(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२७७. विदेह पोथीमे “प्रीति ठाकुर (अनुवादक)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) 2. माल-जाल आ जानवर दिस देखू (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2003, Revised Edition 2022)

(B) गीतावली सिद्धि

(C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

(D) गीतमाला

२७८. विदेह पोथी सूचीमे “3. हमर परिवार (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2007, Revised Edition 2022)” केर लेखक/स्रोत रूपमे की देल अछि?

(A) प्रीति ठाकुर (अनुवादक)

(B) नन्दीपति

(C) सिद्ध नरसिंहमल्ल

(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२७९. विदेह पोथीमे “प्रीति ठाकुर (अनुवादक)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) 3. हमर परिवार (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2007, Revised Edition 2022)

(B) गीतमाला

(C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

(D) गीतावली सिद्धि

२८०. विदेह पोथी सूचीमे “4. जानवर (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2016, Revised Edition 2022)” केर लेखक/स्रोत रूपमे की देल अछि?

(A) प्रीति ठाकुर (अनुवादक)

(B) नन्दीपति

(C) सिद्ध नरसिंहमल्ल

(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२८१. विदेह पोथीमे “प्रीति ठाकुर (अनुवादक)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) गीतमाला

(B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

(C) 4. जानवर (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2016, Revised Edition 2022)

(D) गीतावली सिद्धि

२८२. विदेह पोथी सूचीमे “5. पोथी 13: 1. . . 2. . . 3. . . (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2018, Revised Edition 2022)” केर लेखक/स्रोत रूपमे की देल अछि?

(A) प्रीति ठाकुर (अनुवादक)

(B) नन्दीपति

(C) सिद्ध नरसिंहमल्ल

(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२८३. विदेह पोथीमे “प्रीति ठाकुर (अनुवादक)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

(B) गीतमाला

(C) 5. पोथी 13: 1. . . 2. . . 3. . . (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2018, Revised Edition 2022)

(D) गीतावली सिद्धि

२८४. विदेह पोथी सूचीमे “6. बाजाक अबाज (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2019, Revised Edition 2022)” केर लेखक/स्रोत रूपमे की देल अछि?

(A) प्रीति ठाकुर (अनुवादक)

(B) नन्दीपति

(C) सिद्ध नरसिंहमल्ल

(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२८५. विदेह पोथीमे “प्रीति ठाकुर (अनुवादक)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) 6. बाजाक अबाज (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2019, Revised Edition 2022)
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) गीतमाला

२८६. विदेह पोथी सूचीमे “7. रेस (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रीति ठाकुर (अनुवादक)
- (B) नन्दीपति
- (C) सिद्ध नरसिंहमल्ल
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२८७. विदेह पोथीमे “प्रीति ठाकुर (अनुवादक)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) गीतावली सिद्धि
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) 7. रेस (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)

२८८. विदेह पोथी सूचीमे “8. ए बी सी डी- प्रकृति अक्षर पोथी (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रीति ठाकुर (अनुवादक)
- (B) नन्दीपति
- (C) सिद्ध नरसिंहमल्ल
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२८९. विदेह पोथीमे “प्रीति ठाकुर (अनुवादक)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) 8. ए बी सी डी- प्रकृति अक्षर पोथी (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)
- (B) गीतावली सिद्धि
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतमाला

२९०. विदेह पोथी सूचीमे “9. सभ खाइत अछि (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रीति ठाकुर (अनुवादक)
- (B) नन्दीपति
- (C) सिद्ध नरसिंहमल्ल
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२९१. विदेह पोथीमे “प्रीति ठाकुर (अनुवादक)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
(B) गीतावली सिद्धि
(C) ९. सभ खाइत अछि (अनुवाद- बाल चित्रकथा, बाल साहित्य) (२०२२)
(D) गीतमाला

२९२. विदेह पोथी सूचीमे “१०. बो म्याउ बाह (अनुवाद- बाल चित्रकथा, बाल साहित्य) (२०२२)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रीति ठाकुर (अनुवादक)
(B) नन्दीपति
(C) सिद्ध नरसिंहमल्ल
(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२९३. विदेह पोथीमे “प्रीति ठाकुर (अनुवादक)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
(B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
(C) १०. बो म्याउ बाह (अनुवाद- बाल चित्रकथा, बाल साहित्य) (२०२२)
(D) गीतावली सिद्धि

२९४. विदेह पोथी सूचीमे “११. रड सभ (अनुवाद- बाल चित्रकथा, बाल साहित्य) (२०२२)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रीति ठाकुर (अनुवादक)
(B) नन्दीपति
(C) सिद्ध नरसिंहमल्ल
(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२९५. विदेह पोथीमे “प्रीति ठाकुर (अनुवादक)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
(B) ११. रड सभ (अनुवाद- बाल चित्रकथा, बाल साहित्य) (२०२२)
(C) गीतमाला
(D) गीतावली सिद्धि

२९६. विदेह पोथी सूचीमे “१२. हमर मोनक इच्छा (अनुवाद- बाल चित्रकथा, बाल साहित्य) (२०२४)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रीति ठाकुर (अनुवादक)
(B) नन्दीपति
(C) सिद्ध नरसिंहमल्ल
(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२९७. विदेह पोथीमे “प्रीति ठाकुर (अनुवादक)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) गीतावली सिद्धि

(B) गीतमाला

(C) 12. हमर मोनक इच्छा (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2024)

(D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२९८. विदेह पोथी सूचीमे “2. मैथिली चित्रकथा (बाल साहित्य) (2009)” केर लेखक/स्रोत रूपमे की देल अछि?

(A) सिद्ध नरसिंहमल्ल

(B) नन्दीपति

(C) प्रीति ठाकुर मूल:

(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२९९. विदेह पोथीमे “प्रीति ठाकुर मूल:” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

(B) 2. मैथिली चित्रकथा (बाल साहित्य) (2009)

(C) गीतमाला

(D) गीतावली सिद्धि

३००. विदेह पोथी सूचीमे “ओंघाइट भीमा” केर लेखक/स्रोत रूपमे की देल अछि?

(A) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)

(B) नन्दीपति

(C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

(D) सिद्ध नरसिंहमल्ल

३०१. विदेह पोथीमे “मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) गीतमाला

(B) गीतावली सिद्धि

(C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

(D) ओंघाइट भीमा

३०२. विदेह पोथी सूचीमे “राजू आ टाकाक गाछ (अनुवाद)- मैथिली बाल चित्रशृंखला (कौमिक्स) २००८” केर लेखक/स्रोत रूपमे की देल अछि?

(A) सिद्ध नरसिंहमल्ल

(B) डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ. / CIIL Site आर्काइव)

(C) नन्दीपति

(D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

३०३. विदेह पोथीमे “डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण"/ आर.बी.आइ./ CIIL Site आर्काइव)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) गीतावली सिद्धि

(B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

(C) राजू आ टाकाक गाछ (अनुवाद)- मैथिली बाल चित्रशृंखला (कौमिक्स) २००८

(D) गीतमाला

३०४. विदेह पोथी सूचीमे “कैयो सकै छी, नहियो कऽ सकै छी” केर लेखक/स्रोत रूपमे की देल अछि?

(A) सिद्ध नरसिंहमल्ल

(B) नन्दीपति

(C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

(D) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)

३०५. विदेह पोथीमे “रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) गीतमाला

(B) कैयो सकै छी, नहियो कऽ सकै छी

(C) गीतावली सिद्धि

(D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

३०६. विदेह पोथी सूचीमे “सचित्र बाल कविता (पृ. ७४७-८३४)” केर लेखक/स्रोत रूपमे की देल अछि?

(A) सिद्ध नरसिंहमल्ल

(B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

(C) डॉ. शशिधर कुमार

(D) नन्दीपति

३०७. विदेह पोथीमे “डॉ. शशिधर कुमार” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

(A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

(B) सचित्र बाल कविता (पृ. ७४७-८३४)

(C) गीतमाला

(D) गीतावली सिद्धि

३०८. विदेह पोथी सूचीमे “सचित्र बाल कविता (पृ. १४६८-१८५०)” केर लेखक/स्रोत रूपमे की देल अछि?

(A) सिद्ध नरसिंहमल्ल

(B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

(C) डॉ. शशिधर कुमार

(D) नन्दीपति

३०९. विदेह पोथीमे “डॉ. शशिधर कुमार” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) सचित्र बाल कविता (पृ. १४६८-१८५०)
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतमाला
- (D) गीतावली सिद्धि

३१०. विदेह पोथी सूचीमे “संजू दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी विदेह कला-विमर्श विशेषांक” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) अज्ञात/संकलित
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

३११. विदेह पोथीमे “अज्ञात/संकलित” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) संजू दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी विदेह कला-विमर्श विशेषांक
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) गीतमाला

३१२. विदेह पोथी सूचीमे “बण्टी आ बबली” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (B) नन्दीपति
- (C) सिद्ध नरसिंहमल्ल
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

३१३. विदेह पोथीमे “सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) गीतावली सिद्धि
- (C) बण्टी आ बबली
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

३१४. विदेह पोथी सूचीमे “गण्पू बुते नाचल नै होइ छै” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) सिद्ध नरसिंहमल्ल
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

३१५. विदेह पोथीमे “स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गप्पू बुते नाचल नै होइ छै
- (B) गीतावली सिद्धि
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतमाला

३१६. ६ सी.डी.ए.सी. (C-DAC) पुणे द्वारा यूनिकोड आधारित मिथिलाक्षर फॉण्ट कोन बर्ष बनल?

- (A) २०१०
- (B) २०१२
- (C) २०१४
- (D) २०१६

३१७. ५ फेसबुक कोन सुविधा अप्रैल २०१६ मे शुरू केलक जे मैथिली गीत-संगीत लेल अमृत समान भेल?

- (A) फेसबुक लाइभ
- (B) स्टोरी (Stories)
- (C) रील्स (Reels)
- (D) मार्केटप्लेस

३१८. मल्ल शासक जगज्योतिमल्ल कोन ग्रंथक रचना केन्हि?

- (A) संगीत भास्कर
- (B) रागतरंगिणी
- (C) गीत गोविन्द
- (D) कीर्तिलता

३१९. मिथिला तिरहुति गीतक प्रचार कोन राजाक समयमे भेल छल?

- (A) महिनाथ ठाकुर
- (B) शिवसिंह
- (C) भैरवसिंह
- (D) राघव सिंह

३२०. नेपाली मन्दिर स्थापत्यकला के शैली मिथिलाक कोन शासनसँ प्रभावित अछि?

- (A) कर्णाट शासन
- (B) पाल शासन
- (C) गुप्त शासन
- (D) मौर्य शासन

३२१. मल्ल शासक जगज्योतिमल्ल कोन ग्रंथक रचना केन्हि?

- (A) संगीत भास्कर
- (B) रागतरंगिणी
- (C) गीत गोविन्द
- (D) कीर्तिलता

३२२. मिथिला तिरहुति गीतक प्रचार कोन राजाक समयमे भेल छल?

- (A) महिनाथ ठाकुर
- (B) शिवसिंह
- (C) भैरवसिंह
- (D) राघव सिंह

३२३. नेपाली मन्दिर स्थापत्यकला के शैली मिथिलाक कोन शासनसँ प्रभावित अछि?

- (A) कर्णाट शासन
- (B) पाल शासन
- (C) गुप्त शासन
- (D) मौर्य शासन

३२४. 'राहू पराग पंजी' नामक ग्रंथक रचना कोन केने छल?

- (A) हेमांगद ठाकुर
- (B) गोपाल ठाकुर
- (C) महिनाथ ठाकुर
- (D) राघव सिंह

३२५. महिनाथ ठाकुरक दरबारमे कोन प्रसिद्ध संगीतज्ञ छलाह?

- (A) विद्यापति
- (B) लोचन
- (C) चन्दा झा
- (D) जयदेव

३२६. महिनाथ ठाकुरकें औरंगजेबसँ कतेक परगन्ना दानस्वरूप भेटल छल?

- (A) 80 परगन्ना
- (B) 102 परगन्ना
- (C) 50 परगन्ना
- (D) 120 परगन्ना

३२७. रामेश्वर सिंह कोन नगरमे मैजिस्ट्रेट रहि चुकलाह?

- (A) दरभंगा, छपरा, भागलपुर
- (B) पटना, गया, मुंगेर
- (C) मुजफ्फरपुर, सहरसा
- (D) भागलपुर, पूर्णिया

३२८. 'राहू पराग पंजी' नामक ग्रंथक रचना काल कोन व्यक्ति केने छल?

- (A) हेमांगद ठाकुर
- (B) गोपाल ठाकुर
- (C) महिनाथ ठाकुर
- (D) राघव सिंह

३२९. महिनाथ ठाकुरक दरबारमे कोन प्रसिद्ध संगीतज्ञ आ कवि छलाह?

- (A) विद्यापति
- (B) लोचन
- (C) चन्दा झा
- (D) जयदेव

३३०. प्राचीन मिथिलामे 'स्वर्णपाद' कोन वस्तुक द्योतक छल?

- (A) सोनाक सिक्का
- (B) स्वर्ण आभूषण
- (C) भूमि माप
- (D) यज्ञ पात्र

३३१. कौमुदी महोत्सव नाटक केक घटनाक वर्णन करैत अछि ?

- (A) चण्डसेन आ लिच्छवीक द्वारा पाटलिपुत्र विजय
- (B) अशोकक युद्ध
- (C) बुद्धक संगीति
- (D) हर्षक दरबार

३३२. वैशालीक दोसर बौद्ध संगीति केक कारण भेल छल ?

- (A) विनयपिटक मे विवाद
- (B) धर्म संग्रह
- (C) बुद्ध वचन
- (D) महायान उदय

३३३. 'दण्डपाशाधिकरण' गुप्त काल मे कोन अर्थ मे प्रयुक्त छल ?

- (A) पुलिस अधिकारी कार्यालय
- (B) न्यायाधीश
- (C) कारागार
- (D) कर विभाग

३३४. कौमुदी महोत्सव नाटक केक घटनाक वर्णन करैत अछि ?

- (A) चण्डसेन आ लिच्छवीक द्वारा पाटलिपुत्र विजय
- (B) अशोकक युद्ध
- (C) बुद्धक संगीति
- (D) हर्षक दरबार

३३५. वैशालीक दोसर बौद्ध संगीति केक कारण भेल छल ?

- (A) विनयपिटक मे विवाद
- (B) धर्म संग्रह
- (C) बुद्ध वचन
- (D) महायान उदय

३३६. 'दण्डपाशाधिकरण' गुप्त काल मे कोन अर्थ मे प्रयुक्त छल ?

- (A) पुलिस अधिकारी कार्यालय
- (B) न्यायाधीश
- (C) कारागार
- (D) कर विभाग

३३७. गुप्त साम्राज्यक उत्थान केक कारणे मिथिलाक हेतु विशेष महत्वपूर्ण अछि ?

- (A) मिथिलाक राजकुमारी संग चन्द्रगुप्त प्रथमक विवाह
- (B) सैन्य अभियान
- (C) व्यापार मार्ग
- (D) बौद्ध संगीति

३३८. चण्डेश्वर ठाकुर वाग्मती नदीक तटपर कोन महादान केने छलाह ?

- (A) स्वर्ण तुलापुरुष महादान
- (B) विश्वचक्र दान
- (C) गोसहस्र दान
- (D) अश्वमेध यज्ञ

३३९. नान्यदेवक दरबार मे संगीत शास्त्रपर कोन प्रसिद्ध ग्रंथक रचना भेल ?

- (A) सरस्वती हृदयालंकार
- (B) संगीतरत्नाकर
- (C) रागतरंगिणी
- (D) गीतगोविन्द

३४०. सारंगदेव अपन संगीतरत्नाकर मे कर्णाटकालीन संगीत परम्पराक केक राग सभक उल्लेख केने छथि ?

- (A) मैथिल राग
- (B) कौशिक राग
- (C) भैरवी
- (D) मालकोष

३४१. कर्णाट शासक द्वारा चलाओल गेल स्वर्ण मुद्राक शैली कोन छल ?

- (A) देवनागरी/मैथिली लिपि मे
- (B) ब्राह्मी
- (C) खरोष्ठी
- (D) पालि

३४२. कर्णाट राजा रामसिंह देवक सम्बन्ध मे तिब्बती यात्री धर्मस्वामी केक विशेषता लिखने छथि ?

- (A) विद्वान आ कलाप्रेमी
- (B) कठोर शासक
- (C) धार्मिक कट्टर
- (D) सैन्यवादी

३४३. शक्तिसिंह (शक्रसिंह) के पुरस्कारस्वरूप कतए 'सुखीदिग्धी' पोखरि खुनौलन्हि?

- (A) दरभंगा
- (B) सकरी
- (C) भौर
- (D) मधुबनी

३४४. बुद्ध वैशालीक गणराज्यक प्रशंसा केकेँ कएने छथि?

- (A) तावतिंश देव
- (B) देवलोक
- (C) स्वर्ग
- (D) धर्मचक्र

३४५. वैशालीमे बौद्ध संघक दोसर संगीति के सम्पन्न भेल छल?

- (A) धार्मिक मतभेद दूर करबाक हेतु
- (B) बुद्धक अवशेष बाँटबाक
- (C) भिक्षुणी संघ स्थापना
- (D) त्रिपिटक लेखन

३४६. गीत गोविन्दमे विष्णुक बुद्ध अवतारक प्रशंसा के केने छल?

- (A) हाँ, 'निन्दसि यज्ञ विधेरहह' श्लोकमे
- (B) नहि
- (C) केवल राम अवतार
- (D) कृष्ण अवतार

३४७. वाचस्पति मिश्र 'भामती' टीकाक रचना कोन ग्रंथपर केने छथि?

- (A) शंकर भाष्य (ब्रह्मसूत्र)
- (B) गीता
- (C) उपनिषद्
- (D) न्यायसूत्र

३४८. मिथिलामे सूफी प्रभाव सँ कोन समन्वय देखल जाइत अछि?

- (A) तजिया, मरसिया, मैथिलीरागमे इस्लामी शब्द
- (B) मस्जिद निर्माण
- (C) केवल राजनीति
- (D) व्यापार

३४९. प्राकृतपैंगलम् के सम्बन्धमे डा. राहुल सांकृत्यायनक मत अछि जे एकर भाषा प्रारंभिक मैथिली छल, ताहिमे प्राचीनतम पद कोन छल?

- (A) सरहपादके गीत
- (B) विद्यापति गीत
- (C) लोरिक
- (D) मैथिली राग

३५०. मिथिलामे कर्णाट वंशक शासनकाल शिक्षाक दृष्टिसँ का कहल जाइत अछि?

- (A) स्वर्ण युग
- (B) अंधकार युग
- (C) युद्ध युग
- (D) ह्रासकाल

३५१. मिथिलामे परंपरागत शलाका-परीक्षा के हेतु लेल जाइत छल?

- (A) विद्वानक प्रतिभा परीक्षण (शास्त्रार्थ)
- (B) सैनिक चयन
- (C) कर संग्रह हेतु
- (D) यज्ञ हेतु

३५२. वाचस्पति मिश्र केर टीका 'भामती' केहन ग्रंथक अछि?

- (A) शंकराचार्यक ब्रह्मसूत्र भाष्य
- (B) गीता
- (C) न्यायसूत्र
- (D) मीमांसा सूत्र

३५३. महेश ठाकुर कोन ग्रंथक संस्कृत अनुवाद केने छलाह?

- (A) अकबरनामा (सर्वदेश वृत्तांत संग्रह)
- (B) रामायण
- (C) महाभारत
- (D) गीता

३५४. विद्यापति ठाकुर कोन भाषाक श्रेष्ठ गीतकार मानल जाइत अछि?

- (A) मैथिली
- (B) हिन्दी
- (C) अवधी
- (D) संस्कृत

३५५. मिथिलाक खण्डवला राजसभाद्वारा संस्कृत साहित्यक प्रश्रयक उदाहरण छल:

- (A) राजा भैरव सिंहकाल मे रागतरंगिणी लिखल
- (B) रामायण अनुवाद
- (C) बौद्ध ग्रंथ
- (D) केवल मैथिली

३५६. विद्यापति गीत (पदावली) मुख्यतः केके आधारमे रचल गेल अछि?

- (A) राधा-कृष्णक प्रेम आ भक्ति
- (B) वीर रस
- (C) शृंगारिकता मात्र
- (D) दार्शनिक प्रश्न

३५७. मैथिल लोक चित्रकला 'अइपन' (अरिपन) के सामग्री प्रायः का होइत अछि?

- (A) चाउर पीठ, हरिद्रा, कुंकुम, सिन्दूर
- (B) पानी, माटि
- (C) चूना, रेत
- (D) गोबर, गेरू

३५८. मिथिलाक 'कोहवर' चित्रकला कोन अवसरपर बनाओल जाइत अछि?

- (A) विवाहक कोहबर घर
- (B) श्राद्ध
- (C) नवरात्र
- (D) होली

३५९. मैथिल संगीतक प्रसिद्ध शैली 'नचारी' कके सम्बन्धित अछि?

- (A) शिव-विवाह गीत (महेशवाणी)
- (B) कृष्णलीला
- (C) वीर रस
- (D) छठ गीत

३६०. लोचनक रागतरंगिणी मैथिल रागक प्रसिद्ध ग्रंथ अछि, ओ कोन शताब्दीक अछि?

- (A) १६म शताब्दी
- (B) १४म
- (C) १८म
- (D) १५म

३६१. मिथिला पेंटिंग (मिथिला चित्रकला) अंतर्राष्ट्रीय ख्याति प्राप्त करएबाक श्रेय कोन विधाकेँ जाइत अछि?

- (A) भित्ति चित्र, अइपन, कोहवर
- (B) कैनवास तैल चित्र
- (C) जलरंग
- (D) मिट्टीक प्रतिमा

३६२. विद्यापति कवि एकरा अतिरिक्त कोन क्षेत्रमे अमर अछि?

- (A) मैथिली गीत, कानून (विभागसार), शिवगीत, नीतिलेख
- (B) केवल पदावली
- (C) केवल संस्कृत
- (D) केवल तंत्र

३६३. मिथिलाक रागतरंगिणीकार लोचन कोन राजाक दरबारमे रहथिन्ह?

- (A) भैरव सिंह (खण्डवला)
- (B) हरिसिंह देव
- (C) नान्यदेव
- (D) शिवसिंह

३६४. लोकचित्र 'अइपन'मे अक्सर कोन रंग प्रयोग होइत अछि?

- (A) लाल, पीयर, हरियर, गोर (चावल पीठ सँ)
- (B) केवल काला
- (C) नील
- (D) भूरा

३६५. विद्यापति शिवगीत (महेशवाणी) के हेतु प्रसिद्ध अछि?

- (A) शिव-विवाह आ भावना
- (B) राजनीति
- (C) कृष्ण चरित
- (D) निसर्ग वर्णन

३६६. मिथिलाक साँस्कृतिक एकता के बोध करावैत अछि?

- (A) मैथिली भाषा, अइपन, विवाह संस्कार, मिथिला पेंटिंग
- (B) केवल धर्म
- (C) केवल खानपान
- (D) केवल वेशभूषा

३६७. प्रसिद्ध मैथिल कवि चन्दा झाक कोन गीत उद्धरण प्रसिद्ध अछि?

- (A) पड़ा-पड़ा बड़ा-बड़ा गृह जारि देलकौ
- (B) गोरि सखी मिलि इस सीर धरि
- (C) काँचा कंचन काँति
- (D) साँवर वदन विहुसिया

३६८. मिथिला चित्रकला (पाटचित्र) मुख्यतः कोन सामग्री पर बनाएल जाइत अछि? (अध्याय १०)

- (A) कागज वा हाथसे बनल वस्त्र
- (B) मिट्टीक भित्ति
- (C) बाँसक पटर
- (D) ताड़पत्र

३६९. मैथिली लोकगीत 'दियारी गीत' कोन उत्सव के समय गाएल जाइत अछि?

- (A) दीपावली (दियारी)
- (B) छठ पूजा
- (C) होली
- (D) दुर्गा पूजा

३७०. अध्याय ११ के अनुसार, प्रचलित मैथिल लोककथा 'राजा सल्हेश' सँ का सीख मिलैत अछि?

- (A) सत्यनिष्ठा आ करुणा
- (B) धन संग्रहक उपाय
- (C) युद्ध कला
- (D) छल-कपट

३७१. अध्याय ११ में वर्णित 'मैथिल शादी' गीत सामूहिक रूप से कोन अवसर पर गाएल जाइत अछि?

- (A) हरिदत्त-हरियर गीत (विवाह संस्कार)
- (B) कठगीत
- (C) सोहर गीत
- (D) सामा गीत

३७२. अध्याय १३ के अनुसार, मिथिला क्षेत्रमे 'सोहर' गीत कोन अवसर पर गाएल जाइत अछि?

- (A) विवाह संस्कार
- (B) जन्मोत्सव
- (C) छठ पूजा
- (D) श्राद्ध कर्म

३७३. मैथिल परंपरा में 'हरिदत्त' गीत के संग जुड़ल अछि?

- (A) हरिदत्त-हरियर (हरितालिका)
- (B) होली
- (C) दीपावली
- (D) रक्षाबन्धन

३७४. 'मैथिल लोक कथा राजा भोज-गोरा बादशाह' नीति क्या सिखैत अछि?

- (A) बुद्धिमत्ता आ विनम्रता
- (B) धन बल
- (C) कपट
- (D) युद्ध कला

३७५. मिथिलामे 'सिक्की' से का बनाएल जाइत अछि? (अध्याय १३)

- (A) टोकरी आ टोपी
- (B) चित्र
- (C) बर्तन
- (D) आभूषण

३७६. अध्याय १३ के अनुसार, 'अरिपन' के अर्थ अछि?

- (A) दीवारक आंगन चित्र
- (B) गहना
- (C) पूजा पाठ
- (D) भोजन परिक्रमा

३७७. मैथिल महिला सभ द्वारा 'कोहबर' चित्रकला कोन अवसर पर बनेल जाइत अछि?

- (A) विवाह कोहबर घर
- (B) छठ पूजा
- (C) नामकरण
- (D) गोधूलि

३७८. मिथिला क्षेत्र केर प्रसिद्ध पाटचित्र शैली कोन अछि?

- (A) मधुबनी / मिथिला चित्रकला
- (B) वारली
- (C) कलमकारी
- (D) पट्टचित्र

३७९. मैथिल लोक गीत 'दियारी' कोन पर्व संग जुड़ल अछि?

- (A) दीपावली
- (B) विजयादशमी
- (C) होली
- (D) रक्षाबन्धन

३८०. मैथिली फिल्म-गीतमे सबसँ प्रचलित लोक वाद्य कोन छै?

- (A) ढोलक-नगाड़ा
- (B) हारमोनियम
- (C) बांसुरी
- (D) तबला

३८१. 'सामा-चकेवा' पर्व में कोन पक्षी केर चित्र बनेल जाइत अछि?

- (A) सामा (श्यामा) आ चकेवा (चकवा)
- (B) मोर
- (C) कोयल
- (D) कबूतर

३८२. अध्याय १३ के समापन मे मैथिल समाज मे 'बिदाई' गीत केँ कोन रस प्रधान होइत अछि?

- (A) वियोग रस
- (B) शृंगार
- (C) हास्य
- (D) वीर

३८३. अध्याय १२ 'मैथिली लोकगीत परम्परा' के अनुसार, विवाह केर अवसर पर मुख्य रूप सँ कोन लोकगीत गाबैत छथि ?

- (A) सोहर
- (B) विवाह गीत (सामान्य)
- (C) पालो
- (D) विदापति गीत

३८४. '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 हएत, 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

३८५. 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 बखाँ, 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

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

- (A) जँ मतलक 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

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

- (A) बिमारी आ उधारी – मात्रा हटेलाक बाद 'बिमार' आ 'उधार' दूनू सार्थक आ तुकान्त (बिमार/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 सदियन रहैत अछि

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

- (A) 'धनगर' आ 'मनगर' – प्रत्यय 'गर' हटेलाक बाद 'धन' आ 'मन' दूनू 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

३८९. '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

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

- (A) जँ 'बखाँ' 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 'बखा' काफिया बनि सकैए

३९१. '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

३९२. 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 फ्लेक्सिबल होएत
- (B) 'ढ' आ 'र' एक समान अछि
- (C) गजलमे 'ढ' प्रयोग वर्जित अछि
- (D) केवल तत्सम शब्दमे अन्तर मानल जाए

३९३. 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

३९४. 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

३९५. 'मुजाइफ बहर' (मुदाइफ) के सन्दर्भमें कोन कथन सही अछि?

- (A) परिवर्तित बहर, जे सालिम बहरमें रुक्नक स्वरूप (लघु-दीर्घ क्रम) में परिवर्तन करि बनाओल जाइत अछि
- (B) मुजाइफ आ सालिम एक समान अछि
- (C) मुजाइफ बहर केवल फारसीमें प्रचलित अछि
- (D) एहिमें रदीफ नै होइत अछि

३९६. अरबी बहरक मूल आधार के छै?

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

३९७. 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

३९८. लेखक खण्ड-१४ में 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

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

- (A) अर्धसमान बहरमें हरेक पाँतिमें कमसँ कम दूटा ध्वनि समान रूपमें प्रयोग करए पड़ैत अछि; असमानमें तीनटा। ई संरचना गायन हेतु सुविधाजनक
- (B) बहरक नाम मनमाना अछि
- (C) केवल सालिम बहरक नाम होइत अछि
- (D) मैथिलीमें बहरक नाम नै रखल जाए

४००. '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

४०१. 'मोशायरा' के बारेमें 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 उर्दूमें होइत अछि

४०२. '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

४०३. '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

४०४. 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

४०५. '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

४०६. 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

४०७. '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

४०८. 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

४०९. '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

४१०. काफिया केकरा कहल जाइत अछि?

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

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

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

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

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

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

- (A) तालवृत्त छन्द
- (B) वर्णिक छन्द
- (C) अक्षरवृत्त
- (D) शास्त्रीय छन्द

४१४. 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

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

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

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

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

४१७. 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

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

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

४१९. मैथिली साहित्यक आदिम उद्गम के रूपमे कोन प्रधान अछि ?

- (A) संस्कृत नाटक
- (B) लोकसाहित्य (गीत, कथा)
- (C) अपभ्रंश काव्य
- (D) प्राकृत गाथा

४२०. 'कर्णरत्नाकर' मे ज्योतिरीश्वर ठाकुर केने-केने लोक-गायन विधाक उल्लेख केनए अछि ?

- (A) विरहा, चाँदवि, लोरिक नाच, लमानी
- (B) छप्पय, दोहा, सोरठा
- (C) गज्जल, कवित्त
- (D) थुमरी, दादरा

४२१. लोकसाहित्यक अन्तर्गत 'लोक-गाय-काव्य' सँ का अभिप्रेत अछि ?

- (A) गद्य कथा
- (B) गीतात्मक लोकप्रिय रचना (गान योग्य)
- (C) दार्शनिक निबन्ध
- (D) शास्त्रीय नाटक

४२२. मैथिली लोक-गीतक प्रमुख शैली 'तिरहूति' कोन कारणे प्रसिद्ध अछि ?

- (A) अलंकारिकता
- (B) मधुर गीति-प्रवाह आ 'चा', 'हो', 'उ', 'गज्जी' जकाँ अन्तरा
- (C) वैदिक मन्त्र
- (D) वीर रस

४२३. 'बटगवनी' लोकगीतक प्रमुख प्रयोग के अवसर पर होइत अछि ?

- (A) पूजा-पाठ
- (B) विवाह/ सामूहिक नाच-गीत विशेष
- (C) शवयात्रा
- (D) अनुष्ठान

४२४. 'गोआवर्ग' लोकगीत मुख्यतः कोन विषय पर आधारित अछि ?

- (A) गोपालक प्रेम-वियोग
- (B) राजा-प्रशस्ति
- (C) युद्धगाथा
- (D) ऋतु वर्णन

४२५. जम्म (लोकगीत प्रभेद) मे कोन भाषाक प्रभाव स्पष्ट अछि ?

- (A) फारसी
- (B) अवहट्ट/द्विभाषिकता
- (C) उर्दू
- (D) तिब्बती

४२६. 'नद्यारी' लोकगीत विधा के विषय में विद्यापति के का कहल अछि ?

- (A) केवल शिव-भक्ति
- (B) प्रेमक हिंसा (Violence of Passion of love)
- (C) वीरगाथा
- (D) हास्य रस

४२७. 'गीतपद्याशिक' (1628 ई.) में जगज्योतिर्मल्ल नद्यारीक व्यापक अर्थ बुझौने अछि, एहि में कोन-कोन विषय पर नद्यारी अहि ?

- (A) कृष्ण, शिव, शक्ति, सूर्य
- (B) केवल रामकथा
- (C) केवल दुर्गा स्तुति
- (D) केवल मुक्ति मार्ग

४२८. मैथिली लोकनाट्यक सर्वाधिक प्रचलित रूप कोन अछि ?

- (A) प्रश्नानात्मक नाट्य
- (B) लीला-नाट्य (भवित-भावाधित, सीतानाट्य)
- (C) ऐतिहासिक नाटक
- (D) गीति नाटक

४२९. जट-जटिन नाट्यक मुख्य उद्देश्य का अछि ?

- (A) दार्शनिक ज्ञान
- (B) नर-नारीक मनोभाव आ सामाजिक मर्यादाक चित्रण
- (C) राजनीतिक व्यंग्य
- (D) अभिषेक अनुष्ठान

४३०. 'तिरहूति गीत' के पहिचान कोन विशेष लय अथवा अन्तरा सँ होइत अछि ?

- (A) 'हो', 'चा', 'उ' प्रयोग
- (B) शुद्ध संस्कृत पद
- (C) उर्दू शेर
- (D) ओजपूर्ण छन्द

४३१. लोकगीत 'बटगवनी' के सम्बन्ध कोन कथन सत्य अछि ?

- (A) एक बाजन (नाच) में गाएल जाइत अछि
- (B) केवल बटुकक गीत
- (C) रात्रि जागरण में गाएल
- (D) सीता-हरण प्रसंग

४३२. 'गोआवर्ग' लोकगीत के उदाहरण कोन अछि ?

- (A) नन्दीपात्र गोआलक गीत
- (B) दुर्गा भजन
- (C) विद्यापति पद
- (D) वैदिक सूक्त

४३३. 'लोक' शब्दक अर्थ वेदव्यास के महाभारत में कोन अर्थमें प्रयुक्त अछि ?

- (A) जनसामान्य
- (B) तीनों लोक
- (C) आकाश
- (D) स्वर्ग

४३४. मैथिली लोकसाहित्य मे 'लोकगीत' के अतिरिक्त 'लोककथा', 'लोकनाट्य', 'फकवा' सभक समावेश अछि, एहि कारण लोकसाहित्य शिष्ट साहित्य सं कोना भिन्न अछि ?

- (A) व्याकरणबद्ध नहि, मौखिक, परिवर्तनशील
- (B) अत्यधिक शास्त्रीय
- (C) केवल संस्कृतमे लिखल
- (D) केवल राजाश्रित

४३५. मैथिलीक 'जग्म' लोकगीत मुख्यतः कोन अवसर पर गाओल जाइत अछि ?

- (A) शोक गीत
- (B) श्रृंगारिक प्रेम-विरह
- (C) विवाह संस्कार
- (D) यात्रा गीत

४३६. ज्योतिरीश्वर ठाकुर 'कर्णरत्नाकर' मे 'विरहा, चाँदवि, लोरिक नाच' जका उल्लेख करैत अछि, तहि सँ का प्रमाणित होइत अछि ?

- (A) ई सब १३-१४वीं शताब्दी मे प्रचलित मैथिली लोकसाहित्य छल
- (B) ई शास्त्रीय नृत्य छल
- (C) ई बौद्ध गान छल
- (D) ई फारसी गीत छल

४३७. 'नद्यारी' शब्दक व्यापक अर्थ 'गीतपद्याशिक' मे जगज्योतिर्मल्ल केनए अछि, तँ एहि मे शिव, कृष्ण, शक्ति आदिक भजन शामिल अछि, तहि सँ नद्यारी के अर्थ स्पष्ट होइत अछि ?

- (A) केवल शिव-भक्ति
- (B) भक्ति-रस-प्रधान गीति नाट्य विधा
- (C) युद्ध गीत
- (D) फसल कटनी गीत

४३८. 'गोआवर्ग' गीत मे प्रमुखता कोनक अछि ?

- (A) गायक गोपाल
- (B) यजमान
- (C) बालक
- (D) भिक्षुक

४३९. 'तिरहूति गीत' के सन्दर्भ मे 'पूर्वी' और 'पश्चिमी' भेद सर्वाधिक स्पष्ट होइत अछि ?

- (A) तिरहूति शैली एकरूप अहि
- (B) तिरहूति मे ढप, चाल अन्तर मिथिलाक विभिन्न क्षेत्र मे
- (C) तिरहूति केवल दरभंगा मे बाजैत अछि
- (D) एहि पर संस्कृत प्रभाव

४४०. मैथिली लोकनाट्य के प्राचीनतम स्वरूप 'सीतानाट्य' या 'रामलीला' के रुपमे प्रचलित, मुदा 'जट-जटिन' मे नारी पात्रक भाषा आ व्यवहार सहज अछि, कोन दृष्टिकोण विशेष अछि ?

- (A) व्यंग्य आ नारी विरोध
- (B) स्त्री-पुरुष सम्बन्धक आदर्श आ यथार्थ चित्रण
- (C) केवल शिव-पार्वती कथा
- (D) उपहास

४४१. लोकगीत 'लमनी' के सम्बन्ध मे कोन कथन सही अछि (प्राचीन सन्दर्भमे) ?

- (A) लोक नृत्य गीत
- (B) वीर गाथा
- (C) संस्कृत हाइकु
- (D) ऋतु विज्ञान

४४२. 'गीतपद्याशिक' (गुटिका) के रचयिता जगज्योतिर्मल्ल ने तीर्थकिर / नद्यारी के प्रसार हेतु नाट्य रचना केलनि, एकरा का कहल जाए सकैत अछि ?

- (A) मैथिली आ नेपाली संगीत समन्वय
- (B) गीति-नाट्य परम्पराक प्रमाण
- (C) मल्लकालक कला
- (D) ई सब सही अछि

४४३. मैथिली लोकसाहित्य मे 'छप्पय, दोहा' के स्थान शास्त्रीय छन्द अछि, किन्तु प्राकृतिक लोक गीतमे ढिला छन्द प्रयोग, एहि सँ ज्ञात होइत अछि जे...

- (A) लोकसाहित्य नियममुक्त होइत अछि
- (B) शास्त्रीय गीत बेसी मान्य
- (C) विद्वान लोकगीत नहि गावैत
- (D) कोनो मतलब नहि

४४४. 'बटगवनी' लोकगीत सामूहिक रूपमे गाएबाक रीति प्रचलित अछि, ई कारण एकरा कवि विशेषक संज्ञा नहि देल जाइत। एहि सँ लोकसाहित्यक महत्वपूर्ण विशेषता अछि ?

- (A) सामूहिक स्वामित्व, अज्ञात रचनाकार
- (B) राजकीय प्रश्रय
- (C) वैयक्तिक प्रतिभा
- (D) व्यावसायिक गायन

४४५. मैथिली लोक नाट्य परम्परा मे 'प्रश्नानात्मक नाट्य' के उदाहरण कोन अछि ?

- (A) विपक्षक अभिनय (पहेली-प्रश्नोत्तरी)
- (B) हरिश्चन्द्र नाटक
- (C) गीत गोविन्द
- (D) छठ गीत

४४६. तिरहुति गीत मे 'गज्जीग' प्रवृत्ति केका कहल जाइत अछि ?

- (A) एक प्रकारक स्वरलय आ नृत्य मुद्रा
- (B) गीतक शीर्षक
- (C) वाद्य
- (D) कविक नाम

४४७. प्राचीन मैथिली लोकगीत 'जग्म' के रचयिता सामान्यतः कोन भेल ?

- (A) राजकवि
- (B) लोककवि (सार्वजनिक)
- (C) संत
- (D) महिला

४४८. इंटरनेटपर मैथिलीमे एक विधा (गजल) पर आधारित पहिल ब्लॉग कोन छल ?

- (A) मैथिली लोक गीत
- (B) अनचिन्हार आखर
- (C) मैथिली फिल्मस
- (D) विदेह गजल भंडार

४४९. मैथिलीक पहिल Music Streaming साइट (वेब आ एप दूनों) केर निर्माता कोन अछि, जे समाद सेवा सेहो दे छै ?

- (A) (क) विदेह
- (B) (ख) I Love Mithila
- (C) (ग) मिथिला मिरर
- (D) (घ) मैथिली जिंदाबाद

४५०. “मैथिली लोक गीत” (maithilivideos.blogspot.com) नामक ब्लाग केर संचालक कोन छलाह ?

- (A) राजीव रंजन लाल
- (B) गजेन्द्र ठाकुर
- (C) रोशन चौधरी
- (D) आशीष अनचिन्हार

४५१. “मैथिली फिल्मस” (maithilifilms.blogspot.com) ब्लाग केर संस्थापक कोन छथि ?

- (A) भाष्कर झा
- (B) आशीष अनचिन्हार
- (C) प्रकाश झा
- (D) राजीव रंजन लाल

४५२. “विदेह मैथिली नाट्य उत्सव” ब्लाग कोन मास (वर्ष २०११) मे शुरू भेल छल ?

- (A) जनवरी
- (B) जून
- (C) अगस्त
- (D) दिसम्बर

४५३. “मैथिली सिनेमा” ब्लागक संचालक भाष्कर झा कोन भ्रम फैलैत छलाह ?

- (A) हमर ब्लाग सभसँ पुरान गजल ब्लाग अछि
- (B) हमर ब्लाग मैथिली फिल्म-संगीतक पहिल पोर्टल अछि
- (C) हमर ब्लाग पर पहिल बेर गीत डाउनलोड सुविधा अछि
- (D) हमर ब्लाग एकमात्र नाटक समर्पित अछि

४५४. मैथिलीक पहिल Music Streaming साइट “Music Maithili” (वेब आ एप दूनों) कोन तिथिकेँ शुरू भेल छल ?

- (A) ३ मई २०२१
- (B) ३ मई २०२२
- (C) ३ जून २०२२
- (D) ३ मई २०२३

४५५. २००८ मे शुरू भेल <http://maithili.tv/> साइट केर वर्तमान स्थिति की अछि (लेखक अनुसार) ?

- (A) सक्रिय अछि
- (B) बंद अछि, सामग्री अज्ञात
- (C) मैथिली टी.भी. सेहो Music Streaming दे छै
- (D) ई नेपाली भाषामे परिवर्तित भेल

४५६. मैथिली गीत-संगीतपर पहिल ब्लाग ‘मैथिली लोक गीत’ कोन बनेने छलाह?

- (A) गजेन्द्र ठाकुर
- (B) राजीवरंजन लाल
- (C) आशीष अनचिन्हार
- (D) प्रणव झा

४५७. अनुवाद लेल पहिल ब्लाग <http://Madhubani-art.blogspot.com> केर निर्माता कोन छथि?

- (A) गजेन्द्र ठाकुर
- (B) रोशन चौधरी
- (C) आशीष अनचिन्हार
- (D) जितमोहन झा

४५८. फायरफॉक्समे मैथिली शामिल करबाक नेतृत्व कोन केनए छलाह?

- (A) संगीता कुमारी आ राजेश रंजन
- (B) गजेन्द्र ठाकुर
- (C) रोशन चौधरी
- (D) बिप्लव आनंद

४५९. मैथिलीक पहिल एप्प 'Songs for Mithila' केर रिलीज तिथि कोन छै?

- (A) 18 Feb 2013
- (B) 8 Oct 2013
- (C) 24 Nov 2015
- (D) 19 Aug 2016

४६०. मैथिलीक पहिल Music Streaming साइट कोन छल?

- (A) Music Maithili
- (B) Maithili Songs Hub
- (C) मैथिली सांग
- (D) I Love Mithila

४६१. 'Music Maithili' केर शुरुआत कोन तिथिसँ भेल?

- (A) 3 मई 2022
- (B) 1 जनवरी 2022
- (C) 15 अगस्त 2021
- (D) 10 दिसम्बर 2021

४६२. मैथिलीक पहिल चित्र कथा 'गोनू झा आ आन मैथिली चित्रकथा' केर रचयिता कोन छथि?

- (A) प्रीति ठाकुर
- (B) तूलिका
- (C) श्वेता झा चौधरी
- (D) उमेश मंडल

४६३. 'विदेह सूचना संपर्क अन्वेषण' (ब्लाग एग्रीगेटर) केर उद्देश्य कोन छल?

- (A) सभ ब्लाग-साइटक एकट्ठा करब
- (B) समाचार पठब
- (C) गजल संकलन
- (D) चित्र प्रदर्शन

४६४. पहिल मैथिली Music Streaming वेबसाइट 'Music Maithili' केर डोमेन कोन अछि?

- (A) <https://maithili.com.np/>
- (B) <https://maithili.songs/>
- (C) <https://maithilimusic.in/>
- (D) <https://music.maithili.org/>

४६५. 'मैथिली सांगस हब' ब्लागपर लगभग कतेक गीतक संकलन अछि?

- (A) 1000 सँ उपर
- (B) 500 सँ उपर
- (C) 2000 सँ उपर
- (D) 3000 सँ उपर

४६६. मोजिला फायरफॉक्स मैथिली लोकलाइजेशन केर टीममे कोन नाम अछि?

- (A) राकेश रोशन
- (B) गजेन्द्र ठाकुर
- (C) आशीष अनचिन्हार
- (D) रोशन चौधरी

४६७. 'विदेह रत्न' (मिथिला रत्न) पृष्ठक मुख्य उद्देश्य कोन छल?

- (A) उपेक्षित नायकक चित्र बनाब
- (B) पुरातात्विक चित्र संकलन
- (C) साहित्यकारक चित्र
- (D) लोककथाक चित्र

४६८. मैथिलीय राग-रागिनी के प्राचीनतम उल्लेख कहाँ मिलैत अछि?

- (A) चर्यापद में
- (B) कीर्तिलता में
- (C) वर्णरत्नाकर में
- (D) गोरक्षविजय में

४६९. नान्यदेव के संगीतग्रन्थ के नाम कि अछि?

- (A) सरस्वती हृदयालंकार
- (B) संगीत रत्नाकर
- (C) नाट्यशास्त्र
- (D) भरत कोश

४७०. मैथिली संगीत के सक्रिय विकास के दृष्टि से विशेष उल्लेखनीय शासक छलाह?

- (A) हरिसिंहदेव (१२९६-१३२६)
- (B) नान्यदेव
- (C) शिवसिंह
- (D) पद्मसिंह

४७१. 'बटगवनी' में केकर वर्णन होइत अछि?

- (A) अभिसारिका नायिकाक
- (B) विप्रलम्भ श्रृंगार
- (C) कृष्ण-रास
- (D) गोपी-गीत

४७२. प्राचीनतम मैथिली लिपि के स्वरूप 'वैदेहीलिपि' के उल्लेख कोन बौद्ध ग्रन्थ में अछि?

- (A) ललितविस्तार
- (B) सुत्तपिटक
- (C) बुद्धचरित
- (D) धम्मपद

४७३. 'ठिका-ठिकी' बोली के विशेषता अछि शब्द के अन्त में ?

- (A) 'की' वा 'हो' उच्चारण
- (B) ह्रस्व स्वर
- (C) अनुस्वार
- (D) दीर्घ स्वर

४७४. लोरिक गीत के सन्दर्भ सर्वप्रथम कोन ग्रन्थ में उल्लिखित अछि?

- (A) वर्णरत्नाकर (ज्योतिरीश्वर)
- (B) कीर्तिलता
- (C) गोरक्षविजय
- (D) पद्मावत

४७५. ग्रियर्सन संग्रह लोरिक गीत के प्राचीनतम संग्रहकर्ता छलाह, उनकर समय थिक ?

- (A) १९म् शताब्दी अन्त
- (B) १८५७
- (C) १९००
- (D) १८०१

४७६. विद्यापति के 'कीर्तिलता' में प्राचीन मैथिली के कोन विशेषता पाओल जाइत अछि?

- (A) क्रियाक स्त्रीलिंग रूप ए, ऐ, हिं
- (B) दीर्घ स्वर
- (C) तत्सम बहुल
- (D) फारसी शब्द

४७७. 'सलहेस' गाथा कोन श्रेणी के साहित्य अछि?

- (A) लोकगाथा
- (B) नाटक
- (C) गीतिकाव्य
- (D) चरित काव्य

४७८. 'ज्ञानशीलं कृपापीठं स्वर्णलांगलपद्धतिः' मिथिला के विशेषण है, कौन ग्रन्थ में अछि?

- (A) बृहद्विष्णुपुराण
- (B) मत्स्यपुराण
- (C) कूर्मपुराण
- (D) वायुपुराण

४७९. नाट्य कला के चार प्रकार अभिनय – आंगिक, वाचिक, आहार्य तथा ?

- (A) सात्त्विक
- (B) भाविक
- (C) रसात्मक
- (D) प्रासंगिक

४८०. 'तिरहुति' गीत श्रृंगार रस के संगीत परम्परा, ई मुख्यतः केंद्रित अछि?

- (A) नायक-नायिका संयोग-वियोग
- (B) भक्ति रस
- (C) वीर रस
- (D) हास्य रस

४८१. परम्परागत मिथिलाक सीमा केकर नदी सँ निर्धारित अछि ? (उत्तर-हिमालय, दक्षिण-गंगा, पूर्व-कोशी, पश्चिम-?)

- (A) गण्डकी (शालग्रामी)
- (B) गंडकी नहि, बागमती
- (C) महानन्दा
- (D) सोन नदी

४८२. संगीतशास्त्रक प्राचीन ग्रन्थ 'सरस्वतीहृदयालंकार' के लिखलनि ?

- (A) विद्यापति
- (B) जयदेव
- (C) नान्यदेव
- (D) ज्योतिरीश्वर ठाकुर

४८३. मैथिली गीतकाव्यक तिरहुति विधा के अन्तर्गत मुख्य भेद में सँ 'बटगवनी' कोन अर्थमे गाओल जाइत अछि ?

- (A) विवाह गीत
- (B) नाच-गीत विशेष (सामूहिक)
- (C) शिव-विवाह गीत
- (D) विरह गीत

४८४. मैथिली भाषाक प्राचीनतम स्वरूप में सँ कोन अपभ्रंश के संकेत करैत अछि ?

- (A) शौरसेनी
- (B) मागधी प्राकृत आ मिथिलापभ्रंश
- (C) पेशाची
- (D) महाराष्ट्री

४८५. विद्यापति के 'मैथिली कविक कोकिल' या 'अभिनव जयदेव' कहल जाइत अछि, हुनकर प्रसिद्ध पद संग्रह कोन अछि ?

- (A) गीतगोविन्द
- (B) पदावली (विद्यापति पद)
- (C) कीर्तिलता
- (D) वर्णरत्नाकर

४८६. मैथिली गीत-साहित्यक संगीत परम्पराक प्राचीनतम ग्रन्थ 'सरस्वतीहृदयालंकार' सँ पुष्टि होइत अछि, जे कोन शताब्दीक रचना अछि ?

- (A) 12वीं शताब्दी
- (B) 11वीं शताब्दी (नान्यदेव, 1097)
- (C) 14वीं शताब्दी
- (D) 9वीं शताब्दी

४८७. मिथिलाक प्रमुख संगीतज्ञ नान्यदेवक राज्यकाल (1097 ई.) सँ प्राप्त संगीतग्रन्थक संग 'गीतगोविन्द' के प्रसिद्ध कवि जयदेव कोन शताब्दीक छथि ?

- (A) 12वीं शताब्दी (लगभग 1120 ई.)
- (B) 13वीं
- (C) 10वीं
- (D) 14वीं

४८८. विद्यापति-युग आ चन्द्राझा-युग के बीच डा. जयकान्त मिश्र कोन उप-विभाजन करैत छथि ?

- (A) उत्तर-विद्यापति काल
- (B) कीर्तनिया नाटकक काल
- (C) लोकगीत काल
- (D) कोनो नहि

४८९. सन् १९२५-३० के मध्य मैथिली साहित्यमे प्रगीतकाव्यक आक्रांतरण (new lyric movement) के प्रवर्तक कोन कवि छलाह ?

- (A) चन्द्राझा
- (B) भुवनजी (मुख्येश्वर सिंह भुवन)
- (C) महावीर झा 'वीर'
- (D) यात्रीजी

४९०. सन् १९५८ मे राजकमलक 'स्वरगन्धा' प्रकाशन पश्चात् मैथिलीमे कोन प्रवृत्ति प्रबल भेल ?

- (A) प्रयोगवादी काव्य-रचनाक आन्दोलन
- (B) महाकाव्य परम्परा
- (C) हास्य कविता
- (D) वीर रस

४९१. प्रो. हरिगोहन झाक 'कन्यादान' (१९३३) के प्रकाशन के परिणामस्वरूप कोन विधामे नवीन शिल्प विकसित भेल ?

- (A) कथा-साहित्य (उपन्यास)
- (B) गीत-काव्य
- (C) नाटक
- (D) निबन्ध

४९२. विद्यापति के पूर्वज चण्डेश्वर ठाकुर के प्रसिद्ध ग्रन्थ कोन अछि ?

- (A) कीर्तिलता
- (B) कृत्यरत्नाकर
- (C) पुरुषपरीक्षा
- (D) गीतगोविन्द

४९३. विद्यापतिक सर्वाधिक प्रसिद्ध रचना कोन अछि ?

- (A) कीर्तिलता
- (B) मैथिली पदावली (शृंगार-भक्ति गीत)
- (C) पुरुषपरीक्षा
- (D) भागवत प्रतिलिपि

४९४. विद्यापतिक कृति 'गोरक्षविजय' कोन विधाक अछि ?

- (A) महाकाव्य
- (B) संस्कृत नाटक (मैथिली पदसहित)
- (C) गीतिकाव्य
- (D) लोकगाथा

४९५. विद्यापतिक उपाधि 'अभिनवजयदेव' केकर स्मरण दिलाबैत अछि ?

- (A) जयदेवक गीतगोविन्द परम्परा
- (B) कालिदास
- (C) भवभूति
- (D) बाणभट्ट

४९६. विद्यापति के अनुसार 'नयारी' गीत के विषय का अछि ?

- (A) प्रेमक हिंसा (Violence of passion)
- (B) शिव स्तुति
- (C) विवाह गीत
- (D) कृष्णलीला

४९७. विद्यापति के 'कीर्तिलता' मे मुसलमान शासक के प्रति कोन दृष्टिकोण अभिव्यक्त अछि ?

- (A) अत्याचार आ अन्यायक चित्रण
- (B) प्रशंसा
- (C) तटस्थता
- (D) सहयोग

४९८. महाकवि विद्यापति के सर्वाधिक मौलिक योगदान कोन क्षेत्रमे अछि ?

- (A) लोकभाषामे श्रृंगारी आ भक्ति गीति साहित्य
- (B) संस्कृत नाटक
- (C) व्याकरण
- (D) दर्शन

४९९. विद्यापति के रचित गीतसभक मूल-पाठ निर्णय मे समस्या छी काहेंकि ?

- (A) पाण्डुलिपि भिन्नता आ लोककण्ठ परिवर्तन
- (B) भाषा बदल गेल
- (C) लेखक कोनो नाम नहि
- (D) ई सब

५००. विद्यापति के मैथिली पदावली के गीत विशेषता अछि ?

- (A) राग-रागिणी बद्ध (संगीतबद्ध)
- (B) केवल वाचिक
- (C) छन्दमुक्त
- (D) शुद्ध गद्य

५०१. विद्यापति अपन पद मे 'अपन संगीत के लोकप्रियता' हेतु केकर सहायता लेने छथि ?

- (A) संगीत-ताल आ रागक प्रयोग
- (B) कठिन शब्द
- (C) दीर्घ वर्णन
- (D) विदेशी शैली

५०२. विद्यापति के काव्यक मुख्य विशेषता छी ?

- (A) भावाभिव्यक्तिक सरलता, संगीतात्मकता आ लोकमाधुर्य
- (B) पाण्डित्यपूर्ण जटिलता
- (C) विदेशी शब्द बाहुल्य
- (D) शुष्क उपदेश

५०३. विद्यापति के 'कीर्तिलता' मे मिथिलाक तत्कालीन दुरवस्था के चित्रण अछि – कोन पंक्ति एहि कथनक पुष्टि करैत अछि ?

- (A) ठाकुर ठग भरै येल घोरै ...
- (B) जय जय भैरवि
- (C) हम सेस्कल महेसे
- (D) बहु सुखसार

५०४. आइनी-अकबरी (सन् १५९८) मे विद्यापति के नयारी गीतक चर्चा कोन रूपमे अछि ?

- (A) प्रेमक विकार व्यञ्जक
- (B) भक्ति गीत
- (C) विवाह गीत
- (D) युद्ध गीत

५०५. विद्यापति के समग्र कृतिक संकलनक मुख्य स्रोत पदावली आ कीर्तिलता अतिरिक्त कोन अछि ?

- (A) रागतरंगिणी (लोचनकृत)
- (B) कर्णरत्नाकर
- (C) प्राकृतपैंगलम
- (D) सरस्वतीहृदयालंकार

५०६. विद्यापति-पश्चात् मैथिली प्राचीन गीत-परम्पराक मुख्य प्रवर्तक कोन छथि ?

- (A) उगापति (उमापति)
- (B) गोविन्ददास
- (C) नन्दीपति
- (D) रत्नपाणि

५०७. 'पारिजातहरण' नाटकक रचयिता कोन अछि ?

- (A) उगापति उपाध्याय
- (B) गोविन्ददास
- (C) विद्यापति
- (D) धनुर्धर झा

५०८. गोविन्ददास के सम्बन्ध मे कोन कथन सत्य अछि ?

- (A) मैथिल ब्राह्मण, बंगालमे सेहो प्रसिद्ध
- (B) केवल असमीया कवि
- (C) नेपाली राजा
- (D) फारसी कवि

५०९. मैथिली संगीत-शास्त्रक प्रसिद्ध ग्रन्थ 'रागतंरंगिणी' के रचयिता कोन अछि ?

- (A) लोचन (कवि)
- (B) जगज्योतिर्मल्ल
- (C) उगापति
- (D) गोविन्ददास

५१०. लोचन के 'रागतंरंगिणी' मे मुख्यतः कोन कविक पद सङ्कलित अछि ?

- (A) विद्यापति
- (B) उगापति
- (C) गोविन्ददास
- (D) नन्दीपति

५११. नेपालक मल्ल राजसभामे मैथिली गीत-नाट्यक प्रसार कोन राजाक समयमे भेल ?

- (A) जगज्योतिर्मल्ल (1613-37)
- (B) प्रतापमल्ल
- (C) शिवसिंह
- (D) हरिसिंहदेव

५१२. जगज्योतिर्मल्ल रचित 'हरगौरीविवाह' कोन प्रकारक रचना अछि ?

- (A) नाटक (मैथिली गद्य-पद्य)
- (B) महाकाव्य
- (C) कथा-संग्रह
- (D) व्याकरण

५१३. मैथिली कवि 'उगापति उपाध्याय' के समय कोन शताब्दी मानल जाइत अछि ?

- (A) १६वीं सदीक अन्त-१७वीं सदीक आरम्भ
- (B) १५वीं सदी
- (C) १८वीं सदी
- (D) १४वीं सदी

५१४. उगापति के अतिरिक्त प्राचीन गीत-परम्पराक अन्य प्रमुख कवि छथि ?

- (A) नन्दीपति, गोविन्ददास, लोचन
- (B) चन्द्राझा
- (C) ज्योतिरीश्वर
- (D) विद्यापति

५१५. नेपालक राजा 'प्रतापमल्ल' (१६४१-७४) के कोन उपाधि प्रसिद्ध अछि ?

- (A) कवीन्द्र
- (B) महाकवि
- (C) अभिनवजयदेव
- (D) कविराज

५१६. मैथिली भाषा-साहित्यक विकासमे नेपालक सर्वाधिक योगदान कोन राजवंशकालमे भेल ?

- (A) मल्लवंश
- (B) शाहवंश
- (C) गुप्तवंश
- (D) सेनवंश

५१७. 'गीतपद्याशिक' (गुटिका) के रचनाकार कोन अछि ?

- (A) जगज्योतिर्मल्ल
- (B) प्रतापमल्ल
- (C) सिद्धिनरसिंह
- (D) भूपालेन्द्र मल्ल

५१८. असममे मैथिली पदावलीक प्रसारकर्ता मुख्यतः कोन सम्प्रदाय छल ?

- (A) शंकरदेवक वैष्णव (एकशरण)
- (B) शैव
- (C) शाक्त
- (D) बौद्ध

५१९. शंकरदेव के मैथिलीमे रचित 'अंकीयानाट' कोन प्रकारक अछि ?

- (A) गीति-नाट्य (पदप्रधान)
- (B) गद्य नाटक
- (C) हास्य-व्यंग्य
- (D) दरबारी नाटक

५२०. मैथिली प्राचीन गीत-परम्परामे 'भनिता' प्रयोग कोनक द्वारा प्रचलित भेल ?

- (A) विद्यापति
- (B) ज्योतिरीश्वर
- (C) उगापति
- (D) लोचन

५२१. विद्यापति-सम्प्रदायक कवि 'नन्दीपति' के रचना कोन अछि ?

- (A) कृष्णकिरिटिनी (नाटक)
- (B) पारिजातहरण
- (C) कीर्तिलता
- (D) रसकौस्तुभ

५२२. प्राचीन गीत-परम्पराक कवि 'गोविन्ददास' के पद संग्रह कोन नामसँ प्रकाशित भेल ?

- (A) शृंगार-मंजरी-गीतावली
- (B) विद्यापति पदावली
- (C) कीर्तिपताका
- (D) रागमाला

५२३. नेपालक राजा 'सिद्धिनरसिंह मल्ल' (१६२०-५७) कोन क्षेत्रक राजा छलाह ?

- (A) ललितपुर (पाटन)
- (B) कान्तिपुर
- (C) भक्तपुर
- (D) गोरखपुर

५२४. सिद्धिनरसिंह मल्ल रचित प्रसिद्ध मैथिली पद कोन अछि ?

- (A) हरिपद जुग भजन गुप्त
- (B) जय जय शंकर
- (C) कानु हेरब
- (D) बहु सुखसार

५२५. प्राचीन गीत-परम्परामे 'धनुर्धर झा' के कोन उपाधि हल ?

- (A) कविरत्न
- (B) महाकवि
- (C) अभिनव विद्यापति
- (D) कवीश्वर

५२६. नेपालमे मैथिली गीति-नाट्यक सर्वाधिक पोषक राजा कोन छलाह ?

- (A) जगतप्रकाशमल्ल (कान्तिपुर)
- (B) जयप्रकाश मल्ल
- (C) राजेन्द्र मल्ल
- (D) अमर मल्ल

५२७. जगतप्रकाशमल्ल के रचित 'उपाहरण नाटक' कोन भाषामे अछि ?

- (A) मैथिली (गद्य-पद्य)
- (B) संस्कृत
- (C) नेवारी
- (D) हिन्दी

५२८. प्राचीन गीत-परम्पराक कवि 'रत्नपाणि' के प्रसिद्ध नाटक कोन अछि ?

- (A) उपाहरण
- (B) प्रभावतीहरण
- (C) मदालसा नाटक
- (D) गीतगोविन्द

५२९. प्रो. रमानाथ झा के अनुसार मैथिली प्राचीन गीत-परम्पराक अन्तिम महत्त्वपूर्ण कवि कोन छथि ?

- (A) हर्षनाथ झा (उन्नीसवीं शताब्दी)
- (B) चन्द्राझा
- (C) गोविन्ददास
- (D) नन्दीपति

५३०. लोचन के 'रागतरंगिणी' में कोन-कोन कविक पद अहि ?

- (A) विद्यापति, उगापति, गोविन्ददास, नन्दीपति
- (B) केवल विद्यापति
- (C) केवल नवीन कवि
- (D) केवल लोचन स्वयं

५३१. मैथिली प्राचीन गीतक 'नेपाली पदावली' के सबसँ प्राचीन संग्रह कोन अछि ?

- (A) नेपाल दरबार पदावली
- (B) रामभद्रपुर पदावली
- (C) तरीनी पदावली
- (D) भाषापीत संग्रह

५३२. शंकरदेव के 'अंकीयानाट' में प्रयुक्त भाषा मैथिली कहल जाइत अछि, कारण ?

- (A) मैथिलीक माधुर्य आ राधाकृष्ण भक्ति
- (B) राजाज्ञा
- (C) विद्यापति परम्परा
- (D) असमीया मैथिलीसँ मिलैत

५३३. प्राचीन गीत-परम्परामे 'गीतपद्याशिक' के महत्व अछि ?

- (A) नद्यारी गीतक व्यापक अर्थ स्पष्ट करैत अछि
- (B) प्रथम मैथिली व्याकरण
- (C) काव्यशास्त्र
- (D) नाट्य सिद्धान्त

५३४. मैथिली कवि 'उगापति' के नाटक 'पारिजातहरण' में कोन रस प्रधान अछि ?

- (A) शृंगार, भक्ति
- (B) वीर, रौद्र
- (C) हास्य
- (D) शान्त

५३५. नेपालक मल्ल शासक 'सिद्धिनरसिंह' के प्रसिद्ध मैथिली पद 'हरिपद जुग भजन' के विशेषता अछि ?

- (A) विरही नायिकाक मार्मिकता
- (B) शिव स्तुति
- (C) दार्शनिकता
- (D) वीर रस

५३६. प्राचीन गीत-परम्पराक कवि 'हर्षनाथ झा' के रचना 'उषाहरण' कोन विधामे अछि ?

- (A) नाटिका (मैथिली-संस्कृत)
- (B) गीतिकाव्य
- (C) महाकाव्य
- (D) व्याकरण

५३७. मैथिली प्राचीन गीत मे 'गोविन्ददास' के पद मुख्यतः कोन रस प्रधान अछि ?

- (A) शृंगार (राधा-कृष्ण)
- (B) भक्ति
- (C) वात्सल्य
- (D) शान्त

५३८. नेपालमे मैथिली गीति-नाट्य परम्पराक सर्वाधिक फसल उपजाएबिहारु राजा कोन छलाह ?

- (A) जगतप्रकाशमल्ल
- (B) यक्षमल्ल
- (C) प्रतापमल्ल
- (D) रत्नमल्ल

५३९. जगतप्रकाशमल्ल के समय रचित 'नलीयनाटकम्' (१६७०) कोन विषय पर अछि ?

- (A) नल-दमयन्ती कथा
- (B) रामायण
- (C) महाभारत
- (D) कृष्णलीला

५४०. प्राचीन गीत-परम्पराक कवि 'नन्दीपति' अपन नाटक 'कृष्णकिरिटिनी' मे कतय कवित्व प्रदर्शित केलनि ?

- (A) प्रेम-पूर्वराग आ प्रवास वर्णन
- (B) युद्ध वर्णन
- (C) हास्य
- (D) अलंकारिकता

५४१. मैथिली साहित्यमे 'साहेबरामदास' कविक प्रसिद्धि कोन रूपमे अछि ?

- (A) वैष्णव भजन-पद (मधुर भक्ति)
- (B) शृंगार कवि
- (C) शैव कवि
- (D) नाटककार

५४२. असमीय शंकरदेव परम्परा में मैथिली पद रचना करेवाला अन्य कवि छथि ?

- (A) माधवदेव, गोपालदेव
- (B) बंगमणि झा
- (C) विद्यापति
- (D) जगज्योतिर्मल्ल

५४३. प्राचीन गीत-परम्पराक कवि 'छक्याणि' के उल्लेख वैष्णव भजनमे अछि, हिनकर रचना प्रायः कोन विषयक अछि ?

- (A) शृंगार (अभिसारिका)
- (B) वीर रस
- (C) वैराग्य
- (D) भक्ति-निरूपण

५४४. लोचन कवि के 'रागतरंगिणी' मे विद्यापतिक पद रागबद्ध गाबाक प्रणाली के देखौने अछि, एहि सँ कया सिद्ध होइत अछि ?

- (A) मैथिली संगीत परम्पराक प्रामाणिकता
- (B) नाट्य सिद्धान्त
- (C) राजाश्रय
- (D) विद्यापतिक प्रभाव

५४५. प्राचीन गीत-परम्पराक अन्तर्गत 'रामभद्रपुर पदावली' के प्राप्ति कतय भेल ?

- (A) पटना विश्वविद्यालय
- (B) नेपाल
- (C) दरभंगा राजपुस्तकालय
- (D) बंगाल लाइब्रेरी

५४६. मैथिली गीत-परम्परामे 'कंसनारायण' के पदक लक्षण कोन अछि ?

- (A) नखशिख सौन्दर्य वर्णन
- (B) वीर रस
- (C) वियोग
- (D) बालचरित

५४७. प्राचीन गीत-परम्पराक नेपाली राजा 'भूपतीन्द्र मल्ल' (१६९५-१७२२) के समय कोन नाटक लिखल गेल ?

- (A) कौलासुरवधोपाख्यान
- (B) हरगौरीविवाह
- (C) उपाहरण
- (D) गीतगोविन्द

५४८. मैथिली प्राचीन गीतक कवि 'हर्षनाथ झा' के अन्य रचना मे 'माधवानन्द' नाटिका के उद्देश्य छल ?

- (A) राधाकृष्ण प्रणय-लीला चित्रण
- (B) शिव भक्ति
- (C) राजप्रशस्ति
- (D) दार्शनिक विवेचन

५४९. प्राचीन गीत-परम्पराक प्रायः सभ कवि के गीत कोन राग-रागिणी बद्ध प्रयोग करैत छल ?

- (A) हाँ, संगीतबद्ध गीत
- (B) केवल मुक्तक
- (C) केवल छन्द
- (D) वार्णिक छन्द

५५०. नेपालक मल्ल राजसभा मे मैथिली नाटकक शिल्प पर कोन भाषाक प्रभाव देखल जाइत अछि ?

- (A) संस्कृत आ स्थानीय नेवारी
- (B) फारसी
- (C) तुर्की
- (D) अंग्रेजी

५५१. लोचन के 'रागतरंगिणी' के रचना काल कोन शताब्दी मानल जाइत अछि ?

- (A) १७वीं शताब्दीक उत्तरार्ध (१६८० के आसपास)
- (B) १५वीं सदी
- (C) १६वीं सदी
- (D) १८वीं सदी

५५२. प्राचीन गीत-परम्पराक कवि 'उमापति' (उगापति) के पद सभ मे प्रयुक्त भाषा कोन दिशाक सङ्केत करैत अछि ?

- (A) परिमार्जित, पाण्डित्यपूर्ण कोमल शैली
- (B) ठेट ग्रामीण
- (C) संस्कृतनिष्ठ
- (D) फारसी मिश्रित

५५३. प्रसिद्ध विद्वान डा. जयकान्त मिश्र के अनुसार प्राचीन गीत-परम्परा कोन कालखण्ड धरि सक्रिय छल ?

- (A) १७०० ई. धरि
- (B) १८०० ई. धरि
- (C) १६०० ई. धरि
- (D) १५०० ई. धरि

५५४. मैथिली प्राचीन गीत-परम्पराक कवि 'गोविन्ददास' के वंश परिचय अनुसार हिनक गोत्र अछि ?

- (A) काश्यप गोत्र
- (B) भारद्वाज
- (C) वशिष्ठ
- (D) गौतम

५५५. नेपाली मल्ल राजा 'जगज्योतिर्मल्ल' के 'गीतपद्याशिक' मे संगीत के साथ मैथिली गीत प्रस्तुति के विधान अछि, तहि सँ कया सिद्ध होइत अछि ?

- (A) मैथिली नद्यारी गीति-नाट्य परिपाटी
- (B) मैथिली गद्य विकास
- (C) केवल कथोपकथन
- (D) कोनो नहि

५५६. प्राचीन गीत-परम्पराक सबसँ अन्तिम महत्वपूर्ण कवि 'हर्षनाथ झा' के समयक मिथिलाक राजा कोन छल ?

- (A) लक्ष्मीश्वर सिंह
- (B) शिवसिंह
- (C) नान्यदेव
- (D) हरिसिंहदेव

५५७. मैथिली साहित्यमे नवीन गीतकाव्यक आरम्भ कोन दशकक आसपास मानल जाइत अछि ?

- (A) १९१०
- (B) १९२५
- (C) १९३५
- (D) १९५०

५५८. नवीन गीतकाव्यक प्रवर्तक मुख्य कवि कोन छलाह ?

- (A) भुवनजी (मुख्येश्वर सिंह 'भुवन')
- (B) चन्द्राझा
- (C) प्रो. ईशनाथ झा
- (D) यात्रीजी

५५९. भुवनजी के समय मैथिली कवितामे नवीन प्रवृत्तिक प्रमुख लक्षण छल ?

- (A) आत्मानुभूतिपूर्ण रागात्मकता
- (B) प्राचीन शैलीक अनुसरण
- (C) केवल हास्य
- (D) दार्शनिक कविता

५६०. नवीन गीत-काव्यमे प्रगतिवादी दृष्टिकोणक प्रवर्तक मुख्य कवि कोन छथि ?

- (A) यात्रीजी
- (B) प्रो. ईशनाथ झा
- (C) सुमनजी
- (D) भुवनजी

५६१. प्रो. ईशनाथ झा के प्रकाशित कविता-संग्रह कोन अछि ?

- (A) माला
- (B) अर्घ
- (C) स्वर्ण रेखा
- (D) पूजाक फूल

५६२. नवीन काव्यधारा मे 'प्रयोगवाद' कविताक श्रीगणेश कोन सँ मानल जाइत अछि ?

- (A) राजकमलक 'स्वरगन्धा' (१९५८) सँ
- (B) चन्द्राझाक रामायण सँ
- (C) गोविन्ददास सँ
- (D) विद्यापति सँ

५६३. नवीन गीत-काव्यक कवितामे प्रमुखता केकर दिहल गेल ?

- (A) व्यक्तिगत अनुभूति आ लयात्मकता
- (B) सामूहिक जागरण
- (C) पौराणिक कथा
- (D) ऐतिहासिक घटना

५६४. भुवनजी के 'आषाढ़' कविता-संग्रहक भूमिका मे कोन प्रवृत्तिक घोषणा केनए छल ?

- (A) नवीन प्रवाह, हृदयक व्यथा
- (B) प्राचीन शैलीक पालन
- (C) संस्कृत शब्दावली
- (D) ग्राम्य गीत

५६५. नवीन काव्यधारामे 'सुमनजी' के शिल्पक विशेषता कोन अछि ?

- (A) आरोप-प्रत्यारोप, नवीन उक्ति, बिम्ब-विधान
- (B) सरल लोकगीत
- (C) शुद्ध गीति-काव्य
- (D) केवल हास्य

५६६. नवीन गीत-काव्यक अन्तर्गत 'आरसीप्रसाद सिंह' के प्रथम संग्रह कोन अछि ?

- (A) शेगालिका
- (B) पूजाक फूल
- (C) सूर्यमुखी
- (D) किमति

५६७. नवीन काव्यधारा मे 'गजल' विधाक प्रवर्तक मुख्य रूपसँ कोन अछि ?

- (A) विमूहत आनन्द ('ठठा रहल घोष तिहिर')
- (B) कलानन्द झा
- (C) रामभरोस कापड़ी
- (D) नरेन्द्र

५६८. नवीन गीत-काव्यक प्रवृत्ति 'प्रकृतिक अप्रस्तुत-प्रशंसा' मे कोन कवि अग्रण्य छल ?

- (A) प्रो. ईशनाथ झा
- (B) यात्रीजी
- (C) सुमनजी
- (D) आरसीप्रसाद

५६९. नवीन काव्यधारा मे 'प्रगीत' के लेल कोन कवि 'प्रकृति-गीति' हेतु प्रसिद्ध भेल ?

- (A) गोविन्दजी
- (B) मायानन्द मिश्र
- (C) शेखरजी
- (D) बहेडजी

५७०. नवीन काव्यधारा अन्तर्गत 'शेखरजी' (शेखर चौधरी) के कोन कविता-संग्रह प्रसिद्ध अछि ?

- (A) स्वरगन्धा
- (B) आलोक
- (C) नक्षत्र
- (D) रजनी

५७१. मैथिली कविता मे 'जनवादी' स्वर के सशक्त कवि कोन छथि ?

- (A) यात्रीजी
- (B) मोहनजी
- (C) प्रभासकुमार चौधरी
- (D) अमरजी

५७२. नवीन गीत-काव्यक दूसर उत्थान १९५० के बाद मे 'मिहिर' पत्रिकाक प्रकाशन सँ भेल, एकर सम्पादक कोन छलाह ?

- (A) प्रो. रमानाथ झा
- (B) शेखरजी
- (C) सुमनजी
- (D) अमरजी

५७३. नवीन काव्यधाराक कवि 'व्यासजी' (उपेन्द्रनाथ झा) के प्रसिद्ध कविता-संग्रह कोन अछि ?

- (A) 'प्रतीक', 'गीता' अनुवाद आ 'आमि धर्मक रहल अहि'
- (B) बाजि उठल मुरली
- (C) स्वरगन्धा
- (D) परशीर

५७४. गोविन्दजी (गोविन्द झा) के कविता-संग्रह 'आत्मनेपद' (१९७२) क प्रवृत्ति कोन अछि ?

- (A) आत्मनिष्ठ भावुक गीति-काव्य
- (B) प्रगतिवादी
- (C) हास्य-व्यंग्य
- (D) दार्शनिक

५७५. नवीन काव्यधारा मे 'नव्योत्तिष्ठ' प्रयोगवादी कविताक विशेषता छी ?

- (A) बिम्ब, प्रतीक, अमूर्त अभिव्यक्ति
- (B) कथा-प्रधानता
- (C) छन्दबद्धता
- (D) रागानुगति

५७६. मैथिली कविता मे 'अंग्रेजी प्रभावित प्रगीत' सर्वप्रथम कोन रचनाकार छलाह ?

- (A) भुवनजी
- (B) यात्रीजी
- (C) सुमनजी
- (D) प्रो. ईशनाथ झा

५७७. 'राजकमल' चौधरी के प्रसिद्ध कविता-संग्रह कोन अछि ?

- (A) 'स्वरमध्या', 'स्वरगन्धा'
- (B) माला
- (C) किरण कवितावली
- (D) प्रतीक

५७८. मैथिली कविता मे गजल विधाक लेल डा. बिमूहत आनन्द के अलावा कोनक संग्रह 'अबान्तर' अछि ?

- (A) डा. कलानन्द झा
- (B) श्यामानन्द सिंह
- (C) हरिजी
- (D) रामदयाल राकेश

५७९. नवीन काव्यधाराक कवि 'मधुरजी' (मधुरानन्द चौधरी) के कविता 'राधा-विरह' के प्रकृति कोन अछि ?

- (A) महाकाव्य (शृंगारपरक)
- (B) खण्डकाव्य
- (C) गीति-काव्य
- (D) हास्य-रस

५८०. प्रगीत-काव्यक प्रमुख कवि लोकनिमे कोन गणना नहि होइत ?

- (A) चन्द्राझा
- (B) भुवनजी
- (C) यात्रीजी
- (D) प्रो. ईशनाथ झा

५८१. मैथिली कवितामे 'अकविता' (महल स्तोन) प्रयोग कोन कालमे देखल गेल ?

- (A) प्रयोगवादी कविता प्रवृत्ति (१९५८ के बाद)
- (B) विद्यापति काल
- (C) भक्ति काल
- (D) प्राचीन गीत परम्परा

५८२. नवीन काव्यधाराक प्रथम सशक्त गीत-संग्रह 'आषाढ़' (१९३६) के रचियता कोन छथि ?

- (A) भुवनजी
- (B) यात्रीजी
- (C) सुमनजी
- (D) प्रो. ईशनाथ झा

५८३. मैथिली नाट्य-साहित्यक इतिहासमे 'कीर्तनिया नाटक' कोन श्रेणीक अन्तर्गत रखल जाइत अछि ?

- (A) प्राचीन गीत-नाट्य परम्परा
- (B) संस्कृत शास्त्रीय नाटक
- (C) लोक-नाट्य मात्र
- (D) पारसी नाटक

५८४. जगज्योतिर्मल्ल रचित 'हरगौरीविवाद' (१६२९) कोन विधाक अछि ?

- (A) गीति-नाट्य (मैथिली गद्य-पद्य)
- (B) संस्कृत नाटक
- (C) केवल नृत्य नाटिका
- (D) एकांकी

५८५. नेपालमे रचित प्राचीन मैथिली नाटकसभक मुख्य विशेषता छी ?

- (A) गीत-प्रधानता, गद्यक अभिनय हेतु प्रयोग
- (B) शुद्ध गद्य नाटक
- (C) केवल संस्कृत संवाद
- (D) केवल हास्य

५८६. शंकरदेव के प्रसिद्ध 'अंकीयानाट' के नाम अछि ?

- (A) कालीयदमन, रामविजय, पारिजातहरण
- (B) गीतगोविन्द
- (C) उपाहरण
- (D) पारिजातहरण (उमापति)

५८७. 'कसात' नाटकक मुख्य समस्या कोन अछि ?

- (A) नवीन आदर्श आ परम्परागत कुरीति (दहेज, भेदभाव)
- (B) राजनीतिक षड्यन्त्र
- (C) ऐतिहासिक विरोध
- (D) प्रेम-त्रिकोण

५८८. पं. शृङ्गी झा (शृङ्गी) के 'मैथिली-नाटक' के विशेषता कोन अछि ?

- (A) दार्शनिक जीवनवाद शैली
- (B) प्राचीन रीतिक पुनरुद्धार
- (C) हास्य-व्यंग्य
- (D) गीति-नाट्य

५८९. मैथिली नाट्य-साहित्य मे 'राजा शिवसिंह' नाटक (प. गोविन्द झा) के ऐतिहासिक महत्व अछि ?

- (A) विद्यापति के राजनैतिक भूमिका के चित्रण
- (B) शिवसिंहक अन्तिम युद्ध
- (C) दरभंगा राज्यक विलय
- (D) सती प्रथा

५९०. आसामक 'अंकीयानाट' शैली के मैथिली संग सम्बन्ध स्थापित करैत कोन तत्व मुख्य अछि ?

- (A) वैष्णव पदावली (ब्रजबुली) आ राधाकृष्णलीला
- (B) संगीतशास्त्र
- (C) युद्ध कथा
- (D) शिव स्तुति

५९१. मैथिली नाट्य-साहित्यक इतिहासमे पं. शशिनाथ झा के 'मदालसा' नाटक कोन परम्पराक अछि ?

- (A) संस्कृत-मैथिली मिश्रित नाटक
- (B) केवल मैथिली गद्य
- (C) लोकनाट्य
- (D) गीति-काव्य

५९२. मिथिलामे प्राचीन 'कीर्तनिया' मण्डलीक नाट्य-प्रस्तुति मुख्यतः कोन हेतु होइत छल ?

- (A) धार्मिक प्रचार आ मनोरंजन (शिव-गीत, भागवत)
- (B) राज्य-अभिषेक
- (C) युद्ध कला
- (D) व्यावसायिक स्टेज

५९३. नेपाली राजा 'जगतप्रकाशमल्ल' रचित 'उपाहरण', 'नलीयनाटकम्' मे मैथिली गद्यक अभिनय निर्देश देबाक प्रणाली अछि, एकरा कहल जाइत अछि ?

- (A) नाट्य-शैलीक उदाहरण
- (B) संकेत-लेख
- (C) परम्परागत सूत्रधार
- (D) कोनो नहि

५९४. प्रो. रमानाथ झा के अनुसार मिथिलाक 'कीर्तनिया नाटक' वास्तविक अर्थमे नाटक नहि, बल्कि कोन अछि ?

- (A) गीति-नृत्य प्रधान अनुष्ठान
- (B) गद्य नाटक
- (C) शास्त्रीय नाट्य
- (D) स्टेज नाटक

५९५. 'गोरक्षविजय' (विद्यापति) आ 'धूर्तसमागम' (ज्योतिरीश्वर) मे मैथिली पद तँ अछि, मुदा ई संस्कृत-प्राकृत नाटकक श्रेणीमे आबैत अछि, कारण ?

- (A) मैथिली गद्य अभाव, संवाद संस्कृत-प्राकृतमे
- (B) पूर्ण मैथिली नाटक
- (C) गीत मात्र
- (D) नृत्य नाटिका

५९६. प्रो. चन्द्रकान्त झा के एकांकी 'दुरक दोन' के शिल्प में नवीनता छी ?

- (A) प्रयोगशील, अंतरंग संघर्ष चित्रण
- (B) पुरान पद्धति
- (C) केवल हास्य
- (D) गीत प्रधान

५९७. Which of the following is NOT one of the Mithila art forms documented in the archive, according to the chapter?

- (A) Bhittichitra (Wall Painting, especially Kohbar Ghar)
- (B) Aripana (Floor Art)
- (C) Pata-Chitra (Canvas Painting)
- (D) Mughal miniature painting

५९८. Which national award-winning Mithila painter from Jitwarpur is noted as a pioneer of the Madhubani painting tradition in the archive?

- (A) Maithili Thakur
- (B) Sita Devi
- (C) Sharda Sinha
- (D) Ravindra Nath Thakur

५९९. The release and digitisation of the 'Dooshan Panji' (Blackbook) in 2009 by the Videha movement was a pivotal act of archival resistance. What did this genealogical record expose?

- (A) The original scripts of Vidyapati's plays
- (B) Historical 'defects' or social transgressions within elite families, including inter-caste marriages and births out of wedlock
- (C) The complete history of the Malla kings
- (D) The secret of the Kohbar paintings

६००. The Videha Samman awards (2012) recognised not only playwrights but also artisans like woodworkers (Vastukala) and farmers (Kisani). This inclusion signifies

- (A) A shift of focus away from literature
- (B) A fundamental redefinition of 'Maithili Literature' to include craftsmanship and self-reliant farming culture as part of the parallel artistic tradition
- (C) A rejection of all awards
- (D) An emphasis on urban art only

६०१. Kumar Manoj Kashyap's short story 'Kalakaar' (The Artiste) depicts a child performing extraordinary acrobatics at a city intersection, then holding out a bowl to beg. What is the story's central dhvani (suggested meaning)?

- (A) Child labour should be banned
- (B) The audience is enchanted by the performance but collective amnesia follows when the light turns green – artistry is forgotten, poverty ignored; the red light becomes the symbol of deferred hope
- (C) The child is a professional performer
- (D) The city is dangerous

६०२. मैथिली नाट्य-साहित्य मे 'राजा शिवसिंह' नाटक (प. गोविन्द झा) के ऐतिहासिक महत्व अछि ?

- (A) विद्यापति के राजनैतिक भूमिका के चित्रण
- (B) शिवसिंहक अन्तिम युद्ध
- (C) दरभंगा राज्यक विलय
- (D) सती प्रथा

६०३. प्रो. चन्द्रकान्त झा के एकांकी 'दुरक दोन' के शिल्प में नवीनता छी ?

- (A) प्रयोगशील, अंतरंग संघर्ष चित्रण
- (B) पुरान पद्धति
- (C) केवल हास्य
- (D) गीत प्रधान

६०४. मैथिली प्राचीन गीतक कवि 'हर्षनाथ झा' के अन्य रचना मे 'माधवानन्द' नाटिका के उद्देश्य छल ?

- (A) राधाकृष्ण प्रणय-लीला चित्रण
- (B) शिव भक्ति
- (C) राजप्रशस्ति
- (D) दार्शनिक विवेचन

६०५. नाटककारक मूल्यांकनमे भाषा-प्रयोग किएक संवेदनशील प्रश्न बनैत अछि?

- (A) संवादक स्थान पर चित्र काफी अछि
- (B) किएकि मंच-भाषा पात्र, समाज आ मैथिली अस्मिता दुनूकें प्रभावित करैत अछि
- (C) नाटकमे भाषा अप्रासंगिक अछि
- (D) केवल विदेशी भाषा मंचयोग्य अछि

६०६. 'अभिनेता पात्र बनि गेल कि अभिनेता रूपें दिखैत रहल'—एहि कसौटीक अर्थ की?

- (A) संवाद याद नहि रहए
- (B) अभिनेता मंच पर स्थिर रहए
- (C) वेशभूषा नहि होए
- (D) सफल अभिनयमे कलाकारक निजी छवि दबि पात्रक जीवन सामने अबैत अछि

६०७. मैथिली गीत-संगीत विशेषांकमे ऑडियो/वीडियो/पोथी/चित्रकला/फोटो आर्काइवक उल्लेख कोन डिजिटल दृष्टि दैत अछि?

- (A) केवल तकनीकी सूचना
- (B) आर्काइव अनावश्यक
- (C) साहित्यिक अंत
- (D) सांस्कृतिक सामग्रीक बहु-माध्यमीय डिजिटल अभिलेख आ सार्वजनिक पहुँच

६०८. गीत-संगीत विशेषांकमे साहित्यकारक लेखन आ कलाकारक प्रस्तुति एक संग किएक अछि?

- (A) गीत केवल कविता
- (B) लेखन आ गायन असंबंधित
- (C) गीत साहित्यिक पाठ आ संगीतात्मक प्रस्तुति दुनू होइत अछि
- (D) गीत केवल धुन

६०९. गीत-संगीत विशेषांकमे 'पुरान अंक आ ऑडियो/वीडियो/पोथी' आर्काइवक सूचना मैथिली आंदोलनक कोन रूप दैत अछि?

- (A) भाषिक अलगाव
- (B) केवल तकनीकी सजावट
- (C) आर्काइवक नकार
- (D) डिजिटल सामुदायिक ज्ञान-साझाकरण आ सांस्कृतिक संसाधन-संग्रह

६१०. “२५ सिद्ध नरसिंहमल्ल — गीतावली सिद्धि” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (B) विदेह सदेह २८
- (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (D) NCERT BHASHA SANGAM

६११. “जगत्प्रकाशमल्ल — प्रभावतीहरण नाटक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विद्यापति गीत
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (D) नाटक, रंगमंच आ नाट्य पोथी

६१२. “आनन्द कुमार झा — कलह (नाटक)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (B) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (C) खोज आ इण्डेक्स
- (D) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)

६१३. “A Bridge Built for the Sake of Love (2024, 2026) Audiobook” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) Audiobooks (English Translation of Maithili Literature)
- (B) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (C) विद्यापति गीत
- (D) सुषमा

६१४. “मैलोरंग” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (D) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)

६१५. “अचल चित्र” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह सदेह ३७
- (B) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) मैथिली सीखू Learn Maithili

६१६. “रेडियो जनकपुर” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (B) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (C) विद्यापति गीत
- (D) यू-ट्यूब चैनल आ रेडियो

६१७. “आइ लव मिथिला” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विद्यापति गीत
- (B) यू-ट्यूब चैनल आ रेडियो
- (C) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

६१८. “गोविन्ददास-१” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (B) गजल पाठ
- (C) विभिन्न भाषासँ अनूदित गद्य आ पद्य रचना (खण्ड-२) (विदेह www.videha.co.in/ पेटार अंक १-३५० सँ)
- (D) गीत-गोविन्ददास (गायन दीक्षा भारती)

६१९. “गजल-२” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (B) विद्यापति गीत
- (C) सौभाग्य मिथिला
- (D) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ

६२०. Which individual is identified as a 'Music Artist' (Sangit Kalakar) in the lineage of Dayakanth?

- (A) Sanjay
- (B) Indramani.
- (C) Hiralal.
- (D) Parshmani.

६२१. Q90. What is the chapter's central claim about drama in Mithila?

- (A) A. Drama was a popular and significant literary art
- (B) B. Drama was absent
- (C) C. Drama began only in 1900
- (D) D. Drama was never religious

६२२. Kumar Manoj Kashyap's short story 'Kalakaar' (The Artiste) depicts a child performing extraordinary acrobatics at a city intersection, then holding out a bowl to beg. What is the story's central dhvani (suggested meaning)?

- (A) Child labour should be banned
- (B) The audience is enchanted by the performance but collective amnesia follows when the light turns green – artistry is forgotten, poverty ignored; the red light becomes the symbol of deferred hope
- (C) The child is a professional performer
- (D) The city is dangerous

६२३. The release and digitisation of the 'Dooshan Panji' (Blackbook) in 2009 by the Videha movement was a pivotal act of archival resistance. What did this genealogical record expose?

- (A) The original scripts of Vidyapati's plays
- (B) Historical 'defects' or social transgressions within elite families, including inter-caste marriages and births out of wedlock
- (C) The complete history of the Malla kings
- (D) The secret of the Kohbar paintings

६२४. Bharata's Nāṭyaśāstra distinguishes between 'Lokdharmi' (realistic/folk) and 'Natyadharmi' (stylised/classical) performance modes. The parallel theatre movement uses both, but 'Natyadharmi' is particularly employed in productions that:

- (A) Use naturalistic everyday speech
- (B) Employ stylised speech, symbolic gestures, and complex musical structures, as in Ulkamukha
- (C) Reject all costumes
- (D) Focus only on improvisation

६२५. The Videha Samman awards (2012) recognised not only playwrights but also artisans like woodworkers (Vastukala) and farmers (Kisani). This inclusion signifies:

- (A) A shift of focus away from literature
- (B) A fundamental redefinition of 'Maithili Literature' to include craftsmanship and self-reliant farming culture as part of the parallel artistic tradition
- (C) A rejection of all awards
- (D) An emphasis on urban art only

६२६. Which section title belongs to Chapter 6 in this quiz?

- (A) Maithili Wikipedia - From Beginning to Approval (2008 to October 2014)
- (B) Drama, Film, and Music
- (C) The First Web Seminar of Maithili
- (D) E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects

६२७. Which section title belongs to Chapter 7 in this quiz?

- (A) Chapter 4 Appendix - Photographic Evidence
- (B) Language and Literature Section
- (C) E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects
- (D) Drama, Film, and Music

६२८. In "Language and Literature Section", which statement is supported by the discussion of Videha?

- (A) The publication of every issue of Videha in Braille script is also praiseworthy work of Videha
- (B) For whatever service of mine may be needed for this, please inform me
- (C) Earlier all issues of Videha were published in Nagari, Tirhuta, and Braille scripts; now Kaithi, Newari, and IPA scripts have also been added, meaning currently Videha is published in six scripts in total
- (D) Videha Samman is given not only for literature but for every type of art such as drama, music, dance, sculpture, craft, and painting

६२९. Which point best matches the argument of "Language and Literature Section"?

- (A) Social shopping networks - These give the facility to buy and sell any item online in various ways - such as Polyvore, Etsy, Fancy, etc
- (B) Videha Samman is given not only for literature but for every type of art such as drama, music, dance, sculpture, craft, and painting
- (C) By the way, you first discovered Kateko Raas Baat in 2008
- (D) Suppose someone is in your contact list who is not with you on Facebook, but Facebook will show that person in the "People You May Know" list

६३०. What does this section most clearly suggest about Mithila?

- (A) Videha Samman is given not only for literature but for every type of art such as drama, music, dance, sculpture, craft, and painting
- (B) Indian youth of the 10-30 age group are using the internet more
- (C) Apan Mithila For information related to Mithila (not literature), Pranav Jha created a site called "Apan Mithila" in 2004, but the website provider closed
- (D) Ghatkati Jharkhand Mithila Manch 64434000/ - Ghatkati Jharkhand Mithila Manch was started on 26 November 2016 by volunteer Sujit Jha of Jharkhand Mithila Manch

६३१. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

- (A) It has been the misfortune of our language that more than the subject matter of the story, special attention is given to linguistics, image analysis, and the artistry of word structure
- (B) The Drama Parishad Episode: In the sixth decade of the last century, some enthusiastic young and middle-aged artists from Mahath-Mahinathpur (both villages in one panchayat) had come together and run a Nautanki troupe for about 8-9 years
- (C) Thus, the name of this Mul became Mandala, which later came to be called Mandar and in colloquial speech became Madray (Mandalay = Mandaray = Madray)
- (D) Along with Tirhuta inscriptions, a Kaithi inscription was also found at the Kamaladitya Sthan located at Andharatharhi in Madhubani district

६३२. What does this section most clearly suggest about Sankarshan?

- (A) All gotras are patrilineal, meaning each gotra is named after the earliest known great person of that lineage
- (B) Bap Bhel Pitti Aaur Adhikar - Bechan Thakur ISBN NO.978-93-80538-91-4 87
- (C) The drama Sankarshan introduces one to a new character, who understands the cheating of village people well
- (D) Among other select artists of the village, Vishveshwar alias Bisai Jha from the same tola was a famous comedian and an extraordinary dholak and nagada player

६३३. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Shatanand ji?

- (A) In those days, if an artist got a share of 50-60 rupees after meals, it was a big thing
- (B) Then why did priest Shatanand ji have the marriage of the aunt from Kharadak performed on that same date?
- (C) Jeevan-Maran (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-26-6 37
- (D) Jhameliya Viyah (Drama) - Jagdish Prasad Mandal ISBN NO.978-93-80538-45-7 58

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६३७. Which point best matches the argument of “The Creator of the Digital Era for Maithili: Gajendra Thakur”?

- (A) Along with that, it is certainly more beneficial for the magazine as well
- (B) This behavior of his is completely opposite to the stage-lust prevalent in Maithili literature
- (C) While listening to the story, the image that was imprinted on the mental screen of the listener or the storyteller, the imagery that emerged, from that very place originated the art of painting
- (D) In his writings, a detailed analysis of the migration and marital relations of various castes of Mithila through the Panji is found

६३८. Which four obstacles are symbolically crossed in the Setushama explanation?

- (A) Rain, famine, war, and trade
- (B) Anger, greed, disbelief, and untruth
- (C) Drama, poetry, painting, and music
- (D) Grammar, metre, syntax, and dictionary

६३९. What does Chapter 1 most clearly emphasize about Gajendra Thakur?

- (A) The chapter notes that bechan Thakur, greatest living Maithili dramatist.
- (B) The Maithili folk songs Jha documents fall squarely inside all five of these categories simultaneously: they are oral expressions, performing arts, social practices/rituals, and knowledge about nature and the universe.
- (C) The combination is characteristic of the Dushyant-school political ghazal.
- (D) The chapter notes that identity and Institutional Affiliation Hriday Narayan Jha (हृदय नारायण झा) is a Maithili cultural practitioner, folk musicologist, and devotional artist whose primary institutional affiliation, as documented in the Videha Sadeha 1...

६४०. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) Gaṅgeśa, active in Mithila, consolidated the school by way of his work Tattvacintāmaṇi, which focuses on perception, inference, comparison, and verbal testimony as valid sources of knowledge.
- (B) Videha Samman in literature, art, music, craft and drama.
- (C) The chapter notes that this concept, drawn from Sanskrit poetics (Kavyashastra), defines literature's social function not as a mirror held to society (samaj ka darpan) but as a guide and direction-setter for society (samaj ka disha-nirdeshak).
- (D) The Videha archive seeks to document this "Parallel line of inheritance" by way of a multi-layered historiography.

६४१. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The Tattvacintamani remains an unparalleled masterclass in logical precision, yet the true "thought-jewel" is understanding the human reality of its author, a man born outside conventional legitimacy, married outside his caste, who nevertheless conquered...
- (B) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (C) The chapter notes that this documentary attention to material reality, what Kracauer calls the 'found story' as opposed to the 'staged story', gives his plays a social-realist dimension that film theory helps illuminate.
- (D) The chapter notes that digital democratization; critique of institutional "obscurantism" and elitism.

६४२. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that she draws on classical precedents, Geet Govind, Vidyapati's poetry, Khajuraho, tantric Shiva-Shakti imagery, the kohbar, to argue that the erotic in Indian artistic line of inheritance is inseparable from the sacred. "Obscenity does..."
- (B) The title points toward the democratic and non-hierarchical ethos of theatre as a practice, which Vibha Rani reads as a key feature of Premalata Mishra's practice: on stage, social rank collapses, and the actor's skill is the only currency.
- (C) Her inclusion also reflects an major feminist-editorial principle: if hundreds of pages can be devoted to the male writer, then a few pages devoted to the woman who has been equally present, as co-creator, first reader, and independent author, is not a...
- (D) The chapter notes that tHE TRANSITION TO NAVYA-NYAYA:The Paradigm Shift: From Prameya to Pramana As Karl H.

६४३. Which option correctly summarizes a point from Chapter 2?

- (A) The poet accepts his marginal position without self-pity, asserting the dignity of the committed art even when it lacks the institutional recognition given to 'celebrated' songs.
- (B) His limitations, if any, lie in the relative predictability of his dramatic resolutions: plays that diagnose social pathologies with sharp realism tend to resolve them by way of exemplary individual virtue.
- (C) The chapter notes that), classical Nyaya dealt with sixteen categories (padarthas), mixing ontology, epistemology, and debate dialectics.
- (D) The chapter notes that reader-Response Theory Wolfgang Iser's concept of the 'implied reader', the reader constructed by the text, and Stanley Fish's notion of 'interpretive communities' are useful for understanding the specific readership that Sagar's...

६४४. In Chapter 4 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The Purusha Pariksha itself, 107 tales of practical wisdom drawn from pan-Indian didactic traditions including the Panchatantra and the Sanskrit Kathakosa, is a text already in dialogue with popular narrative line of inheritance.
- (B) As Ashish Anchinhar puts it: Narendra Jha is a necessary nutritive element for malnourished Maithili literature, but the question of whether his example will generate a line of inheritance rather than remaining an anomaly rests not with Jha himself but...
- (C) The chapter notes that this silence is a symbol of the historical absence of the Dalit woman -she who never became a subject in history, always remained an object.
- (D) Abhaa Jha's essay is titled 'Rangkarmi Premalata Mishr'k Sahityik Vahi, O Din O Pal' (The Literary Register of Theatre Artist Premalata Mishra, O Din O Pal), and provides an extended reading of the book as a landmark in Maithili women's life-writing.

६४५. Which option correctly summarizes a point from Chapter 6?

- (A) Jha's persistent return to this theme across multiple plays serves as a sustained, multi-angled dramatic indictment of this system. b.
- (B) The story 'Maithili' is formally a dialogue about mother tongue, a wife initially dismisses the language as irrelevant but gradually discovers its beauty, utility, and identity-forming power.
- (C) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (D) The chapter notes that chapter I: The Inversion of Śṛṅgāra, Love, Separation, and the Dalit Body Classical śṛṅgāra rasa takes rati (love/desire) as its sthāyibhāva.

६४६. According to Chapter 6, which statement best fits the discussion of Dalit Literary Criticism?

- (A) The chapter notes that on one hand, this literature shows the inadequacy of classical rasa theory, the traditional frameworks of raudra, vībhatsa, and karuṇa cannot fully account for the āśvāda of this literature.
- (B) The chapter notes that other memoirs include accounts of her relationship with theatre luminaries including Sudhanshu Shekhar Chaudhary, and vivid portraits of early Maithili radio theatre life.
- (C) The rasa of vira (heroism) is also present, but in Thakur it is always 'popular heroism', the courage of common people, of the labourer, the woman, the marginalised community, rather than elite or martial heroism.
- (D) The preface of Parivar explicitly situates the novel inside the line of inheritance of personal memoir transmuted by literary art: the text moves between factual family chronicle and imaginative reconstruction, between the historical and the felt.

६४७. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) The chapter notes that he goes to Muzaffarpur for the court date but does not go to the village.
- (B) The chapter notes that looking at those bird paintings, the princess of Mithila, sad, said, No, you all were right.
- (C) The chapter notes that the career of Premalata Mishra's contribution to Maithili theatre is foundational and transformative.
- (D) There, the Maithili chorus would rise with songs like "Mother, oh Mother, get me a gun, for I shall be a soldier", a sentiment that still echoes in people's hearts.

६४८. Which point is consistent with Chapter 12's treatment of Anand Kumar Jha?

- (A) The chapter notes that Prasad's career spans the period (2000s-2020s) of Maithili's Eighth Schedule recognition (2003) and the subsequent surge of Maithili literary production.
- (B) The chapter notes that looking at those bird paintings, the princess of Mithila, sad, said, No, you all were right.
- (C) In history she was a victim whose story others told.
- (D) The chapter notes that 16), have been performed repeatedly across Maithili-speaking regions, from village stages in Madhubani to diaspora stages in Kolkata.

६४९. Which point is consistent with Chapter 16's treatment of Kathakar Ashok?

- (A) The chapter notes that Gangesh's birth 5 years after his father's death and then his marriage to a Charmakarini is described here.
- (B) The chapter notes that Subhadra's nature-images are fundamentally different: In Avva - "the sun rising before the cock crows scorches Avva's eyes" - the sun's rising here is not poetic beauty, but a signal of labor's beginning.
- (C) The chapter notes that its discussion connects Ashok (Kathakar Ashok) with critical appreciation, literary history and the Videha critical frame.
- (D) Videha Samman in literature, art, music, craft and drama.

६५०. According to Chapter 17, which statement best fits the discussion of Bechan Thakur?

- (A) The play reflects his Marxist/socialist intellectual orientation of the era and his belief in the power of theatre as a vehicle for social consciousness-raising. ► Chitra-Vichitra (चित्रा-विचित्रा), An essay and article collection (aalekh sangrah), 2006.
- (B) The chapter notes that each section is framed as a prāśna (question) and uttara (answer), mimicking the oral pedagogical line of inheritance.
- (C) Adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them.
- (D) The chapter notes that while reviewing the mainstream Maithili stories, I inadvertently remember Sushil, seeing the weakness in the craft of mainstream story writers.

६५१. What does Chapter 17 most clearly emphasize about Augusto Boal's?

- (A) The chapter notes that each story creates a complete world in a minimal space, enacting the Dhvani principle that the unstated resonates more powerfully than the stated.
- (B) The chapter notes that typesetting of *Amśu* was carried out by Umesh Mandal personally, a detail that, again, reflects the self-reliant, community-embedded institutional practice of the parallel literary world.
- (C) The application of Augusto Boal's 'Theatre of the Oppressed' critical frame is most directly relevant to Oonch-Neech.
- (D) The commercialisation of Mithila painting since the 1960s has created economic opportunity for women artists (as Das, Kashyap, and Suman all acknowledge) but also risks what Walter Benjamin famously called the loss of 'aura': the degradation of a ritual...

६५२. According to Chapter 20, which statement best fits the discussion of Binay Bhushan?

- (A) The 2018-2019 water crisis in Darbhanga and neighbouring districts demonstrated that individual ponds cannot be saved in isolation from the broader hydrology of the region, and Chaudhary's movement adapted accordingly.
- (B) The play refuses to glamourise or to romanticise the village troupe; it shows the compromises, the petty humiliations, the economic dependencies that structure 'cultural work.' In terms of dramaturgy, Riharsal is broadly in the line of inheritance of...
- (C) The chapter notes that this *praśna* (question) mode connects to both the philosophical dialogue line of inheritance of Mithila (the *nyāya* disputational method) and the lyric line of inheritance of social questioning visible in the earlier Maithili verse of...
- (D) As a doyenne of Maithili theatre, she has not only enriched the artistic landscape but...

६५३. What is the best reading of the chapter's discussion of Binay Bhushan?

- (A) The chapter notes that dhirendra had not been there, I would probably not have become a writer.' It was Dhirendra who redirected his early Hindilanguage story draft into Maithili, recognizing the boy's gift and insisting on the mother tongue as the medium.
- (B) The word *ujāra* carries, in its dhvani resonance, the entire history of Maithili civilization's relationship to light as a value.
- (C) The chapter notes that co-compiler of 11,000 Palm-Leaf Panji Inscriptions: As archival contributor alongside Gajendra Thakur and Nagendra Kumar Jha (Panjekar Vidyanand Jha), an unprecedented documentary achievement.
- (D) As a doyenne of Maithili theatre, she has not only enriched the artistic landscape but...

६५४. Which answer matches the critical direction of Chapter 22?

- (A) The breach of the Sikraula-Thathai embankment submerged dozens of villages.
- (B) The chapter notes that critical Analysis through Indian Literary Theory 3.1 Rasa Theory and Abha Jha's Critical Sensibility Bharata Muni's *Natyashastra* requires that the critic or aesthete be a *sahridaya*, a...
- (C) The chapter notes that th-14th century CE), the founder of the *Navya-Nyāya* school of Indian epistemology, was a native of Mithila, the very cultural heartland from which Amod Kumar Jha comes.
- (D) The chapter notes that bCE-200 CE) established the critical frame of *Rasa* (aesthetic emotion) as the fundamental criterion of literary-artistic experience, applicable not only to drama but to all literary forms including lyric poetry and music.

६५५. Which option correctly summarizes a point from Chapter 24?

- (A) These translations serve a dual purpose: they introduce Maithili readers to international forms such as the Japanese Haiku or Western flash fiction, and they facilitate the export of Maithil concerns to the global stage.
- (B) The chapter notes that mishra's book, with its mixture of anecdote, oral legend, personal memoir, social analysis, and documentary accumulation, is emphatically *loka-dharmi*: it has no pretension to literary elegance, but its emotional range encompasses all...
- (C) The chapter notes that *navya Nyaya* breaks it into a web of ontological relations (Scott-ness, Act-ness, Book-ness).
- (D) The chapter notes that *shklovsky's* concept of *ostranenie* (defamiliarisation), making the familiar strange by way of artistic technique, applies directly to the translation of Badal's poems: the act of reading a Hindi poem in Maithili produces exactly this...

৬৬৬. In Chapter 24 (Harimohan Jha), which option reflects the chapter's argument?

- (A) The movement connects the Maithili speakers of the Nepal Terai with the diaspora in industrial cities like Bokaro and metropolitan hubs like Delhi.
- (B) The Sphota theory, primarily advocated by the Grammarians (Vaiyākaraṇas) like Bhartṛhari, posits that there is an indivisible, eternal wordessence that is revealed by the fleeting sounds but is not created by them.
- (C) The chapter notes that lallan Prasad Thakur's unusually detailed stage directions demonstrate an acute awareness of all four modes.
- (D) The chapter notes that 'Mithila Painting: Folk Art No Longer?' India: Biblio, March/April 2004.

৬৬৭. Which answer matches the critical direction of Chapter 28?

- (A) The chapter notes that bhramar's Maithili ghazals represent a major formal experiment, bringing the ghazal's traditional themes of love, wine, and mystical longing into a Maithili linguistic and cultural idiom.
- (B) The novel's realism is of a specific kind: not naturalism's deterministic pessimism, but what in Indian critical terms would be called Lokavritta (social reality), the honest depiction of social conditions as they are, without idealisation or melodrama.
- (C) The chapter notes that but Sushil, also from Dulaha village, who is far ahead of him in language, thought, subject matter, and literary standard, and belongs to his caste, was suppressed.
- (D) The selection of the author or artist will be made by the editor based on his own interest or the interests of the Videha team.

৬৬৮. In Chapter 28 (Mithila & Maithili), which option reflects the chapter's argument?

- (A) The chapter notes that cE) the role of terminating the period surveyed in Volume VI and setting the agenda for all subsequent Navya-Nyāya.
- (B) The story turns on the contrast between the audience's 'mugdha, chakat' (enchanted, astonished) response to the performance and its collective amnesia when the light turns green and traffic resumes: the artistry is forgotten, the poverty ignored.
- (C) The chapter notes that navya-Nyāya analysis: The recognition of these seven bodies as the authoritative mediating institutions between Maithili literature and the Sahitya Akademi creates an anupalabdhi (nonperception) problem, the absence of organizations...
- (D) His poem 'Ja Sakai Chhi Kintu Kiye Jao' ('I can go, but why should I go') whose title itself is the work's key Dhvani, stages the impossible predicament of the diaspora intellectual: the capacity to leave (literally: to go to the city, to assimilate, to...

৬৬৯. Which answer matches the critical direction of Chapter 28?

- (A) The chapter notes that by applying Navya Nyāya, a school of logic traditionally associated with high-caste theological gatekeeping, to the realm of subaltern drama and social realism, the movement has enacted a radical "democratization of logic".
- (B) The chapter notes that paswan's most major works are a poetry collection and a short story collection, he comes to the literary line of inheritance by way of lyric assertion (Virnit Ras) and social parable (Mujrim) rather than by way of autobiographical...
- (C) The critical problem is that Lalit Kala Akademi recognition has simultaneously preserved and commodified Mithila art, while failing to protect the intellectual property of individual Mithila artists against commercial reproduction.
- (D) In "Sinurhar," the window image is charged with dhvani: it suggests Kalyani's position, seen but excluded, aware but voiceless, until she acts.

६६०. In the context of Mithila & Maithili, which statement is accurate?

- (A) The present play can be read as an attempt to perform a kind of canonical critique, recovering what has been marginalized.
- (B) Ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026).
- (C) The Academy has no dedicated centre in the Mithila region; artists must travel to Delhi to participate in officially recognized exhibitions.
- (D) The very title, using the English phrase 'Lesbian Continuum' as a Maithili theoretical concept, signals a direct engagement with Adrienne Rich's groundbreaking 1980 essay 'Compulsory Heterosexuality and Lesbian Existence', in which Rich introduced 'lesbian...

६६१. What does Chapter 28 most clearly emphasize about Gajendra Thakur's?

- (A) The Pañji Analogy The Videha movement's critique of the literary canon has a structural parallel in Gajendra Thakur's work on the Pañji (genealogical records) of Mithila.
- (B) The chapter notes that pakṣatā (Being-the-Subject-of-Inference) and the Pardeshī as Inferential Locus A subtle Navya-Nyāya concept with literary application is pakṣatā, the property of being the locus (pakṣa) in which something is to be inferred.
- (C) The chapter notes that line of inheritance, Innovation, and the Market The five artists occupy different positions on the spectrum from line of inheritance-preserving (Chaudhary) to line of inheritance-transforming (Das) to line of...
- (D) The chapter notes that he notes that even today, mahouts, cowherds, and cart-drovers in Purnia and Saharsa perform the "Vidyapati dance-drama" with deep emotional connection, while the "respectable society" often considers it beneath their dignity.

६६२. According to Chapter 31, which statement best fits the discussion of Jagdish Prasad Mandal?

- (A) The chapter notes that script Domain of Usage Historical Context Current Archival Status Tirhuta Academic/Religious/Panji.
- (B) The chapter notes that conclusion "Asharfi Ke Looti Aa Koilapar Chhaap" is a sophisticated philosophical satire disguised as a village anecdote.
- (C) The preface of Parivar explicitly situates the novel inside the line of inheritance of personal memoir transmuted by literary art: the text moves between factual family chronicle and imaginative reconstruction, between the historical and the felt.
- (D) His third-person narrators typically maintain what Genette calls 'internal focalisation', the narrative perspective closely aligned with the experiential world of the protagonist, giving readers intimate access to consciousness without the melodrama of...

६६३. In Chapter 35 (Kameshwar Jha 'Kamal'), which option reflects the chapter's argument?

- (A) The chapter notes that third, digital democratisation: Videha's internet presence since 2000, its ISSN registration, its Tirhuta Unicode contributions, and its archive of thousands of Maithili texts represent a parallel institution-building project.
- (B) The Well Wrought Urn: Studies in the Structure of Poetry.
- (C) The chapter notes that bCE-200 CE) established the critical frame of Rasa (aesthetic emotion) as the fundamental criterion of literary-artistic experience, applicable not only to drama but to all literary forms including lyric poetry and music.
- (D) The chapter notes that nature Poetry and the Mithila Ecological Imagination Chaudhary's nature poetry, Tilakora, Bathuāka Tīmana, Kumhar, Barkha Rānī, belongs to a strand of Maithili poetic practice that treats the local agricultural and ecological...

६६४. According to Chapter 36, which statement best fits the discussion of Dr. Kamini Kamayini and Kapileshwar Raut?

- (A) The chapter notes that million for the protection and promotion of languages.' His five decades of work represent the most sustained single-person effort to build the infrastructure of Maithili literary and cultural life on the Nepali side of the border.
- (B) The chapter notes that good editorial writing in Maithili has historically been under-recognized as a form of literary production, and Ajit Kumar Jha's essay is notable for treating Shardindu Chaudhary's editorials as substantive texts worthy of critical...
- (C) The chapter notes that he is not merely a writer of fiction but a documentarian of the rural and institutional reality of North Bihar.
- (D) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays.

६६५. Which answer matches the critical direction of Chapter 38?

- (A) The chapter notes that i N D I A N C R I T I C A L F R A M E W O R K : R A S A , D H V A N I , A N D A L A N K A R A 5.1 The Rasa Theory Applied to Tatal Pankhi The foundational critical frame of classical Indian aesthetics is the rasa theory, systematised...
- (B) The chapter notes that mr Krishna Kumar Kashyap and Mrs Shashi Bala constitute the most socially transformative practice, deploying art as a vehicle of literacy, economic emancipation, and subaltern empowerment, while also engaging the classical...
- (C) Her book Maithili Rangmanch (archived in the Videha repository) is a contribution to Maithili theatre studies.
- (D) Gaṅgeśa and Udayana: Innovation inside line of inheritance The relationship between Gaṅgeśa and his most major predecessor Udayana (fl.

६६६. Which option correctly summarizes a point from Chapter 40?

- (A) History Maithilī Kavitaḥ Hazar Varṣa (2 vols) A monumental attempt to recover "history-excluded poets" (itihāsa-vañcit kavī).
- (B) Videha Archive Presence Jitendra Kumar Jha 'Jīṭū' appears in the Videha archive with the following confirmed entry: 'नचिकेताक "एक छल राजा"क मंचन' Published in: Videha Sadeha 8 (Prelim_8), in the Theatre Reports section.
- (C) The chapter notes that by way of the logic of Gaṅgeśa, the vision of the parallel historians, and the stagecraft of the rural masses, Mithila is once again becoming a center for the "science of words" and the art of resistance.
- (D) The note credits him with establishing "a distinct poet-storyteller identity in Maithili by way of a few stories and three to four dozen poems." The three texts examined in this report, two long stories and two poems, all first published in Antika or...

६६७. According to Chapter 40, which statement best fits the discussion of Kumar Pawan?

- (A) The chapter notes that c r i t i c a l A n a l y s i s U s i n g I n d i a n L i t e r a r y T h e o r i e s 4.1 Rasa Theory (रसशास्त्र), Bharatamuni's Nāṭyaśāstra The Nāṭyaśāstra of Bharatamuni (c.
- (B) The chapter notes that 30), classified as dīrgha-kathā (long story / novelette), with illustrations by the artist credited inside the publication.
- (C) His research has been awarded the Ashoka Fellowship and several prestigious honors.
- (D) The chapter notes that bechan Thakur Novel/Drama Regarded by Videha as one of the greatest living Maithili writers.

६६८. What is the best reading of the chapter's discussion of Kusum Thakur?

- (A) The two writers must be understood both independently and in their creative partnership: Kusum Thakur was, by her own account, Lallan Prasad Thakur's first and most demanding critic, his most thorough admirer, and an indispensable collaborator in the...
- (B) The chapter notes that unlike the predominantly ritual-decorative function of traditional Mithila painting, her work renders interiority.
- (C) The chapter notes that reader-Response Theory Reader-response theory (Hans Robert Jauss, Wolfgang Iser, Stanley Fish) shifts the locus of literary meaning from the text to the transaction between text and reader.
- (D) The chapter notes that Buch's Language: Navya-Nyaya's Sphota and Denotative Power Ravi Bhushan Pathak makes the epistemologically crucial observation that despite being born in Udayanacharya's village, the heartland of Nyaya logic, Buch as poet does not...

६६९. Which option correctly summarizes a point from Chapter 42?

- (A) The "Parallel" view of Mithila art stresses its role as a living, democratic practice rather than a static aesthetic category.
- (B) A composition that criticises distant targets (e.g., international figures) at no personal risk to the writer shows less courage than one that confronts proximate power.
- (C) The chapter notes that summary Table of Poetic Criticism Theory Applied to Poem Core Finding Rasa Theory Sondai Synthesis of Romance (Shringar) and Despair (Vishad).
- (D) The play addresses the theme of Maithili-medium education and the pressures on village teachers.

६७०. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

- (A) The chapter notes that cE) holds that the highest literary quality is dhvani or suggestion: the resonance of meaning beyond what is explicitly stated.
- (B) The chapter notes that comparative Analysis: Five Practices, Five Positions The Gender of Mithila Painting All five artists, in different ways, are engaged with the gendered politics of Mithila painting.
- (C) The chapter notes that set in the industrial city of Jamshedpur (Lohanagar in the play), it depicts a young engineer from Mithila who has absorbed urban culture but is haunted by his village origins.
- (D) The chapter notes that coming to other language-literature with one's talent is impossible and unscientific; coming into the mother tongue Maithili itself is possible and scientific.

६७१. In the context of Laxman Jha 'Sagar' and Shail Jha 'Sagar', which statement is accurate?

- (A) The chapter notes that pathak's contribution is characterised by range, the capacity to move between drama, prose, poetry, critical essay, and translation, and by theoretical depth.
- (B) The Academy has no dedicated centre in the Mithila region; artists must travel to Delhi to participate in officially recognized exhibitions.
- (C) Inrarkant Jha Samman (Vidyapati Seva Sansthan, Darbhanga, 2018), and the Mithila Vibhuti Samman (Karnataka Mithila Sanskritik Manch, Bengaluru, 2022), recognising both his literary work and his institutional contributions to the Maithili cause.
- (D) Maithili, spoken by approximately fifty million people, is one of the twenty-two scheduled languages of the Indian Constitution.

६७२. What does Chapter 44 most clearly emphasize about Dr. Prafulla Kumar Singh 'Maun'?

- (A) Theatre Journalism and the Oral-Performative line of inheritance inside the Videha Parallel History critical frame, theatre journalism occupies a special position because theatre is the most immediate form of the oral-performative line of inheritance that...
- (B) The chapter notes that for the enjoyment of art, the concept of Rasa became necessary, and Bharata wrote the Natya Shastra.
- (C) The genre as Maun practised it is a hybrid form that did not exist in Maithili prose before him: part travelogue, part ethnographic documentation, part literary journalism, part cultural history.
- (D) The chapter notes that its motto, Mānuṣīmahi Saṃskṛtām (from the Atharvaveda: 'Glorifying the human feminine/cultural'), announces its counter-hegemonic, subalterninclusive, gender-sensitive orientation.

६७३. Which answer matches the critical direction of Chapter 46?

- (A) Artist/Practitioner Primary Contribution Key Themes Bechan Thakur Direction, Mentorship, Stage Theory Gender subversion, Social reform, Youth engagement.
- (B) Abhinavagupta's commentary Locana deepens this: dhvani is not merely a trope but an ontological claim that poetic language operates on multiple semantic levels simultaneously.
- (C) In its opening stanza, the poet addresses the reader directly: खाली तकैत रहबा पर / खाली सोचैत रहबा पर / विवश हे हमर पुरुष ! / मोन में कुण्डली मारने बैसल / साँप के झमारि केकरो / भयमुक्त होउ । The address is to 'hamar purush' (our man/person), not a specific...
- (D) His ghazal preface (Mājḥ Āṅgan Me Kaṭiāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an experience that ignited his commitment to the form.

६७४. In Chapter 46 (Munnaji), which option reflects the chapter's argument?

- (A) The Mahadevasthaan is also revealed as the site of the 1962 yagna (Vedic fire ritual) organised jointly by Purwari Tol and Dih Tol, a cross-tola community ritual that shows the village's capacity for collective action across sub-settlement boundaries.
- (B) The interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1.
- (C) The chapter notes that it highlights the complicity of the domestic sphere (represented by the mother-in-law) in patriarchal violence and utilizes Maithili cultural symbols like the Samdaon (farewell songs) to emphasize the tragic alienation of the female...
- (D) The chapter notes that tagore's Complete Works on Children's Literature.

६७५. Which point is consistent with Chapter 46's treatment of Kumar Das?

- (A) The chapter notes that oommen holds that because the Maithili region is "culturally dominated by Brahmins," other castes feared that a separate state would merely formalize an elite monopoly.
- (B) His plays staged their concerns (corruption, unemployment, educational deprivation, the rural-urban divide) in their own language and cultural idiom.
- (C) The chapter notes that everyone just watches everyone else's face, what village is this? // The courtyard is empty, the outer room desolate; a dog perches on the sofa, laughing in contempt, what village is this?' Rasa: Pure Karuṇa-rasa (pathos), developed...
- (D) The chapter notes that ravindra Kumar Das (painter, Maithili-Bhojpuri Academy) 2.

६७६. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) The Maithili literary community is precisely such an imagined community: it exists by way of the shared practice of writing, reading and critiquing in Maithili, sustained by journals like Videha and by critics like Hitnath Jhā who keep the line of...
- (B) In Western terms, the poem employs what Brecht would call *Verfremdungseffekt*, alienation by way of matter-of-fact enumeration of prices, to produce critical consciousness rather than cathartic identification.
- (C) The Videha Parallel History critical frame illuminates a crucial dimension of Bauke: the protagonist's disability is also a figure for the social silencing of Dalit and non-elite women inside Maithili public culture.
- (D) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal.

६७७. Which option correctly summarizes a point from Chapter 47?

- (A) The chapter notes that mishra ji cites the example of "Masaha Alam" village in the Baiganiya block of Sitamarhi district.
- (B) The chapter notes that P A R T V: T H E M A T I C A N A L Y S I S O F P R E E T I T H A K U R ' S L I T E R A R Y C O R P U S 5.1 The Folk Hero as Counter-Canon The most consistent thematic movement in Preeti Thakur's chitrakatha is the elevation of folk...
- (C) The influence of the Nayi Kavita (New Poetry) movement, particularly its rejection of rhyme-scheme strictures and its embrace of free verse, is apparent.
- (D) His research made it clear that until we revive our traditional art of 'living with rivers', Bihar's rivers will remain 'imprisoned' and their riparian communities will remain trapped in poverty.

६७८. According to Chapter 47, which statement best fits the discussion of Gaṅgeśa Upādhyāya?

- (A) The "Male Pen" vs. "Female Pen": The editor holds that while male writers (like Rajmohan Jha) have written about women with empathy, a woman writing about a woman brings an "authenticity of experience" and a "depth of soul" that is unique.
- (B) Applying the Navya-Nyāya analytical technique of Gaṅgeśa Upādhyāya, which insists on precise identification of the cognising subject (*pramātā*), the means of knowledge (*pramāṇa*), the object known (*prameya*), and the valid cognition (*pramā*), we can say that...
- (C) His poem 'Hama miṭhalānī Mithilā ke nāri / rahbai nai kamajor yau' ('We are Mithila's women / We shall not remain weak') is a declaration of feminist resolve rooted in Maithili folk line of inheritance.
- (D) The chapter notes that 'Chitra' means both 'picture/image' and (in a classical secondary sense) the Madhubani paintings for which Mithila is globally renowned.

६७९. Which answer matches the critical direction of Chapter 47?

- (A) The chapter notes that ganga Devi: line of inheritance and Expression in Mithila Painting.
- (B) The chapter notes that navya-Nyāya anumāna: the Matadāna (Voting) poem's implicit argument, that democratic participation should produce genuine representation follows the inferential structure of civic poetry.
- (C) The chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and...
- (D) The chapter places Hriday Narayan Jha inside the wider parallel history of Maithili literature.

६८०. In the context of Munni Kamat, which statement is accurate?

- (A) The drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation.
- (B) His eight works, spanning from Mithilak Arthik Vikas (2000) to Mithila Rising (2014) and Chapal Charan Chit Chanchal Bhan (2021), constitute the most sustained body of economic-geographic analysis of the Mithila region available in an Indian regional language.
- (C) The chapter notes that this is auchitya as cultural loyalty, the fitness of the writer to her line of inheritance.
- (D) The chapter notes that he was born in Mithila Deep village, Jhanjharpur, Madhubani, the same Madhubani district that is the heartland of Mithila cultural identity, home to Madhubani painting, the great poet Vidyapati, the Saurath fair (the legendary...

६८१. Which answer matches the critical direction of Chapter 47?

- (A) The chapter notes that it is not a seat of the Maithili literary establishment (not Darbhanga, Madhubani town, or a metropolitan centre), but a multi-caste agricultural village in the Madhubani periphery.
- (B) The title's invocation of 'the fragrance of earth' suggests a novel deeply concerned with rootedness, dispossession, and the relationship between Maithili speakers and their land.
- (C) The chapter notes that nirvikalpaka and Savikalpaka Perception The distinction between nirvikalpaka (indeterminate, pre-relational) and savikalpaka (determinate, relational) perception is Gaṅgeśa's most philosophically productive contribution to perceptual...
- (D) His IGNCA research on Mithila paintings, published as 'Mithila Paintings: Past, Present and Future' (IGNCA, 2000), is a landmark academic essay, widely cited in ethnographic and arthistorical literature.

६८२. According to Chapter 49, which statement best fits the discussion of At CIIL?

- (A) Thakur) cites five verses by Vidyapati, which are in the language of Vidyapati's Padavali: Jāva na mālato kara paragāsa Tāve na tāhi madhukara vilāsa.
- (B) The chapter notes that critical Assessment Salhaita-Gurmaita is, inside its modest compass, an major work of subaltern historiography in Maithili.
- (C) The Field of Cultural Production: Essays on Art and Literature.
- (D) At CIIL, Nachiketa set up three transformative national linguistic infrastructure institutions: the National Translation Mission (NTM), the Linguistic Data Consortium for Indian Languages (LDCIL), and the National Testing Service (NTS).

६८३. What does Chapter 49 most clearly emphasize about Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The chapter notes that kamat's seed stories in Sukhal Man Tarsal Āṃkhi belong to this line of inheritance, a form that the Videha critical frame recognises as both artistically major and institutionally neglected.
- (B) The chapter notes that priyamvada (1988): The One Who Speaks Pleasingly Priyamvadā, "One who speaks in sweet/agreeable words" (Sanskrit priya + vadā), is both a character-name from the Sanskrit line of inheritance and a quality prescribed for the ideal...
- (C) Maithili possesses one of the oldest continuous literary traditions in the subcontinent, tracing from Pre-Jyotirishwar Vidyapati [different from Vidyapati (c.
- (D) The Dalit does not give an address -he demands dreams.

६८४. Which answer matches the critical direction of Chapter 49?

- (A) Indian Concept of Poetry: The concept of art for the purpose of liberation (moksha), as seen in the Nataraja's posture.
- (B) The play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in...
- (C) The chapter notes that yajnavalkya Dharmashastra (Gupta period), which gave women the right to Veda-path (reading Vedas), Veda-dhvani (sound of Vedas) and Puja-path (monthly-religion period excluded), Gautama did not do that in his Dharmashastra.
- (D) The book situates the ghazal revival inside the broader narrative of Maithili's digital renaissance, ensuring that this history is preserved and interpretable.

६८५. Which answer matches the critical direction of Chapter 52?

- (A) The chapter notes that student groups, political party workers, doctors, engineers, scientists and university faculty have all been drawn into the movement.
- (B) Theoretical Frameworks The āzād ghazal's formal significance: by dispensing with strict bahr while retaining the sher structure and thematic range, the āzād ghazal makes the form more accessible for socially engaged content that cannot always accommodate...
- (C) The angana (courtyard) is one of the most symbolically charged spaces in Mithila's literary imagination: it is at once a domestic space, a woman's space, a performance space (for folk rituals, paintings, songs), and a liminal space connecting the interior...
- (D) In 2022, she was conferred the Sangeet Natak Akademi Award, India's highest national recognition in the performing arts, for her contribution to Indian theatre as an actor.

६८६. Which answer matches the critical direction of Chapter 53?

- (A) The ekāṅkī form itself (one-act play) has no precise Nāṭyashāstra equivalent, but participates in the Indian line of inheritance of the vīthī and āṅkiyā (short dramatic forms).
- (B) Ashish Anchinhar's analysis in the same issue is more categorical: he designates Thakur's compositions as 'kath-it ghazal' (so-called ghazal) rather than ghazals in the technical sense, precisely because the bahr (prosodic metre) is not maintained.
- (C) The chapter notes that line of inheritance, Innovation, and the Market The five artists occupy different positions on the spectrum from line of inheritance-preserving (Chaudhary) to line of inheritance-transforming (Das) to line of...
- (D) The chapter notes that this founding text establishes the intellectual architecture of all his subsequent work, providing a theoretical survey of Mithila's economic underdevelopment across agriculture, industry, infrastructure, and land use, alongside...

६८७. What is the best reading of the chapter's discussion of Pradeep Pushpa?

- (A) The chapter notes that he traces the bahrspecifically the metre 2122+2122+2122+212, from its earliest Maithili practitioners to Pushpa's generation.
- (B) The chapter notes that b Bechan Thakur A pioneer of the Videha Maithili Parallel Theatre Movement.
- (C) The chapter notes that no Maithili artist has received the Sangeet Natak Akademi Fellowship (the highest honour) as of the preparation of this report, a gap as striking as the absence of a Maithili Sahitya Akademi Fellow, given the antiquity and richness...
- (D) The answer, visible in the text, is by way of mastery of Ashvaghosa's kavyadharmā, his characteristic deployment of simile, compound structure, metre, and word-choicewhich leaves traces detectable even in translation.

६८८. Which answer matches the critical direction of Chapter 58?

- (A) The chapter notes that this experience of institutional exclusion shaped his lifelong commitment to making education and art accessible to marginalised, illiterate, and lower-caste women in Bihar.
- (B) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level.
- (C) The discovery in Panchaiti is not of individual identity but of social truth: the discovery that caste-based panchayat authority is illegitimate when it conflicts with the constitutional right to marry; and the recognition that two young people in love...
- (D) The chapter notes that p r e a m b l e : S c o p e a n d M e t h o d o l o g y This research monograph undertakes a comprehensive critical appreciation of the literary, scholarly, and creative works of Prof.

६८९. In Chapter 58 (Prof. Premshankar Singh and Ilarani Singh), which option reflects the chapter's argument?

- (A) The chapter notes that dard (Pain) as an Enduring Mood (Sthāyī Bhāva): In classical Rasa theory, the enduring mood for Karuṇa (Pathos) is Śoka (Grief).
- (B) The chapter notes that this play is a Maithili translation of his work, intended to bring his artistry to Maithili readers.
- (C) Her headmaster at Rahika High School, Chandrika Prasad (himself a theatremaker), actively encouraged students to perform on Republic Day, Independence Day, and Saraswati Puja.
- (D) The chapter notes that formal Analysis: Geet and Ghazal Vijaynath Jha's Ahīnk Lel brings together two forms: geet (Maithili song-lyric) and ghazal.

६९०. According to Chapter 59, which statement best fits the discussion of Rabindra Narayan Mishra?

- (A) The chapter notes that 'A Fiberoptic Study of Stop Production in Maithili' (1979): Pioneering use of instrumental phonetics for an Eastern Indo-Aryan language, analyzing the laryngeal behaviour of Maithili stop consonants with direct physical evidence.
- (B) Artist/Practitioner Primary Contribution Key Themes Bechan Thakur Direction, Mentorship, Stage Theory Gender subversion, Social reform, Youth engagement.
- (C) The chapter notes that Jürgen Habermas: Journalism and the Public Sphere Jürgen Habermas's theory of the public sphere provides the most directly relevant Western critical frame for evaluating Maithili journalism.
- (D) The chapter notes that paralayak Paraat, 'The Folds of Catastrophe': a novel with eschatological or crisis-driven thematics.

६९१. What is the best reading of the chapter's discussion of Rajnandan Lal Das?

- (A) The journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature.
- (B) In the Videha Parallel History's terms, children's literature in Maithili is a form of language maintenance, the mechanism by way of which Maithili reproduces itself across generations in contexts where the language faces pressure from Nepali, Hindi, and...
- (C) His Videha connection, beginning with the online feedback column and developing by way of the publication of both his books under Shruti Prakashan (Videha's affiliated press), locates him institutionally inside the parallel movement, even as his caste...
- (D) The chapter notes that volume Mapping and Genre Distribution Volume Focus / Genre Key Thematic Content 1 General Collection Selection of prose and poetry from early journal issues.

६९३. Which point is consistent with Chapter 61's treatment of Rajnandan Lal Das?

- (A) The translation achieves Benjamin's 'pure language' precisely because Maithili and Hindi share so much cultural territory, the two languages' meeting in these stories produces a synthetic literary text that illuminates both.
- (B) The dominant rasa in his critical work is what the line of inheritance might call Jugupsaa-transformed-into-Vira: the scholarly recording of social pathology (poverty, child marriage, sexual exploitation) with a reformist energy that transforms the initial...
- (C) A defining feature was the covers: Mithila painting (Madhubani art) consistently graced the cover of Karnamrit, making visual promotion of the traditional art form an intrinsic part of the journal's identity.
- (D) The chapter notes that durganand Mandal: A researcher and writer focused on Maithili theater and literature.

६९३. In Chapter 62 (Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Sant), which option reflects the chapter's argument?

- (A) The chapter notes that prose Style Jha's prose style in this essay is that of the educated Maithili cultural insider writing for a community audience rather than for an academic journal.
- (B) The chapter notes that women and Gender in Renu's Fiction Renu's female characters are among the most complex and memorable in Hindi literature.
- (C) His Sadeha 36 contributions are among the most culturally specific in the Parallel History: Kohbaraका Hāla Kahalo Ne Jāya (The State of the Kohbar Cannot Be Told), the kohbar is the ritual wedding chamber of Mithila, decorated with Madhubani paintings of...
- (D) The chapter notes that nyāya Category Definition Application in Parallel Theatre Pratyakṣa Direct Perception Observational realism; tracking material social conditions.

६९४. Which option correctly summarizes a point from Chapter 65?

- (A) The chapter notes that bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the...
- (B) The chapter notes that lower-caste women face the compounded disadvantages of gender discrimination inside their own communities and caste discrimination from upper-caste structures.
- (C) The chapter notes that +) Ram Sogarth Yadav is one of the most major OBC (Other Backward Class) voices in the Videha archive.
- (D) The chapter notes that pREFATORY NOTE: THE SCIENTIST WHO WRITES Yogendra Pathak Viyogi (born 1948, Laufa village, Madhubani district, Bihar) occupies a singular position in the intellectual landscape of Maithili literature: he is the first practising...

६९५. Which option correctly summarizes a point from Chapter 69?

- (A) The chapter notes that th century) Kshemendra's theory of auchitya (propriety, appropriateness) holds that the ultimate criterion of literary excellence is the fitness of every element to every other element, word to meaning, character to action, style to...
- (B) The chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya.
- (C) The chapter notes that western Critical Theory 4.2.1 Mikhail Bakhtin: Carnivalesque, Heteroglossia, Dialogism Bakhtin's concept of the carnivalesque, the festive inversion of social hierarchies, the laughter that exposes the pretensions of power, is...
- (D) The chapter notes that she is the first and most transformative powerful female stage artist of Maithili theatre, credited with normalising and championing women's presence on the Maithili stage at a time when even female roles were performed by men.

६९६. According to Chapter 70, which statement best fits the discussion of Ramlochan Thakur?

- (A) The chapter notes that its discussion connects Hitendra Gupta (Delhi) with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that centres on Ramlochan Thakur, Critical Study of Works.
- (C) The movement's insistence on formal standards is therefore not pedantry but a necessary act of cultural recovery.
- (D) As a doyenne of Maithili theatre, she has not only enriched the artistic landscape but...

६९७. In the context of Ravibhushan Pathak and Kumar Manoj Kashyap, which statement is accurate?

- (A) The movement has shifted the center of Maithili dramatic activity away from urban administrative centers to rural villages like Berma and Chanauraganj, where performance is integrated into community life.
- (B) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (C) The chapter notes that first, historiographical recovery: voices systematically excluded from canonical literary surveys, such as the Siddha poets of the Buddhist Charyapadas (8th-12th cent.), famine poets like Faturilal, Dalit dramatists like Bechan...
- (D) The chapter notes that jīvan Mukhiyā is not merely an individual tea-stall owner; he is a type of the subaltern aspirant in postIndependence Bihar, negotiating the space between caste restriction and constitutional promise.

६९८. What does Chapter 73 most clearly emphasize about Ashish Anchinhar's?

- (A) The chapter notes that this double resonance, the wandering explorer of diverse literary fields who also produces the 'honey' of art, is entirely apt for a writer who has worked across every conceivable genre for six decades.
- (B) Ashish Anchinhar's analysis in the same issue is more categorical: he designates Thakur's compositions as 'kath-it ghazal' (so-called ghazal) rather than ghazals in the technical sense, precisely because the bahr (prosodic metre) is not maintained.
- (C) Jharudar's identity as a farmer who composes poetry on his buffalo's back, on field boundaries, and on village paths, is not incidental to his literary authority but constitutive of it.
- (D) The chapter notes that bhaat (Encounter/Confrontation) Bhaat (72 pages, Shruti Prakashan) is one of Thakur's most ambitious works in terms of scale: the character list runs to over 100 named roles, making it a work of massive communal theatre that requires...

६९९. Which option correctly summarizes a point from Chapter 78?

- (A) The dedication of Videha Issue 191 (1 December 2015) to 'Anil' is a landmark in his literary recognition.
- (B) The colophon gives contact details for Dr Chandramani Jha (9334724870), confirming the Jharkhand Mithila Manch's role as publisher.
- (C) The chapter notes that kolkata's historical role as a centre of Maithili intellectual activity has not been adequately reflected in Sahitya Akademi institutional arrangements.
- (D) In her own words: her teachers at Rahika High School, particularly Headmaster Chandrika Prasadji, himself an artist, encouraged all students to participate in cultural programmes on Republic Day, Independence Day, and Saraswati Puja.

७००. What is the best reading of the chapter's discussion of Dr. Shambhu Kumar Singh?

- (A) Thakur's village theatre achieves this by way of the mechanism of social recognition: the audience's identification with the characters' situations is not merely imaginative but experiential, grounded in the shared reality of village life.
- (B) The chapter notes that Singh's critical engagement with these positions is not merely descriptive but analytically independent.
- (C) The chapter notes that dhvani (Ānandavardhana's theory of suggestion) The story is a masterclass in dhvani, the suggested meaning (vyaṅgya) far exceeds the literal (vācya).
- (D) The critical line of inheritance of outsider art and art brut (Jean Dubuffet) would valorise Das and Kashyap's self-training as a source of radical visual energy unconstrained by academic convention.

७०१. In Chapter 81 (Shardindu Chaudhary), which option reflects the chapter's argument?

- (A) In Bourdieu's theory of literary fields ('The Rules of Art', 1992/1996), this poem is a direct critique of the conversion of cultural capital into social capital by way of the mechanism of the prize.
- (B) The interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1.
- (C) Thakur's poetry, with its consistent mourning of a lost cultural homeland, deserves feminist scrutiny regarding the figure of the 'motherland' (janmabhumi, mati-pani) as a feminised landscape.
- (D) The title Bad Ajagut Dekhal, 'I saw a great/big absurdity', announces the satirist's stance from the outset: the writer as observer, astonished by social, cultural and institutional absurdities.

७०२. Which answer matches the critical direction of Chapter 82?

- (A) Abhaa Jha's essay is titled 'Rangkarmi Premrata Mishra's Sahityik Vahi, O Din O Pal' (The Literary Register of Theatre Artist Premrata Mishra, O Din O Pal), and provides an extended reading of the book as a landmark in Maithili women's life-writing.
- (B) In Gangesa's terms: the pratyaksha evidence (Jha's actual published works) is before us; the anumana (what can be inferred about their significance) is being built; the upamana (how they compare with the best in their fields) is becoming clearer; and the...
- (C) The chapter notes that Prasad's 'Shahar O Gel' is a Lukácsian critical-realist poem.
- (D) Indian Rasa theory recognises the karuna-shanta combination that gives his best stories their emotional signature.

७०३. According to Chapter 83, which statement best fits the discussion of Shiv Kumar Jha 'Tillu'?

- (A) The chapter notes that Shklovsky's concept of ostranenie (defamiliarisation), making the familiar strange by way of artistic technique, applies directly to the translation of Badal's poems: the act of reading a Hindi poem in Maithili produces exactly this...
- (B) The chapter notes that Tillu's signature in the maqtā ('Tillu' appearing in the final couplet) follows the classical convention while localising it in the Maithili context.
- (C) The Rasa and Dhvani frameworks reveal the aesthetic dimensions of his dramaturgy, the specific emotional registers of his plays and their capacity for multilayered suggestion.
- (D) The essay 'Maithilī Kathāme Strī' in Sadeha 21 makes him one of the few male writers in the archive who explicitly theorises women's representation in Maithili fiction.

७०४. Which option correctly summarizes a point from Chapter 86?

- (A) The play reflects his Marxist/socialist intellectual orientation of the era and his belief in the power of theatre as a vehicle for social consciousness-raising. ► Chitra-Vichitra (चित्रा-विचित्रा), An essay and article collection (aalekh sangrah), 2006.
- (B) The Videha Sadeha series, of which issue 31 is examined here, represents a special archival edition, collecting selected prose and verse from the journal's first 350 issues.
- (C) The men spend their days selling gājā, and the women at night.
- (D) The chapter notes that this topographical inventory of Shakta shrines is itself a scholarly contribution of first importance: it documents the 'Shakti landscape' of Mithila in a systematic way, establishing that the devotional folk song line of inheritance...

७०५. According to Chapter 88, which statement best fits the discussion of Sushil?

- (A) The chapter notes that Gramsci's further concept of 'cultural hegemony', the way in which dominant classes maintain their power not only by way of coercion but by way of the cultivation of a consensus that makes their values seem natural and universal, is...
- (B) The anthology records multiple performance groups, playwrights, and directors from across the Maithili-speaking region, from Madhubani to Janakpur (Nepal), operating in the line of inheritance of community-based, non-casteist theatre.
- (C) The chapter notes that its nineteen critical essays, editorial commentary, and reader responses constitute a richly diverse evaluation.
- (D) The chapter notes that he was very fond of foreign dances and nautanki (folk theatre), which was considered an art form for the young, but the noble and the new-generation gentlemen would sit in the front.

७०६. In the context of Taranand Viyogi, which statement is accurate?

- (A) The chapter notes that navya-Nyāya Epistemology (Gaṅgeśa's Technique) In the Videha critical project, Navya-Nyāya is not merely a philosophy but a rigorous tool for literary analysis.
- (B) The chapter notes that from the Dhvani (suggestion/resonance) perspective of Anandavardhana, this poem's vyanjana-artha (suggested meaning) extends far beyond the literal description of drought.
- (C) The chapter notes that she is the first and most transformative powerful female stage artist of Maithili theatre, credited with normalising and championing women's presence on the Maithili stage at a time when even female roles were performed by men.
- (D) The chapter notes that western Critical Traditions: Aristotle, Marx, Gramsci, Spivak (Subaltern), Foucault, Iser.

७०७. In the context of Taranand Viyogi, which statement is accurate?

- (A) History Maithilī Kavitaḥ Hazar Varṣa (2 vols) A monumental attempt to recover "history-excluded poets" (itihāsa-vañcit kavī).
- (B) The chapter notes that BCE-200 CE established the critical frame of Rasa (aesthetic emotion) as the fundamental criterion of literary-artistic experience, applicable not only to drama but to all literary forms including lyric poetry and music.
- (C) The chapter notes that inside Videha, the Maithili ghazal was developed by Gajendra Thakur (who pioneered its revival from around 1905 onwards in the Videha critical frame), and then by Ashish Anchinhar whose 'revival' of the form in the digital era...
- (D) The chapter notes that this mirrors the movement's broader politics of linguistic love: where the establishment treats Maithili as a minor regional language, the Videha writers treat it as the supreme medium of their interior lives.

७०८. In Chapter 90 (Dr. Umesh Mandal), which option reflects the chapter's argument?

- (A) Thakur's theatre is post-colonial in a double sense: it responds to the colonial marginalisation of vernacular performance traditions, and it resists the neo-colonial hierarchies of post-independence cultural institutions that perpetuate upper-caste...
- (B) The rasa theory of Bharata's Nāṭyaśāstra recognises nine primary emotional essences (navarasa) that literary art seeks to evoke.
- (C) The chapter notes that he published inside this journal Ramdeo Jha's epigraphic Maithili songs (शिलोत्कीर्ण मैथिली गीत), Laxman Shastri's 'Dharmaraj Yudhishtira' epic, and his own path-breaking 'Nepalak Maithili Sahityak Itihas' (1972), the first history...
- (D) The chapter notes that 54 provides a precise technical formulation of Gaṅgeśa's theory of truth as set out in the Prāmāṇyavāda section of the Pratyakṣa-khaṇḍa.

७०९. Which point is consistent with Chapter 95's treatment of The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that mar 15, 2023 Mithila Chitrakala (Art): Analyzing the transition of folk art into digital and political spaces.
- (B) The chapter notes that to critique Kamat is to engage with the broader Videha movement, a project that seeks to dismantle the exclusionary "Brahminical patriarchy" of Maithili historiography and replace it with a democratic, representative critical frame.
- (C) The movement holds that institutional Maithili has often lost its avacchedaka, the specific phonological and structural features that define it, by adopting Hindi-calques and Sanskritized obfuscations.
- (D) His poems register the affective texture of a Maithili life that official discourse (Sahitya Akademi awards, government cultural policy) has not yet acknowledged: the fatigue, the interrogative rage, the humour that survives dispossession.

७१०. In the context of The Videha Maithili Parallel Drama Theatre, which statement is accurate?

- (A) The cover art (by Kajal Sen) is itself a critical document: a cactus in a desert landscape, a raised index finger (the finger of defiance or accusation), a watching eye, all enclosed by barbed wire.
- (B) The chapter notes that by insisting on a causal logic rooted in material conditions, the parallel movement aligns itself with a more rigorous form of realism.
- (C) The chapter notes that saras's work raises the same question: how much Maithili literary production has been lost because institutional mechanisms of recognition have failed to document and preserve it?
- (D) Their son Satyajit Mishra studied tabla at the graduate level; two sons sang; their daughter is a performing singer in sugam and folk music.

७११. According to Chapter 95, which statement best fits the discussion of The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that displacement and Rehabilitation: Like the Kosi and Bagmati, the condition of villages trapped between the embankments on the Mahananda became hellish.
- (B) The folio publisher writes it is 'A Collection of Maithili Essays'.
- (C) The chapter notes that by adhering to the Nāṭyaśāstra's rigorous standards for Āṅgika (body), Vācika (voice), Sāttvika (emotion), and Āhārya (costume/stagecraft), the parallel movement seeks to prove that subaltern theatre can achieve higher artistic...
- (D) Act I establishes the social landscape by way of three interconnected narrative strands: the child beggars' daily income calculation and police extortion (Scene 1-2); the journalist duo's encounter with Mangtū as a 'story' (Scene 2); and the assault on...

७१२. In Chapter 95 (The Videha Maithili Parallel Drama Theatre), which option reflects the chapter's argument?

- (A) The chapter notes that he learned painting from his mother, in the traditional mode of intergenerational transmission that has sustained Mithila art for centuries.
- (B) The parallel history documents what it calls the "honour killing" of the great Navya-Nyaya philosopher Gangesh Upadhyaya (12th century) by institutional historians like Ramanath Jha.
- (C) The chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure.
- (D) The chapter notes that third -The Indivisibility of Politics and Aesthetics: "art for art's sake" is meaningless in Dalit poetry.

७१३. What does Chapter 96 most clearly emphasize about The Epistemology of Parallelism?

- (A) The essay begins with the question: does art and literature require a theoretical purpose?
- (B) The Novelist as Philosopher: The Loss of Vak It is crucial to remember that Jha was not just a philosopher; he was a celebrated novelist in Maithili, author of Kanyadan (The Bride) .
- (C) The chapter notes that third, śabda (verbal testimony) as pramāṇa insists that genre, intertextual reference, and line of inheritance carry epistemic weight: a poem does not stand alone but inherits meaning by way of śāstra and sampradāya.
- (D) Roy's narrative sympathy is explicitly with Diyā and her parents; the corrupt father-in-law is rendered with diagnostic precision but no melodrama.

७१४. Which answer matches the critical direction of Chapter 97?

- (A) The chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi.
- (B) They represent the genre of agon: the adversarial poem that positions itself against a political order (the Bihar-India administrative structure that denies Mithila statehood) and demands redress.
- (C) The chapter notes that following the emergence of specialized categories such as the 'Bal Ghazal' (Children's Ghazal) and 'Bhakti Ghazal' (Devotional Ghazal), those lacking technical mastery of the craft began to inhabit these genres as well.
- (D) The play premiered on stage in Patna on 21 February 2011 (Maithili Day / International Mother Language Day), a date whose symbolic resonance is exact: the play about language, exclusion, and cultural rights premiered on the day dedicated globally to the...

७१५. Which option correctly summarizes a point from Chapter 98?

- (A) Theoretical Frameworks Karuṇa-rasa as primary mode: the meditative Maithili poet who witnesses village emptying and social transformation without either easy celebration or easy despair.
- (B) The book is archived on Videha's pothi (book) archive, placing it inside the canon of the Maithili parallel literary line of inheritance.
- (C) Applied by way of the Navya Nyaya critical frame, Jha's text can be analysed as an exercise in what Gangesa would call anuvyavasaya, the 'after-cognition' or meta-cognition that follows and looks closely at a primary experience.
- (D) As a doyenne of Maithili theatre, she has not only enriched the artistic landscape but...

७१६. Which point is consistent with Chapter 99's treatment of Nyāya Epistemology?

- (A) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays.
- (B) The chapter notes that it happened when Bengal claimed the Padavali of Vidyapati and Govindadas as its own, but the Bengali scholar Rajkrishna Mukhopadhyay first stated in 1875 AD that Vidyapati was a poet of Mithila, and Nagendranath Gupta of Bengal first...
- (C) The chapter notes that manoj Jha writes in the Videha special issue that in the era when she entered theatre, women going on stage were viewed negatively by society; she faced direct opposition in her own village on multiple occasions.
- (D) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV.

७१७. Which answer matches the critical direction of Chapter 99?

- (A) A detailed discussion of the history of the Mahananda project, its implementation, and its long-term consequences is presented.
- (B) The chapter notes that bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the...
- (C) His literary pseudonym 'Viyogi' (वियोगी, 'the separated one,' 'the bereaved') signals an inner dimension that his scientific career's external trajectory might obscure: the writer's awareness of separation, between science and the vernacular public...
- (D) The chapter notes that ijat Gama Ijjat Banchelo ('Honour Lost, Honour Saved'): A novel examining the politics of honour (ijjat) in Maithili village culture, how it functions as a tool of social control, particularly upon women and those of lower social rank.

७१८. Which option correctly summarizes a point from Chapter 99?

- (A) As his Amazon/Pothi.com biographies note, he has to his credit two novels, a collection of short stories, a travelogue covering four decades of foreign visits, three dramas (two of which have been staged in Kolkata), a translation of Karel Čapek's R.U.R....
- (B) The story's moral structure is complex: Fekhani is simultaneously victim (of Folta's manipulation) and participant (in the corruption), and the justice system treats her as both simultaneously.
- (C) The landscape of Mithila, its rivers, lotus ponds, paddy fields, maithila-painting motifs becomes, in this poetry, an object of aesthetic love as much as of nostalgic longing.
- (D) The chapter notes that born into a Maithil Brahmin family, he educated himself in Sanskrit, Pali, Prakrit, Hindi, and Bengali; converted to Buddhism (taking the name Nagarjuna, after the great Mādhyamika philosopher); immersed himself in Marxist ideology...

७१९. 'रंगमंच मे राजा किओ नहिं होइत छै' कथनक नाट्य-दर्शन की अछि?

- (A) निर्देशक अकेला रंगमंच
- (B) रंगमंच सामूहिक कला अछि; प्रत्येक कलाकार, तकनीशियन आ सहयोगी समान रूपे आवश्यक अछि
- (C) मुख्य अभिनेता सब किछु
- (D) दर्शक अप्रासंगिक

७२०. प्रेमलता मिश्र 'प्रेम'क साहित्यिक छवि पर चर्चा किएक आवश्यक अछि?

- (A) साहित्यिक पक्ष असंगत
- (B) केवल मंच परखब
- (C) रंगमंचीय व्यक्तित्वक संग हुनकर लेखकीय/संस्मरणात्मक/रचनात्मक पक्ष सेहो बुझबाक लेल
- (D) रंगकर्मी लेखक नहि भऽ सकैत

७२१. नारी रंगकर्मी पर विशेषांक मैथिली रंगमंच इतिहासमे कोन कमी पूरा करैत अछि?

- (A) रंगमंच इतिहास पूर्ण अछि
- (B) नारी दृष्टि अनावश्यक
- (C) स्त्री योगदान अनुपस्थित मानब
- (D) स्त्री कलाकारक योगदान केँ अलग सँ अभिलेखित आ मूल्यांकित करैत अछि

७२२. प्रेमलता मिश्रक व्यक्तित्व पर पारिवारिक संस्मरणक भूमिका की अछि?

- (A) संस्मरण हटेबाक चाही
- (B) केवल मंच पर्याप्त
- (C) परिवारक बात असंगत
- (D) कलाकारक निजी संवेदना, संस्कार, संबंध आ मनुष्य रूपकेँ सामने आनैत अछि

७२३. 'रंगकर्मी प्रेमलता मिश्रक साहित्यिक छवि' शीर्षक कोन सीमा तोड़ैत अछि?

- (A) साहित्य मंच-विरोधी
- (B) रंगमंच आ साहित्यकेँ अलग-अलग खाँचामे बाँटबाक प्रवृत्ति
- (C) छवि असंगत
- (D) रंगमंच लिखित नहि

७२४. प्रेमलता मिश्रक विशेषांकमे स्त्री-शिक्षा/विदुषी परम्परा पर प्रश्न किएक उठैत अछि?

- (A) स्त्री केवल पात्र
- (B) शिक्षा रंगमंचसँ अलग
- (C) विदुषी प्रश्न अप्रासंगिक
- (D) कलाकारक सांस्कृतिक नेतृत्व स्त्री-बौद्धिकता आ सामाजिक भागीदारीसँ जुड़ल अछि

७२५. रंगमंचक क्षणभंगुरता के कारण विशेषांकक दस्तावेजीकरण किएक जरूरी अछि?

- (A) इतिहास नहि बनय
- (B) क्षणभंगुरता मूल्य घटबैत अछि
- (C) जे प्रस्तुति विलीन भऽ गेल, ओकर स्मृति, लेख, फोटो, साक्षात्कार भविष्यक इतिहासक आधार बनैत अछि
- (D) दस्तावेज अनावश्यक

७२६. प्रेमलता मिश्रक विशेषांकक पाठनमे 'व्यक्ति' आ 'संस्था'क सम्बन्ध कोना बुझब?

- (A) समुदायक भूमिका नहि
- (B) संस्था अप्रासंगिक
- (C) व्यक्ति अकेला
- (D) व्यक्ति कलाकारक योगदान मैथिली रंगमंच, पत्रिका, परिवार आ सांस्कृतिक समुदायसँ मिलि संस्था-सदृश प्रभाव बनबैत अछि

७२७. प्रेमलता मिश्रक लेखकीय/संस्मरणात्मक रचना 'ओ दिन ओ पल' किएक रंगमंच इतिहास लेल उपयोगी अछि?

- (A) व्यक्तिगत अनुभव हटाबय
- (B) मंच इतिहास केवल तिथि
- (C) ओ समय, संबंध, अनुभव आ मंच-सांस्कृतिक अंदरूनी स्मृति उपलब्ध करबैत अछि
- (D) संस्मरण असाहित्यिक

७२८. प्रेमलता मिश्रक रंगमंचीय मूल्यांकनमे दर्शकक स्मृति किएक प्रासंगिक अछि?

- (A) स्मृति निषिद्ध
- (B) दर्शक असंगत
- (C) दर्शक मंचीय प्रभावक प्रत्यक्ष साक्षी होइत छथि
- (D) मंच केवल कलाकारक

७२९. मैथिली रंगमंचक इतिहासमे प्रेमलता मिश्रक उदाहरण भविष्यक कलाकार केँ की सिखबैत अछि?

- (A) केवल प्रसिद्धि
- (B) भाषा-विमुखता
- (C) साधना, सामूहिकता, दक्षता, भाषा-निष्ठा आ स्त्री-साहसक महत्व
- (D) मंच पर अनुशासनहीनता

७३०. प्रेमलता मिश्रक विशेषांकक प्रश्न-संख्या किएक ३०-४० सँ अधिक राखल गेल अछि?

- (A) ई बहु-लेखीय, लेखक/कलाकार-केंद्रित, रंगमंच-नारी-साहित्य-स्मृति सभ समेटने समृद्ध अंक अछि
- (B) सरल नाम-स्मरण लेल
- (C) पृष्ठ-सूची बढ़ेबाक लेल
- (D) स्थिर संख्या निभेबाक लेल

७३१. “मैथिली लोक गीत” (maithilivideos.blogspot.com) नामक ब्लाग केर संचालक कोन छलाह ?

- (A) राजीव रंजन लाल
- (B) गजेन्द्र ठाकुर
- (C) रोशन चौधरी
- (D) आशीष अनचिन्हार

७३२. “मैथिली फिल्मस” (maithilifilms.blogspot.com) ब्लाग केर संस्थापक कोन छथि ?

- (A) भाष्कर झा
- (B) आशीष अनचिन्हार
- (C) प्रकाश झा
- (D) राजीव रंजन लाल

७३३. “विदेह मैथिली नाट्य उत्सव” ब्लाग कोन मास (वर्ष २०११) मे शुरू भेल छल ?

- (A) जनवरी
- (B) जून
- (C) अगस्त
- (D) दिसम्बर

७३४. “मैथिली सिनेमा” ब्लागक संचालक भाष्कर झा कोन भ्रम फैलैत छलाह ?

- (A) हमर ब्लाग सभसँ पुरान गजल ब्लाग अछि
- (B) हमर ब्लाग मैथिली फिल्म-संगीतक पहिल पोर्टल अछि
- (C) हमर ब्लाग पर पहिल बेर गीत डाउनलोड सुविधा अछि
- (D) हमर ब्लाग एकमात्र नाटक समर्पित अछि

७३५. मैथिलीक पहिल Music Streaming साइट “Music Maithili” (वेब आ एप दूनों) कोन तिथिकेँ शुरू भेल छल ?

- (A) ३ मई २०२१
- (B) ३ मई २०२२
- (C) ३ जून २०२२
- (D) ३ मई २०२३

७३६. २००८ मे शुरू भेल <http://maithili.tv/> साइट केर वर्तमान स्थिति की अछि (लेखक अनुसार) ?

- (A) सक्रिय अछि
- (B) बंद अछि, सामग्री अज्ञात
- (C) मैथिली टी.भी. सेहो Music Streaming दे छै
- (D) ई नेपाली भाषामे परिवर्तित भेल

७३७. नान्यदेव के संगीतग्रन्थ के नाम कि अछि?

- (A) सरस्वती हृदयालंकार
- (B) संगीत रत्नाकर
- (C) नाट्यशास्त्र
- (D) भरत कोश

७३८. 'सलहेस' गाथा कोन श्रेणी के साहित्य अछि?

- (A) लोकगाथा
- (B) नाटक
- (C) गीतिकाव्य
- (D) चरित काव्य

७३९. नाट्य कला के चार प्रकार अभिनय – आंगिक, वाचिक, आहार्य तथा ?

- (A) सात्त्विक
- (B) भाविक
- (C) रसात्मक
- (D) प्रासंगिक

७४०. मैथिली नाट्य-साहित्यक इतिहासमे 'कीर्तनिया नाटक' कोन श्रेणीक अन्तर्गत रखल जाइत अछि ?

- (A) प्राचीन गीत-नाट्य परम्परा
- (B) संस्कृत शास्त्रीय नाटक
- (C) लोक-नाट्य मात्र
- (D) पारसी नाटक

७४१. जगज्योतिर्मल्ल रचित 'हरगौरीविवाद' (१६२९) कोन विधाक अछि ?

- (A) गीति-नाट्य (मैथिली गद्य-पद्य)
- (B) संस्कृत नाटक
- (C) केवल नृत्य नाटिका
- (D) एकांकी

७४२. नेपालमे रचित प्राचीन मैथिली नाटकसभक मुख्य विशेषता छी ?

- (A) गीत-प्रधानता, गद्यक अभिनय हेतु प्रयोग
- (B) शुद्ध गद्य नाटक
- (C) केवल संस्कृत संवाद
- (D) केवल हास्य

७४३. शंकरदेव के प्रसिद्ध 'अंकीयानाट' के नाम अछि ?

- (A) कालीयदमन, रामविजय, परिजातहरण
- (B) गीतगोविन्द
- (C) उपाहरण
- (D) पारिजातहरण (उमापति)

७४४. 'कसात' नाटकक मुख्य समस्या कोन अछि ?

- (A) नवीन आदर्श आ परम्परागत कुरीति (दहेज, भेदभाव)
- (B) राजनीतिक षड्यन्त्र
- (C) ऐतिहासिक विरोध
- (D) प्रेम-त्रिकोण

७४५. पं. शृङ्गी झा (शृङ्गी) के 'मैथिली-नाटक' के विशेषता कोन अछि ?

- (A) दार्शनिक जीवनवाद शैली
- (B) प्राचीन रीतिक पुनरुद्धार
- (C) हास्य-व्यंग्य
- (D) गीति-नाट्य

७४६. मैथिली नाट्य-साहित्य मे 'राजा शिवसिंह' नाटक (प. गोविन्द झा) के ऐतिहासिक महत्व अछि ?

- (A) विद्यापति के राजनैतिक भूमिका के चित्रण
- (B) शिवसिंहक अन्तिम युद्ध
- (C) दरभंगा राज्यक विलय
- (D) सती प्रथा

७४७. आसामक 'अंकीयानाट' शैली के मैथिली संग सम्बन्ध स्थापित करैत कोन तत्व मुख्य अछि ?

- (A) वैष्णव पदावली (ब्रजबुली) आ राधाकृष्णलीला
- (B) संगीतशास्त्र
- (C) युद्ध कथा
- (D) शिव स्तुति

७४८. मैथिली नाट्य-साहित्यक इतिहासमे पं. शशिनाथ झा के 'मदालसा' नाटक कोन परम्पराक अछि ?

- (A) संस्कृत-मैथिली मिश्रित नाटक
- (B) केवल मैथिली गद्य
- (C) लोकनाट्य
- (D) गीति-काव्य

७४९. मिथिलामे प्राचीन 'कीर्तनिया' मण्डलीक नाट्य-प्रस्तुति मुख्यतः कोन हेतु होइत छल ?

- (A) धार्मिक प्रचार आ मनोरंजन (शिव-गीत, भागवत)
- (B) राज्य-अभिषेक
- (C) युद्ध कला
- (D) व्यावसायिक स्टेज

७५०. नेपाली राजा 'जगतप्रकाशमल्ल' रचित 'उपाहरण', 'नलीयनाटकम्' मे मैथिली गद्यक अभिनय निर्देश देबाक प्रणाली अछि, एकरा कहल जाइत अछि ?

- (A) नाट्य-शैलीक उदाहरण
- (B) संकेत-लेख
- (C) परम्परागत सूत्रधार
- (D) कोनो नहि

७५१. प्रो. रमानाथ झा के अनुसार मिथिलाक 'कीर्तनिया नाटक' वास्तविक अर्थमे नाटक नहि, बल्कि कोन अछि ?

- (A) गीति-नृत्य प्रधान अनुष्ठान
- (B) गद्य नाटक
- (C) शास्त्रीय नाट्य
- (D) स्टेज नाटक

७५२. 'गोरक्षविजय' (विद्यापति) आ 'धूर्तसमागम' (ज्योतिरीश्वर) मे मैथिली पद तँ अछि, मुदा ई संस्कृत-प्राकृत नाटकक श्रेणीमे आबैत अछि, कारण ?

- (A) मैथिली गद्य अभाव, संवाद संस्कृत-प्राकृतमे
- (B) पूर्ण मैथिली नाटक
- (C) गीत मात्र
- (D) नृत्य नाटिका

७५३. प्रो. चन्द्रकान्त झा के एकांकी 'दुरक दोन' के शिल्प में नवीनता छी ?

- (A) प्रयोगशील, अंतरंग संघर्ष चित्रण
- (B) पुरान पद्धति
- (C) केवल हास्य
- (D) गीत प्रधान

७५४. 'एहन जड़िआयल समाजमे महिला कोना उतरतीह मैथिली रंगमंचपर' शीर्षकक मूल सामाजिक प्रश्न की अछि?

- (A) महिलाक रंगमंचीय भागीदारीक बाधा आ पितृसत्तात्मक संकोच
- (B) केवल पोशाकक प्रश्न
- (C) मंच-सज्जा
- (D) पुरुष कलाकारक संख्या

७५५. नाटककारक मूल्यांकनमे भाषा-प्रयोग किएक संवेदनशील प्रश्न बनैत अछि?

- (A) संवादक स्थान पर चित्र काफी अछि
- (B) किएकि मंच-भाषा पात्र, समाज आ मैथिली अस्मिता दुनूकें प्रभावित करैत अछि
- (C) नाटकमे भाषा अप्रासंगिक अछि
- (D) केवल विदेशी भाषा मंचयोग्य अछि

७५६. 'अभिनेता पात्र बनि गेल कि अभिनेता रूपें दिखैत रहल'—एहि कसौटीक अर्थ की?

- (A) संवाद याद नहि रहए
- (B) अभिनेता मंच पर स्थिर रहए
- (C) वेशभूषा नहि होए
- (D) सफल अभिनयमे कलाकारक निजी छवि दबि पात्रक जीवन सामने अबैत अछि

७५७. 'गोनू झा आ आन मैथिली चित्रकथा'क समीक्षा मे लोककथा आ चित्रकला कोन प्रकार जुड़ैत अछि?

- (A) चित्रकथा केवल वयस्क आलोचना
- (B) गोनू झा नाटकक पात्र मात्र
- (C) लोककथा चित्रकला सँ असंबद्ध
- (D) गोनू झाक लोक-स्मृति केँ दृश्य-कथा रूपमे बाल/सामान्य पाठकधरि पहुँचबैत अछि

७५८. विदेह सम्मानमे साहित्यक संग कला, संगीत, नाटक, पत्रकारिता आदिक समावेश किएक महत्त्वपूर्ण अछि?

- (A) साहित्यक महत्व घटबैत अछि
- (B) कला केँ साहित्यसँ अलग करैत अछि
- (C) प्रश्न संख्या बढ़ेबाक उपाय
- (D) मैथिली संस्कृति केँ बहुविध जीवित परम्परा मानि ओकर सम्पूर्ण रचनात्मकता केँ स्वीकार करैत अछि

७५९. विदेह सम्मानमे नाटक, गीत, संगीत, नृत्य, मूर्तिकला, शिल्प आ चित्रकला जोड़बाक अर्थ की अछि?

- (A) केवल मंचीय मजाक
- (B) मैथिली सांस्कृतिक जीवनक गैर-पुस्तकीय रचनात्मकता केँ सेहो साहित्यिक समाजमे मान्यता
- (C) साहित्य विरोध
- (D) कला-सूची मात्र

७६०. युवा आयुक्त अभिनय/नृत्य सम्मान मैथिली संस्कृतिक भविष्यक लेल की बतबैत अछि?

- (A) कला केवल वृद्धक क्षेत्र
- (B) युवा प्रतिभा अस्थिर
- (C) कला-संस्कार बाल/युवा अवस्थासँ शुरू भऽ सामुदायिक निरन्तरता बनबैत अछि
- (D) प्रशिक्षणक जरूरत नहि

७६१. “१० नन्दीपति — गीतमाला” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) नाटक, रंगमंच आ नाट्य पोथी
- (B) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
- (C) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

७६२. Kumar Manoj Kashyap's short story 'Kalakaar' (The Artiste) depicts a child performing extraordinary acrobatics at a city intersection, then holding out a bowl to beg. What is the story's central dhvani (suggested meaning)?

- (A) Child labour should be banned
- (B) The audience is enchanted by the performance but collective amnesia follows when the light turns green – artistry is forgotten, poverty ignored; the red light becomes the symbol of deferred hope
- (C) The child is a professional performer
- (D) The city is dangerous

७६३. Which section title belongs to Front Matter in this quiz?

- (A) Chapter 4 Appendix - Photographic Evidence
- (B) Title, dedication and table of contents
- (C) Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar
- (D) E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects

७६४. Which section title belongs to Chapter 6 in this quiz?

- (A) Maithili Wikipedia - From Beginning to Approval (2008 to October 2014)
- (B) Drama, Film, and Music
- (C) The First Web Seminar of Maithili
- (D) E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects

७६५. Which section title belongs to Chapter 7 in this quiz?

- (A) Chapter 4 Appendix - Photographic Evidence
- (B) Language and Literature Section
- (C) E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects
- (D) Drama, Film, and Music

७६६. Which section title belongs to Chapter 13 in this quiz?

- (A) Chapter 4 Appendix - Photographic Evidence
- (B) E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects
- (C) The First Web Seminar of Maithili
- (D) YouTube and Maithili

७६७. Which section title belongs to Chapter 14 in this quiz?

- (A) Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar
- (B) Maithili Wikipedia - From Beginning to Approval (2008 to October 2014)
- (C) Maithili's Firsts on the Internet - A Brief List
- (D) E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects

७६८. In “Introduction to the Internet”, which statement is supported by the discussion of Internet?

- (A) But Maithili people are very clever and they know the art of turning their personal misconception into a public misconception
- (B) By the year 2014 the number of internet users worldwide had reached 3 billion (43.6 percent), but approximately two-thirds of this was from wealthy and developed countries
- (C) Maithili Songs Hub - The first post of this blog was in June 2009
- (D) Not just children but youth and married people are also caught in this trap

७६९. Which point best matches the argument of “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”?

- (A) Maithili Patra This site was created by Roshan Chaudhary ji
- (B) The print form is published by Shruti Prakashan, and readers can buy it
- (C) It is very possible BJP did it, but think - if Congress's government is formed, would they leave this facility?
- (D) Many people in Maithili write articles without evidence

७७०. In “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”, which statement is supported by the discussion of Mithila?

- (A) Its description on the site is as follows: "This website named Mithila is for Mithila!
- (B) Later Rajni ji gave information that she had created a channel in 2006 but deleted it and created a new one in 2008
- (C) Kumar Padmanabh: So there was another Maithili website from 1999 - that is wonderful
- (D) Historically, IBM Simon is the world's first smartphone, launched in August 1994

७७१. Which point best matches the argument of “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”?

- (A) They feel their so many serious thoughts are being destroyed and people are engaged in useless work
- (B) Mithila Mirror (all media) made Maithili news professional
- (C) Mithilahost (- (In 2012 Roshan Chaudhary ji created this Mithilahost site for domain resale
- (D) After this, in 2007, Anu Jha's font named "Mithila" came

७७२. Which point best matches the argument of “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”?

- (A) Mithila (- (On the pattern of Wikipedia, or slightly different from it, this site is focused solely on Mithila
- (B) In this Videha (journal) Mithila Ratna page, from Saraha pada to pre-Jyotirishwar Vidyapati, from Bantha Chamar to Karikh Pajiyar, from Gonu Jha to Chhecchan Maharaj - all their paintings can be found
- (C) Its description on the site is as follows: "This website named Mithila is for Mithila!
- (D) The absence of an archive does not mean that the existence of something should be denied

७७३. Which point best matches the argument of “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”?

- (A) Maithili critics do call Siddha Saraha pada the first poet of Maithili but when the time came to make a painting, they made Vidyapati's, not Saraha's, because Saraha pada was from a lower caste
- (B) People would scroll and the posts from their list would appear, and similarly other people would also have seen my or your post
- (C) This blog has five operators - Adi Yayavar (real name: Padmanabh Mishra), Keshav Karna (Karna Samastipur), Rajiv Ranjan Lal, Kundan Kumar Mallik, and Subhash Chandra
- (D) Maithili Chutakula (Sagar Raati Deep Jaray (), Videha Quiz (and others are also good blogs. - A tech-related site in Maithili; on it various kinds of tech information and methods will be found

७७४. In “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”, which statement is supported by the discussion of Roshan Chaudhary?

- (A) Chandranath Mishra 'Amar' ji was the first person who wrote the history of a single genre - journalism - separately
- (B) Inform me and help refine this article, it will be good for both future and history
- (C) Kumar Padmanabh: I have read it and then written this
- (D) Durga Saptashati This site was created by Roshan Chaudhary ji

७७५. In “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”, which statement is supported by the discussion of Roshan Chaudhary?

- (A) You can also edit already-written pages.”) This site was created by Roshan Chaudhary ji
- (B) During this same time "Maithili" appeared on the internet, whose detailed discussion is below
- (C) Sri Rajnandan Lal Das - You are doing very good work through the e-journal "Videha." I saw the young man's work here
- (D) So it would be most appropriate to consider the first issue as the establishment date

७७६. According to “E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects”, which statement is accurate?

- (A) Videha's issue 111 is entirely a children's ghazal special issue, issue 126 a devotional ghazal special issue, and issue 142 a ghazal criticism-review special issue
- (B) Beyond this, there are also many more good channels whose names can be added
- (C) On it, almost all genres of children's literature are available
- (D) After many OSes including embedded systems, PenPoint OS, and Magic Cap OS, the present time has narrowed mostly to two OSes - first iPhone OS (6, March 2008) and second Android

७७७. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

- (A) Endowed with sacrifice and austerity, folk art lives through their cultural consciousness, and due to the blessing of their gentle brushes, Mithila painting remains alive, preserved, and developed
- (B) As soon as the concerned person is absent, the need for a new Panjekar arises
- (C) Jha) Saheb was not only aware of the step-by-step process of that report but was also involved in it; having inspected the site himself, he was also convinced of the substandard decision
- (D) If reading Maithili seems difficult, then such English books will help those children understand the history of Mithila

७७८. What does this section most clearly suggest about Presenting?

- (A) Samdiya is the first literary blog of Maithili, which Gajendra Thakur created in 2004
- (B) Their art can be evaluated only after comparing it with the works of dead poets or artists
- (C) It was his greatness that the Wikipedia team caught hold of the active Biplav Anand ji
- (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it

७७९. Which point best matches the argument of “The Early History of Maithili Picture Stories (From 2002 to 2016)”?

- (A) Under this Copyright, no part of this composition or book can be given in any other book without the permission of the author or publisher
- (B) For the preservation of Mithila's manuscripts and Panjis, the internationally reputed institution, the Indian National Trust for Art and Cultural Heritage (INTACH), New Delhi, had a plan in 2021 to spend 15 lakh rupees
- (C) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?
- (D) Before knowing about the Creative Commons License, one should know about Copyright

७८०. What does this section most clearly suggest about Dictionaries?

- (A) If you see some educated and degree-holding people talking among themselves in Maithili, they will definitely speak in Hindi with the children
- (B) Attachment to truth and opposition to injustice all come naturally; there is no need for any specific activity or incident, no need to take advantage of any incident
- (C) One of my classmates - from Mahath - Lakshman ji also became an engineer
- (D) In my view, lexicography, the science or art of dictionary compiling, i.e., writing and editing dictionaries for various purposes, is as important as theoretical lexicography

७८१. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Sahitya Akademi?

- (A) The children, Om and Aastha, are of calm nature; that is an additional advantage
- (B) It is nourished by life, its impact falls on human life, so the artist cannot neglect their responsibility towards life
- (C) Some books would appear at the stalls of NBT, Sahitya Akademi, etc., at book fairs
- (D) Munnaji: Won't you too, under the mental encroachment of Maithils, change your views and become just like that, as has been happening in Maithili journalism till today?

७८२. What does this section most clearly suggest about The Maithili Children's Poetry Stream?

- (A) In our upbringing and education, there was no difference between words and deeds; that is probably the reason
- (B) That you say, 'I have kept no concern with anyone'." Rag Baidehi Bheravi- In this story, light has been shed on the life of an artist
- (C) It was claimed that this Panji was inertia, that it fostered high-low distinctions, was a cause of restrictions in marriage, was a social shackle, fostered elitism, and so on - many such allegations were floated
- (D) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty

७८३. According to the section “Contributor Introductions”, which statement is accurate?

- (A) Among other select artists of the village, Vishveshwar alias Bisai Jha from the same tola was a famous comedian and an extraordinary dholak and nagada player
- (B) But if explored deeply in essence, at some level, almost all humans are similar
- (C) But as said in the preface, this facility would not be available in print, so for this, we are apologizing to the readers of the print medium
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७९१. In “Gajendra Thakur and the Discipline of Maithili Criticism”, which statement is supported by the discussion of Vignette?

- (A) Vignette stories should also be written for children, on moral education, and on religious subjects
- (B) To fulfill his work or vision, two such people came forward with whose help the entire history of Maithili literature changed
- (C) It is very possible that on the strength of this self-study, people associated with Videha may become experts
- (D) We easily see its direction in cave paintings, rock paintings, and pattachitras in temples

७९२. Which option correctly summarizes a point from Chapter 2?

- (A) The title story, “Skūlak Khicṛī” (The School’s Khichri), opens with an irate parent storming into a school to berate the headmaster about the midday meal scheme (khicṛī).
- (B) The chapter notes that cONCLUSION Gangesa Upadhyaya: Philosophy, History, and Resistance This thesis has traced Gangesa Upadhyaya by way of six major sources that between them illuminate six different faces of his significance.
- (C) The chapter notes that children's Poetry and the Bāla Ghazal Chaudhary's bāla ghazal (children's ghazal) contributions in Sadeha 9, alongside Kumhar and Barkha Rānī, represent her engagement with the pedagogical-literary project of developing Maithili...
- (D) The chapter notes that by honoring living artists (often illiterate in the formal sense but masters of their craft) and publishing their photos and interviews, Videha shifts the pramana from bureaucratic recommendation to lived, observable community...

७९३. What does Chapter 5 most clearly emphasize about Dalit Literary Criticism?

- (A) The chapter notes that gandhi wanted, calling Dalits "Harijans," to lift them inside the Hindu system by way of reform.
- (B) The analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation.
- (C) The chapter notes that raymond Williams' concept of 'structures of feeling' (Marxism and Literature, 1977) recognises the lived, experiential texture of a historical moment that art uniquely preserves.
- (D) The chapter notes that contradictory traditions say that Gangesa was either (a) a great prodigy or (b) an illiterate child.' The Parallel History's Recovery: The Suppressed Panji Evidence The Parallel History of Maithili Literature, as documented by the...

७९४. What is the best reading of the chapter's discussion of Gayatri Chakravorty Spivak's?

- (A) The sari's edge, which in classical poetics signifies ornamentation, modesty, femininity itself, becomes here the cloth that wipes sweat, the cradle for the child, the covering for menstruation, the cushion for carrying water pots.
- (B) In the Navya Nyaya terms that Pathak himself favours: his literary work produces a valid anumana (inference) from the particulars of Samastipur to the universals of social injustice, by way of the vyapti of artistic fidelity to observed reality.
- (C) In this, Gayatri Chakravorty Spivak's "invisibility of the subaltern" takes poetic form. "If you can / please send me - / beautiful dreams filled with sunshine." This is a reversed demand.
- (D) The chapter notes that identified Maithili Bahars including newly constructed ones (Bahar-e-Videha, Bahar-eGovinda, etc.); numerical matrakram notation used for teaching; short bahr (chhoti bahar) especially cultivated.

७९५. What is the best reading of the chapter's discussion of Arvind Thakur?

- (A) The chapter notes that c r i t i c a l A p p r e c i a t i o n : C h i l d r e n ' s L i t e r a t u r e (S w a r n K a m a l) Swarn Kamal ('Golden Lotus', 2019, 54 pages, 150) is described on its title page as 'A Novel for ₹ Children in Maithili', a...
- (B) In the PDF (available in the Videha Petar), where it appears initially, he has crossed it out with a pen; the later version is correct.
- (C) Jha's naming of Batahū Yādava as a community bearer, and his own role as AIR B High Grade folk artist, are precisely the kinds of 'bearer community' recognition that the UNESCO critical frame mandates.
- (D) The chapter notes that bakhtin's concept of the 'carnavalesque', the temporary inversion of social hierarchies in folk festive culture, which in literature becomes a formal principle of counter-hegemonic expression connects with Thakur's practice of...

७९६. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) According to the author, the decision to build embankments on the Mahananda was more a result of political pressure and compulsion than scientific research.
- (B) The haiku sequence in Kṣaṇaprabhā is another site of dhvani-practice.
- (C) His direct perception of the folk song tradition as a performing artist (AIR B High Grade), as a yoga practitioner connected to traditional lineages, and as a Madhubani-region resident with intimate knowledge of the sacred geography, gives him access to a...
- (D) The chapter notes that Roderick McGillis and the Ideology of Children's Literature Roderick McGillis (The Nimble Reader, 1996) holds that children's literature is never politically neutral but always ideologically laden, teaching children what to value...

७९७. Which point is consistent with Chapter 27's treatment of Batahū Yādava?

- (A) The chapter notes that popular History / Travel Essay Piramidak Desh Me ('In the Land of the Pyramids'): An extended travel essay on Egypt, drawing on Viyogi's own visit (17-24 September 2019, a Thomas Cook 7-night package).
- (B) The chapter notes that Vasak and the Children's Literature line of inheritance Acharya Sharan's editorship of the children's journal Vasak (Balakothar) represents a relatively under-studied dimension of his legacy.
- (C) The Lalit Kala Akademi and Sangeet Natak Akademi have recognized individual artists from the Mithila line of inheritance but have failed to create the institutional infrastructure (regional centres, training programmes, documentation projects) that would...
- (D) Jha's source for the Jhumra song is named: Batahū Yādava, a bhagat who is himself worried about the line of inheritance's survival ('बतहू यादव सन भगत चिन्तित छथि जे हुनक बाद ई परंपरा कोना बाँचत?').

७९८. In Chapter 28 (Mithila & Maithili), which option reflects the chapter's argument?

- (A) The chapter notes that children's Fiction: 'Chonhā' (Videha Shishu Utsav) Manu's 'Chonhā' ('Anxiety/Restlessness') appears in the Videha Maithili Shishu Utsav anthology (numbers 51-100), demonstrating his range across adult literary forms and children's...
- (B) The chapter notes that this is a major epistemological intervention: it insists that the visual arts of Mithila cannot be adequately captured by the fine arts/folk arts binary that structures the Lalit Kala Akademi's recognition system.
- (C) The chapter notes that this volume comprises two major sections: the first analyses the political economy of development, including essays on the need for Mithila statehood, the role of Maithili-serving organisations, the causes of brain drain from Mithila...
- (D) The chapter notes that) situates her inside a larger line of inheritance of Maithili women's poetry.

७९९. Which point is consistent with Chapter 30's treatment of Aankhime Chitra Ho Maithili Ker?

- (A) The women of his Mithila fiction inhabit a world of extreme patriarchal constraint child marriage, widow restrictions, purdah (seclusion), economic dependence but they are far from passive.
- (B) The chapter notes that evolution of the "Poetic Voice" (2004 context) The text lists several key poets who have defined the development of the Maithili "New Poetry" (Nav-kavita): Established Voices: Ilarani Singh, Neerja Renuka, Shefalika Verma, Vani...
- (C) Additionally, 'Anil's autobiography Aankhime Chitra Ho Maithili Ker (आँखिमे चित्र हो मैथिली केर' May there be pictures of Maithili in my eyes') was being serialised in Videha at its 331st issue, demonstrating ongoing creative productivity and an...
- (D) Thematic & Critical Analysis Verma's thematic range is striking: from the personal-psychological (Ātmabala, inner courage as a response to adversity) to the social-political.

८००. According to Chapter 36, which statement best fits the discussion of Dr. Kamini Kamayini and Kapileshwar Raut?

- (A) The chapter notes that million for the protection and promotion of languages.' His five decades of work represent the most sustained single-person effort to build the infrastructure of Maithili literary and cultural life on the Nepali side of the border.
- (B) The chapter notes that good editorial writing in Maithili has historically been under-recognized as a form of literary production, and Ajit Kumar Jha's essay is notable for treating Shardindu Chaudhary's editorials as substantive texts worthy of critical...
- (C) The chapter notes that he is not merely a writer of fiction but a documentarian of the rural and institutional reality of North Bihar.
- (D) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays.

८०१. In Chapter 46 (Munnaji), which option reflects the chapter's argument?

- (A) The Mahadevasthan is also revealed as the site of the 1962 yagna (Vedic fire ritual) organised jointly by Purwari Tol and Dih Tol, a cross-tola community ritual that shows the village's capacity for collective action across sub-settlement boundaries.
- (B) The interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1.
- (C) The chapter notes that it highlights the complicity of the domestic sphere (represented by the mother-in-law) in patriarchal violence and utilizes Maithili cultural symbols like the Samdaon (farewell songs) to emphasize the tragic alienation of the female...
- (D) The chapter notes that Tagore's Complete Works on Children's Literature.

८०२. Which option correctly summarizes a point from Chapter 50?

- (A) Theoretical critical frame III, Navya-Nyāya as Literary Epistemology VII.
- (B) The chapter notes that if the greatest school of Indian epistemology emerged from Mithila, then Maithili language and culture are not peripheral but key to the history of Indian civilization.
- (C) Anchinhar's Formal Poetics The defining characteristic of Anchinhar's own ghazals in Anchinhar Aakhar is strict formal correctness.
- (D) His geographic and cultural base is the Madhubani region of Mithila, the heartland of Maithili folk culture, home to the Madhubani painting line of inheritance, the Koshi river culture, and the dense network of Shakta and Shaiva religious sites documented...

८०३. Which answer matches the critical direction of Chapter 50?

- (A) The collection's typography and typesetting (carried out by Ashish Chaudhary, unlike Aṃśu which was typeset by Umesh Mandal) reflects the modest production values of the parallel publishing circuit, but the range and ambition of the verse transcend any...
- (B) The road will go by way of the village from end to end.
- (C) The chapter notes that raghunātha Śīromaṇi's Dīdhiti is the single most major secondary text of the Navya-Nyāya line of inheritance, eclipsing all other commentaries in its influence.
- (D) The preface of Parivar explicitly situates the novel inside the line of inheritance of personal memoir transmuted by literary art: the text moves between factual family chronicle and imaginative reconstruction, between the historical and the felt.

८०४. According to Chapter 51, which statement best fits the discussion of Nand Vilas Roy?

- (A) Indian Critical Traditions Applied to Kamat's Oeuvre 4.
- (B) The poet accepts his marginal position without self-pity, asserting the dignity of the committed art even when it lacks the institutional recognition given to 'celebrated' songs.
- (C) The chapter notes that it is a space of permanent economic crisis: children leaving for cities, old parents abandoned, families dissolved, the social fabric of the village fraying under market pressure.
- (D) The 'udas mon' (sad heart) is both a personal mood and a social condition, the despondency felt by educated young Maithilis who see their society's corruption, their language's marginalization, and their own powerlessness to change it.

८०५. In the context of Pradeep Pushpa, which statement is accurate?

- (A) The chapter notes that literature and music pervaded his household from childhood.
- (B) The chapter notes that how does the regional operate as a vehicle for the universal in his fiction?
- (C) The Walter Ong/Jack Goody oral-literary continuum is relevant here: Mandal's writing retains the characteristics of primary orality, the formulaic description of characters (nāyikāvarṇana), the repetition of key phrases, the direct address to the audience...
- (D) The story uses the frame of the traditional festival and its music to explore themes of artistic integrity, community belonging, and the corrupting effects of political power with the Mithila festival culture providing both the narrative occasion and the...

८०६. Which option correctly summarizes a point from Chapter 56?

- (A) The chapter notes that many of his poems hold suffering and humour in the same breath, refusing the binary that would confine Dalit literature to pure protest or pure pain.
- (B) The Maithili Ghazal: Brief Genealogy Ashish Anchinhar's preface to Monak Dehairpar provides a succinct genealogy of the formal Maithili ghazal line of inheritance as understood inside the Videha community.
- (C) The chapter notes that 'Mithila Painting: Folk Art No Longer?' India: Biblio, March/April 2004.
- (D) The Bāl Ghazal section connects him to the children's literary line of inheritance that the Videha movement has actively cultivated by way of its Shishu Utsav anthology series.

८०७. In Chapter 56 (Pradeep Pushpa), which option reflects the chapter's argument?

- (A) The chapter notes that creator of Vidyapatik Purusha Pariksha (2012, 2022): A children's illustrated book on Vidyapati Thakkurah's Sanskrit prose classic, the first children's adaptation of this 14th-century Avahatta work in Maithili.
- (B) The most complex radif is 'ī kon gāma chai' (Ghazal 9), 'what village is this?', a six-word radif that enacts the ghazal's key question in its very structure.
- (C) The following conclusions emerge: Mrs Sanju Das is the most theoretically provocative of the five, whose work and the controversy it has generated constitute a sustained feminist intervention in the representational politics of Mithila art and Indian...
- (D) The chapter notes that bhatta and analyzed extensively by Stephen Phillips, is the core of Navya-Nyaya logical architecture.

८०८. Which option correctly summarizes a point from Chapter 57?

- (A) The inclusion of this title in the critical volumes situates it inside the Videha movement's broader project of recovering Dalit and subaltern spiritual traditions alongside literary ones.
- (B) In Mansarbi, the repeated inferential move from specific village events (Nirasa's beating, Bulki's assault, Mahananda's impunity) to the general proposition about caste-feudal social structure is a literary Anumana: from particular instances to structural...
- (C) The chapter notes that difference of Perspective Bhimanna looks from above -history, mythology, philosophy, the long arc of civilization.
- (D) His research made it clear that until we revive our traditional art of 'living with rivers', Bihar's rivers will remain 'imprisoned' and their riparian communities will remain trapped in poverty.

८०९. What does Chapter 57 most clearly emphasize about Preeti Thakur's Picture Story Books?

- (A) The development of Maithili screenplay writing as a literary genre could potentially serve as the foundation for a more developed Maithili film line of inheritance, one that draws on the richness of Maithili literature and the specificity of Mithila's...
- (B) The chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata).
- (C) The chapter notes that suman's position is implicitly pragmatic: the market has sustained Mithila painting in Nepal as a viable livelihood, and his success inside that market reflects the quality and distinctiveness of his vision.
- (D) The chapter notes that dhirendra Kumar, "A Glance at Both of Preeti Thakur's Picture Story Books" Dhirendra Kumar writes from a reader-response position: "Literature becomes complete only when it is written in all genres and the compositions are mature.

८१०. What does Chapter 57 most clearly emphasize about Rasa Theory?

- (A) And throughout, the shanta (tranquility/equanimity) rasa, associated in Indian aesthetics with the acceptance of mortality, is present in the lives of the saints and ascetics who appear in chapters 9-10, particularly in the figure of Ram Chandra Das who...
- (B) Indian Literary Theory: Rasa, Dhvani, and Chitrakatha 4.2.1 Rasa Theory (Bharata Muni, Natyashastra; Abhinavagupta, Abhinavabharati) Classical Sanskrit rasa theory holds that literary art produces rasa, aesthetic emotion or "relish", in the sensitive...
- (C) The chapter notes that shefalika Verma was herself a prominent critic of Maithili literature and wrote the preface to Kishan Karigar's collection as well as critical pieces on Preeti Thakur's chitrakatha.
- (D) The Academy has no dedicated centre in the Mithila region; artists must travel to Delhi to participate in officially recognized exhibitions.

८११. In the context of Preeti Thakur, which statement is accurate?

- (A) The chapter notes that this reportage is major because it was written 700 years after Jyotirishvara's account on this subject, and during those 700 years, the parallel line of inheritance kept Vidyapati alive.
- (B) The chapter notes that vakrokti Theory (Kuntaka, Vakroktijivita) Kuntaka's vakrokti (deviant or oblique expression) theory holds that literary art is characterised by a deviation from the ordinary use of language, an obliqueness that creates beauty and...
- (C) The chapter notes that this self-deprecating irony is a mark of the highest comic writing, since it requires the writer to turn the critical gaze inward without becoming purely self-indulgent.
- (D) The Claim of Historical Significance inside the Videha Parallel History The Videha Parallel History critical frame recognises Dr.

८१२. What is the best reading of the chapter's discussion of Rajnandan Lal Das?

- (A) The journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature.
- (B) In the Videha Parallel History's terms, children's literature in Maithili is a form of language maintenance, the mechanism by way of which Maithili reproduces itself across generations in contexts where the language faces pressure from Nepali, Hindi, and...
- (C) His Videha connection, beginning with the online feedback column and developing by way of the publication of both his books under Shruti Prakashan (Videha's affiliated press), locates him institutionally inside the parallel movement, even as his caste...
- (D) The chapter notes that volume Mapping and Genre Distribution Volume Focus / Genre Key Thematic Content 1 General Collection Selection of prose and poetry from early journal issues.

८१३. Which point is consistent with Chapter 61's treatment of Rajnandan Lal Das?

- (A) The translation achieves Benjamin's 'pure language' precisely because Maithili and Hindi share so much cultural territory, the two languages' meeting in these stories produces a synthetic literary text that illuminates both.
- (B) The dominant rasa in his critical work is what the line of inheritance might call Jugupsaa-transformed-into-Vira: the scholarly recording of social pathology (poverty, child marriage, sexual exploitation) with a reformist energy that transforms the initial...
- (C) A defining feature was the covers: Mithila painting (Madhubani art) consistently graced the cover of Karnamrit, making visual promotion of the traditional art form an intrinsic part of the journal's identity.
- (D) The chapter notes that durganand Mandal: A researcher and writer focused on Maithili theater and literature.

८१४. What is the best reading of the chapter's discussion of South Pole?

- (A) The chapter notes that despite sympathetic political responses from Maithili legislators and state-level advocacy, the goal remained unrealised during his lifetime.
- (B) The chapter notes that 'Maithili Linguistic Research: State-of-the-Art' (2000): A comprehensive review article charting the entire line of inheritance of Maithili linguistic research, from Grierson by way of the late 1990s, identifying gaps and setting an...
- (C) The chapter notes that both roles were essential to the journal's selfunderstanding; the Sandesh section was not a consolation prize but a foundational feature, not a reduced version of the active-contributor role.
- (D) His science writing for children, the South Pole narrative, the earthquake science fiction, the ozone/pollution essays, fills a critical gap in Maithili children's literature: the absence of science-based literary content that connects children to the...

८१५. What does Chapter 62 most clearly emphasize about Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Sin?

- (A) In Navya-Nyāya terms, the poem enacts a movement from pratyakṣa (direct perception, the sight of the child) by way of anumāna (inference, the structural implications of his presence) to a critique of corrupt śabda (testimony), the passengers' verbal...
- (B) The Mithila Sanskriti Parishad, Kolkata, his publisher, is precisely such an institutional mechanism: a cultural organisation of the Kolkata Maithili diaspora dedicated to the preservation and promotion of Maithili language and culture far from the homeland.
- (C) Thematic & Critical Analysis Thakur's use of the kohbar as a key cultural image connects him to the deep cultural geography of Mithila, the wedding chamber, its Madhubani paintings, and the rituals that surround it constitute the most distinctively...
- (D) The chapter notes that vishva Ghazalkar Parichay Shrinkhala (World Ghazal Poet Introduction Series): Situating Maithili ghazal practice inside the global ghazal line of inheritance.

८१६. Which answer matches the critical direction of Chapter 67?

- (A) The chapter notes that he wrote ten books on Mithila art, unprecedented in the literature of this form, and translated the Geet Govind into Maithili.
- (B) The chapter notes that vijaynath Jha's verse exhibits a careful use of anuprāsa (alliteration) and yamaka (word-echo), both hallmarks of the Sanskrit court line of inheritance inflected by way of the vernacular.
- (C) The critical frame operates across nine distinct layers, each designed to reclaim a specific portion of the Maithili legacy.
- (D) The chapter notes that munni Kamat, poet and essayist; author of Sukhal Mon Tarsal Aankhi (poetry/prose), Antatah, Chukka (children's stories), and Matik Suwas (novel), archived in Videha pothi.htm.

८१७. Which option correctly summarizes a point from Chapter 70?

- (A) The chapter notes that kamini Kamayani, Susmita Pathak, poetry and fiction.
- (B) The rasa of vīra (heroism) is present in the Mithila state poems: the call to political action ('Utho Sural Sinh Jagão', 'Rise, sleeping lion, awake'), the declaration that Maithili sons lead the world, the assertion of blood-right to political recognition.
- (C) Auchitya (Propriety/Decorum), Kshemendra, 11th Century CE Kshemendra's theory of Auchitya holds that the highest standard of literary art lies in the appropriateness (auchitya) of every element, word, tone, genre, metre, imagery, to the subject being treated.
- (D) As the Videha critical frame documents, one of the key strategies of minority-language cultural maintenance is the production of attractive, enjoyable children's literature that makes the language desirable rather than merely obligatory.

८१८. According to Chapter 74, which statement best fits the discussion of Phanishwar Nath Renu?

- (A) The analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation.
- (B) The chapter notes that fifth -The Body as Political Terrain: the Dalit woman's body -which burns, tires, rots, sheds tears upon this body all three systems of caste, class, and gender work simultaneously.
- (C) The Ramayana's account of Sita's birth, her childhood in Mithila, and her svayamvara (self-choice marriage) at Janakpur has given the region a mythological stature that continues to be felt in its folk culture, its women's songs, and its art (the famous...
- (D) The Maithili novel's failure to represent Dalits is not merely an aesthetic failure but a political one: it reflects and reproduces the social invisibility that structures the Dalit experience in Mithila.

८१९. What is the best reading of the chapter's discussion of Jharkhand Mithila Manch?

- (A) The chapter notes that sher 3 is the collection's most self-referential verse: 'My hope was to compose a ghazal like life; but the bahr is hard and I lost heart.' The ghazal's formal difficulty (bahr) mirrors the difficulty of life itself, a meta-poetic...
- (B) The chapter notes that introduction: The Mithila Art Tradition and Its Contemporary Negotiation This critical study looks closely at the artistic practices, theoretical positions, and cultural...
- (C) The chapter notes that hamara binā ke ī dukh haratai / Ahaṃsaṃ ī sabh dānav maratai., Ramdeo Prasad Mandal 'Jharudar', Hamara Binu Jagat Sunnaa Chhai (2012) XIV.
- (D) The chapter notes that this critical frame has particular relevance for Saras, who has spent much of his creative life in Jharkhand (associated with Jharkhand Mithila Manch, Ranchi), thereby operating at the margins of the Bihar-centred official literary...

८२०. According to Chapter 78, which statement best fits the discussion of Bokaro Steel City?

- (A) The biographical evidence available from multiple sources is consistent: he is described as a 'senior lyricist' at cultural events organized by the Mithila Sanskriti Parishad in Bokaro Steel City (as documented in The Pioneer newspaper's State Edition...
- (B) The chapter notes that this research is by Dinesh Kumar Mishra, who has a B.
- (C) The editor of Videha, Gajendra Thakur, will write a focused critique on a living author or artist, covering their entire available body of work.
- (D) The Videha Parallel History: Videh's multi-genre presence confirms him as the archive's most versatile contributor.

८२१. Which option correctly summarizes a point from Chapter 78?

- (A) The dedication of Videha Issue 191 (1 December 2015) to 'Anil' is a landmark in his literary recognition.
- (B) The colophon gives contact details for Dr Chandramani Jha (9334724870), confirming the Jharkhand Mithila Manch's role as publisher.
- (C) The chapter notes that Kolkata's historical role as a centre of Maithili intellectual activity has not been adequately reflected in Sahitya Akademi institutional arrangements.
- (D) In her own words: her teachers at Rahika High School, particularly Headmaster Chandrika Prasadji, himself an artist, encouraged all students to participate in cultural programmes on Republic Day, Independence Day, and Saraswati Puja.

८२३. In Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that but Spivak would note that the subaltern woman's desire is ultimately displaced onto the male figure's return.
- (B) Videha Parallel: Samantar Lalit Kala Akademi Samman Videha's parallel Lalit Kala Akademi equivalent, the Videha Samantar Lalit Kala Akademi Samman, has addressed this gap by recognizing not only painters but also sculptors, craftspeople, and...
- (C) The chapter notes that children's Poetry and the Bāla Ghazal Chaudhary's bāla ghazal (children's ghazal) contributions in Sadeha 9, alongside Kumhar and Barkha Rānī, represent her engagement with the pedagogical-literary project of developing Maithili...
- (D) The chapter notes that translation (Anuvaad) Maithili translation of Rajni Chhabra's Hindi poetry collection Pighalte Himkhand (पिघलते हिमखण्ड), Videha Issue 21, pp.

८२३. In Chapter 83 (Shiv Kumar Jha 'Tillu'), which option reflects the chapter's argument?

- (A) The story answers this question with structural irony rather than direct statement, another instance of the vakrokti (oblique expression) that Kuntaka recognises as the hallmark of literary excellence.
- (B) The chapter notes that 5 New Critical Close Reading: Selected Poems Applying the New Critical method of close reading, bracketing biographical and historical context temporarily in order to attend to the poem as a verbal structure, one observes in the...
- (C) The chapter notes that notable pieces include essays on Mithila painting (Madhubani painting: past, present and future), Northeast tribal women's cultural preservation, the sacred geography of Brindavan, and comparative studies of folk traditions.
- (D) The chapter notes that tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.

८२४. In the context of Shiv Kumar Jha 'Tillu', which statement is accurate?

- (A) The chapter notes that vidyapati's Continuity One of the most major structural features of Jha's essay is the inclusion of a Vidyapati composition ('Ādi bhavānī vinaya tua pāya...') inside the collection of living folk songs alongside anonymous traditional...
- (B) The chapter notes that benjamin holds that the oral line of inheritance transmits not merely information but 'experience' (Erfahrung) in the full sense, accumulated wisdom embedded in narrative, connected to the rhythms of community life.
- (C) The chapter notes that this connection, between the birthplace of Navya Nyāya and the childhood ground of Tillu, is not merely geographical coincidence; it points to a living intellectual environment in which philosophical rigour and literary sensibility...
- (D) The title thus says simultaneously: 'May my eyes see Maithili'; 'May Maithili's image be inscribed in my eyes as Madhubani painting is inscribed on walls'; and 'May I carry inside my vision the beloved that Maithili is to me.' 4.3 Vakrokti Theory...

८२५. In Chapter 87 (Sujit Kumar Jha), which option reflects the chapter's argument?

- (A) Applied to Jha's fiction: the surface of 'Chīrai' (bird) stories is often a simple, domestic, social-realist narrative, but the dhvani, the resonant undertone, is always larger: the story of a woman in 'Vāṇājī' (the kiteman) reverberates with the dhvani...
- (B) The chapter notes that works on the Videha Parallel History critical frame Thakur, Gajendra.
- (C) The chapter notes that translation theory, from Walter Benjamin's 'The Task of the Translator' to Lawrence Venuti's notion of 'foreignisation versus domestication', understands translation as an act of cultural negotiation.
- (D) They determine: Which writers are "Fellows" Which books win prizes Which artists are "national" Videha's counter-hegemonic strategy is immanent critique, it does not reject the form of the academy (Fellows, Prizes, Monographs) but repopulates it with...

८२६. Which option correctly summarizes a point from Chapter 94?

- (A) The chapter notes that children's Media and the Archival Gap Gajendra Thakur highlights a "complete lack" of dedicated Maithili CD albums for children, identifying this as a major threat to linguistic transmission across generations.
- (B) His poems do not translate a Maithil experience into Hindi (the dominant language of the region's public sphere) but insist on the untranslatability and the irreducibility of that experience in its own tongue.
- (C) The chapter notes that several scholars have noted the 'painterly' quality of Renu's prose descriptions, particularly his use of colour and visual detail.
- (D) ADDENDUM ADDENDUM 1: Critical Appreciation: Videha as a Counter-Hegemonic Force in Mithila and Maithili Literature ADDENDUM 2: Critical Analysis: Sahitya Akademi, Videha Parallel Samman, and Maithili Literary Institutions ADDENDUM 3: Critical Analysis of...

८२७. According to Chapter 95, which statement best fits the discussion of The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that displacement and Rehabilitation: Like the Kosi and Bagmati, the condition of villages trapped between the embankments on the Mahananda became hellish.
- (B) The folio publisher writes it is 'A Collection of Maithili Essays'.
- (C) The chapter notes that by adhering to the Nāṭyaśāstra's rigorous standards for Āṅgika (body), Vācika (voice), Sāttvika (emotion), and Āhārya (costume/stagecraft), the parallel movement seeks to prove that subaltern theatre can achieve higher artistic...
- (D) Act I establishes the social landscape by way of three interconnected narrative strands: the child beggars' daily income calculation and police extortion (Scene 1-2); the journalist duo's encounter with Mangtū as a 'story' (Scene 2); and the assault on...

८२८. What does Chapter 96 most clearly emphasize about Poetry Vol?

- (A) The chapter notes that creative Writing (Prose/Poetry Vol 4) Integration of urban and diaspora Maithili experiences.
- (B) Videha (ISSN 2229-547X), founded in January 2008 and consistently published since then reaching Issue 400 in August 2024, represents a watershed in Maithili digital culture.
- (C) The breadth of his output, lyric poetry, ghazal, social-critical verse, children's literature, marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.
- (D) The chapter notes that yayavari documents cultural communities (Northeast tribal women, folk painters, ritual practitioners) outside the canonical Mithila cultural nationalist discourse.

८२९. Which answer matches the critical direction of Chapter 97?

- (A) The chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi.
- (B) They represent the genre of agon: the adversarial poem that positions itself against a political order (the Bihar-India administrative structure that denies Mithila statehood) and demands redress.
- (C) The chapter notes that following the emergence of specialized categories such as the 'Bal Ghazal' (Children's Ghazal) and 'Bhakti Ghazal' (Devotional Ghazal), those lacking technical mastery of the craft began to inhabit these genres as well.
- (D) The play premiered on stage in Patna on 21 February 2011 (Maithili Day / International Mother Language Day), a date whose symbolic resonance is exact: the play about language, exclusion, and cultural rights premiered on the day dedicated globally to the...

८३०. Which point is consistent with Chapter 99's treatment of Nyāya Epistemology?

- (A) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays.
- (B) The chapter notes that it happened when Bengal claimed the Padavali of Vidyapati and Govindadas as its own, but the Bengali scholar Rajkrishna Mukhopadhyay first stated in 1875 AD that Vidyapati was a poet of Mithila, and Nagendranath Gupta of Bengal first...
- (C) The chapter notes that manoj Jha writes in the Videha special issue that in the era when she entered theatre, women going on stage were viewed negatively by society; she faced direct opposition in her own village on multiple occasions.
- (D) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV.

८३१. According to Chapter 99, which statement best fits the discussion of BIOGRAPHICAL INTRODUCTION?

- (A) The chapter notes that BIOGRAPHICAL INTRODUCTION: FROM MADHUBANI TO THE CYCLOTRON Yogendra Pathak Viyogi was born in 1948 in Laufa village, Madhubani district, the heartland of Mithila, famous for its distinctive Madhubani painting line of inheritance, its...
- (B) The chapter notes that) Ashraf Rain (अशरफ राईन) is a Maithili ghazal poet whose presence in Videha, two ghazals across Sadeha 17 and 19, represents one of the most major dimensions of the Parallel History critical frame: the inclusion of Muslim Maithili...
- (C) Her physical books have been distributed by way of Pallavi Distributors (Supaul) and Navarambh Prakashan, serving the Maithili diaspora across India and beyond.
- (D) The chapter notes that tagore's Complete Works on Children's Literature.

८३२. 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

८३३. 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

८३४. 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

८३५. 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

८३६. कृष्ण कुमार कश्यप आ शशिबालाक लोककला प्रसंग कला-विमर्शमे कोन बात सामने अनैत अछि?

- (A) केवल शहरी कलाकार महत्त्वपूर्ण
- (B) लोककला कला नहि
- (C) गुमनाम कलाकारक अध्ययन असंभव
- (D) गुमनाम/लोक कलाकारक ज्ञान, कौशल, परम्परा आ संस्थागत उपेक्षाक प्रश्न

८३७. कला विमर्श विशेषांकमे ‘शशिबाला’ पर प्रश्न किएक उच्च-स्तरीय मानल जाए?

- (A) किएकि पृष्ठ-संख्या याद करब अछि
- (B) किएकि ई विषय कलाक रूप, अर्थ, सन्दर्भ, दर्शक-दृष्टि आ सांस्कृतिक आलोचनाक गहराई बुझबैत अछि
- (C) किएकि कलाकारक नाम मात्र पर्याप्त अछि
- (D) किएकि ई केवल अनुक्रमक बिंदु अछि

८३८. 'शिशुगीत' संकलयिता छथि?

- (A) बालगोविन्द झा 'व्यथित'
- (B) सीता मिश्र
- (C) सुनीति झा
- (D) प्रफुल्ल कुमार सिंह 'मौन'

८३९. बाल गजलकेँ नर्सरी राइमसँ अलग करयवला तत्त्व की अछि?

- (A) गजलक शेर-रचना, रदीफ-काफिया आ बहरक विशिष्ट अनुशासन
- (B) केवल छोट वाक्य
- (C) केवल बालक नाम
- (D) केवल चित्रक प्रयोग

८४०. बाल गजलमे चित्रात्मकताक महत्त्व की अछि?

- (A) चित्र केवल बाहरी सजावट
- (B) चित्रमय पंक्ति बच्चाक मनमे दृश्य रचैत आ स्मरण बढ़बैत अछि
- (C) कविता दृश्य बना नहि सकैत
- (D) चित्रात्मकता व्यर्थ अछि

८४१. रामरंग जी के संगीत रामायण कोन काण्डसँ प्रारम्भ होइत अछि?

- (A) बालकाण्ड
- (B) अयोध्याकाण्ड
- (C) सुन्दरकाण्ड
- (D) युद्धकाण्ड

८४२. बाल-साहित्यक ‘आजुक जुगक चैलेंज’ सन्दर्भमे उपयोगिता ककरा कहब?

- (A) रचना बच्चाक वर्तमान जीवन, नैतिक उलझन, पर्यावरण, समाज आ पहचानक प्रश्नसँ जुड़ल हो
- (B) रचना केवल पुरान शब्द याद कराबय
- (C) रचना वर्तमानसँ आँखि मूँदि ले
- (D) रचना केवल सजावटी चित्र हो

८४३. चित्रकथा 'प्रगतिक रहस्य' सन रूप बाल साहित्यमे किएक उपयुक्त हो सकैत अछि?

- (A) चित्र आ कथा मिलि बालकक दृश्य-बोध, जिज्ञासा आ सीखकें सक्रिय करैत अछि
- (B) चित्र बालकक ध्यान भंग करैत अछि
- (C) चित्रकथा साहित्य नहि
- (D) चित्रकथा केवल वयस्क लेल अछि

८४४. 'कतय गेल फिल्मक बाल कलाकार' सन लेख बाल-साहित्य/बाल-संस्कृति मे कोन प्रश्न उठा सकैत अछि?

- (A) बाल-प्रतिभा, प्रदर्शन, मीडिया आ बचपनक सामाजिक उपयोग/उपेक्षा
- (B) केवल फिल्मी गपशप
- (C) भाषा-विज्ञानक नियम
- (D) छन्द-गणना

८४५. शिवकुमार झा 'टिल्लू', मुन्नाजी, अनमोल झा आदिक बाल-कथा उपस्थिति विशेषांकक कोन स्वरूप देखबैत अछि?

- (A) सैद्धान्तिक लेख संग रचनात्मक बाल-कथा-प्रयोगक बहुलता
- (B) केवल आलोचना-संग्रह
- (C) बालकविता-विरोध
- (D) एक लेखकक विशेषांक

८४६. ई विशेषांक बाल साहित्यक कोन समग्र परिकल्पना प्रस्तुत करैत अछि?

- (A) भाषा-शुद्धि, बाल-मनोविज्ञान, रचनात्मक कथा-कविता, सांस्कृतिक पहचान आ पाठक-निर्माणक संयुक्त दृष्टि
- (B) केवल बाल-कविताक सूची
- (C) केवल पुरस्कार-सूचना
- (D) केवल वयस्क आलोचना

८४७. 'गोनू झा आ आन मैथिली चित्रकथा'क समीक्षा मे लोककथा आ चित्रकला कोन प्रकार जुड़ैत अछि?

- (A) चित्रकथा केवल वयस्क आलोचना
- (B) गोनू झा नाटकक पात्र मात्र
- (C) लोककथा चित्रकला सँ असंबद्ध
- (D) गोनू झाक लोक-स्मृति केँ दृश्य-कथा रूपमे बाल/सामान्य पाठकधरि पहुँचबैत अछि

८४८. 'जीवन संघर्ष' उपन्यासक समीक्षा मे 'मिनीएचर मिथिला'क अर्थ की अछि?

- (A) केवल बालचित्र
- (B) एक गामक कथा मार्फत समस्त मिथिलाक सामाजिक समस्याक संक्षिप्त प्रतिरूप
- (C) केवल लेखकक घर
- (D) मिथिलाक नक्शा

८४९. विदेह सम्मानक वैकल्पिकता कोन साहित्यिक लोकतंत्रक संकेत दैत अछि?

- (A) प्रतिष्ठित केन्द्रसँ बाहरक रचनाकार, कलाकार आ लोक-प्रतिभाक पहचान
- (B) भाषा-विमुखता
- (C) पुरस्कार-विरोधी दृष्टि
- (D) केवल प्रसिद्ध लोकक पुनः सम्मान

८५०. युवा आयुक अभिनय/नृत्य सम्मान मैथिली संस्कृतिक भविष्यक लेल की बतबैत अछि?

- (A) कला केवल वृद्धक क्षेत्र
- (B) युवा प्रतिभा अस्थिर
- (C) कला-संस्कार बाल/युवा अवस्थासँ शुरू भऽ सामुदायिक निरन्तरता बनबैत अछि
- (D) प्रशिक्षणक जरूरत नहि

८५१. “2. मैथिली चित्रकथा (बाल साहित्य) (2009) → ” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) सम्मान आ मैथिली वर्तनी
- (B) गजेन्द्र ठाकुरक बाल-पोथी
- (C) लेखक सभक बाल-पोथी
- (D) मैथिली सीखू

८५२. “नताशा -मैथिली बाल चित्रशृंखला (कौमिक्स) → ” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) शब्दकोश आ सम्पादित पोथी
- (C) गजेन्द्र ठाकुरक बाल-पोथी
- (D) लेखक सभक बाल-पोथी

८५३. “पिरामिडक देशमे → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (B) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (C) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (D) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)

८५४. “हमरा ओ चाही ! → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (B) 🖐 डॉ. शशिधर कुमार
- (C) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (D) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)

८५५. “बाल कविता (पृ. १९३-१२१५) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) मैथिली सीखू
- (B) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 डॉ. शशिधर कुमार
- (D) 🖐 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)

८५६. “२००९ → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) टॉकिंग ऑडियो बुक
- (B) 🖐 देवांशु वत्स
- (C) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (D) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

८५७. “GADYA PADYA BHARTI 2 → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (B) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 डॉ. शशिधर कुमार
- (D) अनूदित साहित्य आ समानान्तर इतिहास

८५८. “41. भूत-प्रेतक नाट्यशाला , (बाल साहित्य), (2022) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 गजेन्द्र ठाकुर
- (B) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)
- (C) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (D) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

८५९. “Hindi → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (C) पोथी साइट
- (D) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)

८६०. “चुक्का (बाल कथा संग्रह) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 जगदीश प्रसाद मण्डल
- (B) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)
- (C) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 अनुवाद (मैथिली):

८६१. “सचित्र बाल कविता (पृ. १४६८-१८५०) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 नीतू कुमारी
- (B) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (C) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 डॉ. शशिधर कुमार

८६२. “<https://store.pothi.com/book/gajendra-thakur-parallel-history-mithila-maithili-tome-2/> → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (B) 🖐 डॉ. शशिधर कुमार
- (C) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) अनूदित साहित्य आ समानान्तर इतिहास

८६३. “31. जखन इकडू स्कूल गेल , (बाल साहित्य), (2022) → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (C) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (D) 🖐 गजेन्द्र ठाकुर

८६४. “भैया के मुस्कान के चोरौलक → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (B) 🖐 मूल:
- (C) 🖐 नीता झा (सौजन्य- नीता झा)
- (D) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

८६५. “History of Navya-Nyaya in Mithila → ” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) 🖐 मुन्नाजी
- (B) पोथी साइट
- (C) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

८६६. “विदेह मैथिली शिशु उत्सव” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 नीता झा (सौजन्य- नीता झा)
- (D) मैथिली सीखू

८६७. “कथा बौद्ध सिद्ध मेहथपा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) 🖐 डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी
- (C) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)

८६८. “राजू आ टाकाक गाछ (अनुवाद)- मैथिली बाल चित्रशृंखला (कौमिक्स) २००८” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (B) पोथी साइट
- (C) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)
- (D) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)

८६९. “विज्ञानक बतकही” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (B) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")

८७०. “नरक विजय (सम्पूर्ण)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)

८७१. “पिरामिडक देशमे” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (B) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (D) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)

८७२. “रोबोट (अनूदित साइंस-फिक्शन नाटक)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (B) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (C) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (D) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

८७३. “कुरल : मैथिली भावानुवाद (मूल तमिल आदि-कवि तिरुवल्लुवर) २०१७” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 देवांशु वत्स
- (B) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)
- (C) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)

८७४. “बाल कविता” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (B) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (C) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (D) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

८७५. “तरेगन (बाल प्रेरक विहनि कथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)
- (B) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 जगदीश प्रसाद मण्डल
- (D) 🖐 मैथिली सीखू

८७६. “स्वर्ण कमल (बाल उपन्यास)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (B) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (C) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 गजेन्द्र ठाकुर

८७७. “ई भेटल तँ की भेटल” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)
- (C) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (D) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)

८७८. “उड़ि ने सकी पर चिड़ै छी हम (भाग १-२) (पृ. १०५४-१०९५)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सम्मान आ मैथिली वर्तनी
- (B) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 पूनम मण्डल
- (D) 🖐 डॉ. शशिधर कुमार

८७९. “बाल कविता (पृ. ९९३-१२१५)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (B) 🖐 डॉ. शशिधर कुमार
- (C) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)

८८०. “सचित्र बाल कविता (पृ. ७४७-८३४)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ. शशिधर कुमार
- (B) गजेन्द्र ठाकुरक बाल-पोथी
- (C) 🖐 गजेन्द्र ठाकुर, नागेन्द्र कुमार झा आ पञ्जीकार विद्यानन्द झा (सम्पादन)
- (D) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

८८१. “भूकम्प (पृ . ६३८ - ६७४)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गजेन्द्र ठाकुर
- (B) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (D) 🖐 डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी

८८२. “शिशु गीत खेल” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (B) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 मूल
- (D) 🖐 अणिमा सिंह (सौजन्य- नचिकेता)

८८३. “निनियाँ” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (B) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)

८८४. “चुक्का (बाल कथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)
- (B) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (C) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 मुन्नाजी

८८५. “1. गोनू झा आ आन मैथिली चित्रकथा -पहिल मैथिली चित्रकथा - मूल (बाल साहित्य) (2008)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (B) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)
- (D) 🖐 मूल

८८६. “1. छोट आ पैघ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2002, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)
- (B) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 अनुवाद (मैथिली)
- (D) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")

८८७. “2. माल-जाल आ जानवर दिस देखू (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2003, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 अनुवाद (मैथिली)
- (D) 🖐 मैथिली सीखू

८८८. “3. हमर परिवार (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2007, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 अनुवाद (मैथिली)
- (B) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)
- (D) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)

८८९. “4. जानवर (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2016, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 अनुवाद (मैथिली)
- (B) 🖐 गजेन्द्र ठाकुर
- (C) 🖐 मुन्नाजी
- (D) 🖐 मैथिली सीखू

८९०. “5. पोथी 13: 1. . . 2. . . 3. . . (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2018, Revised Edition 2022)” कोन भाग/ उप-समूहमे सूचीबद्ध अछि?
- (A) 🖐 नीता झा (सौजन्य- नीता झा)
 (B) 🖐 पूनम मण्डल
 (C) 🖐 अनुवाद (मैथिली)
 (D) 🖐 मूल
८९१. “6. बाजाक अबाज (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2019, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) 🖐 अनुवाद (मैथिली)
 (B) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)
 (C) 🖐 गजेन्द्र ठाकुर
 (D) लेखक सभक बाल-पोथी
८९२. “7. रेस (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
 (B) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
 (C) 🖐 अनुवाद (मैथिली)
 (D) 🖐 बृषेश चन्द्र लाल (सौजन्य- बृषेश चन्द्र लाल)
८९३. “8. ए बी सी डी- प्रकृति अक्षर पोथी (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
 (B) 🖐 गोविंद झा (IGNCA Site आर्काइव)
 (C) 🖐 अनुवाद (मैथिली)
 (D) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)
८९४. “9. सभ खाइत अछि (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) 🖐 अनुवाद (मैथिली)
 (B) 🖐 जगदीश प्रसाद मण्डल
 (C) लेखक सभक बाल-पोथी
 (D) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)
८९५. “10. बो म्याउ बाह (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
 (B) 🖐 अनुवाद (मैथिली)
 (C) 🖐 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
 (D) पोथी साइट
८९६. “11. रड सभ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) 🖐 गजेन्द्र ठाकुर (सम्पादन)
 (B) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
 (C) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)
 (D) 🖐 अनुवाद (मैथिली)
८९७. “12. हमर मोनक इच्छा (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2024)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)
 (B) सम्मान आ मैथिली वर्तनी
 (C) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
 (D) 🖐 अनुवाद (मैथिली)

८९८. “मैथिली चित्रकथा (बाल साहित्य)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 लक्ष्मी ठाकुर
- (B) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)
- (C) 🖐 नीतू कुमारी
- (D) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)

८९९. “दीपा करमाकर- सही संतुलन मे” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (B) 🖐 डॉ. कमला चौधरी (सौजन्य - कमला चौधरी)
- (C) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 नीता झा (सौजन्य- नीता झा)

९००. “भैया के मुस्कान के चोरौलक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 नीता झा (सौजन्य- नीता झा)
- (D) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)

९०१. “शौचालयक खिस्सा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीता झा (सौजन्य- नीता झा)
- (B) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (C) शब्दकोश आ सम्पादित पोथी
- (D) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)

९०२. “हमर माँछ ! नै हमर माँछ !” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (B) मैथिली सीखू
- (C) 🖐 डॉ. कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) 🖐 हितनाथ झा (सौजन्य- हितनाथ झा)

९०३. “कैयो सकै छी , नहियो कऽ सकै छी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 जगदीश प्रसाद मण्डल
- (B) 🖐 डॉ. ललिता झा (सौजन्य - ललिता झा)
- (C) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

९०४. “बण्टी आ बबली” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")
- (B) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 गजेन्द्र ठाकुर

९०५. “हमर सभसँ नीक संगी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (B) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (C) मैथिली सीखू
- (D) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

९०६. “गप्पू बुते नाचल नै होइ छै” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)
- (D) 🖐 भोला लाल दास (आर्काइव डॉट कॉम)

९०७. “हमरा ओ चाही !” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (C) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

९०८. “ओंघाइट भीमा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 मुन्नाजी
- (B) 🖐 मूल
- (C) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)
- (D) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)

९०९. “3. अक्षरमुष्टिका (बाल-लघुकथा संग्रह) , (बाल साहित्य), (2010)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गजेन्द्र ठाकुर
- (B) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) सम्मान आ मैथिली वर्तनी

९१०. “9 . बेसी छुट्टी कम इसकूल , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गजेन्द्र ठाकुर
- (B) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (D) लेखक सभक बाल-पोथी

९११. “10 . बड़द करैए दाउन ने यौ , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीता झा (सौजन्य- नीता झा)
- (B) 🖐 सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')
- (C) 🖐 गजेन्द्र ठाकुर
- (D) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)

९१२. “9. की अहाँ ऐ चिड़ै सभकें देखने छी ? , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) 🖐 गजेन्द्र ठाकुर
- (C) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 नीता झा (सौजन्य- नीता झा)

९१३. “10. टोस्ट , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 नीतू कुमारी
- (B) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 गजेन्द्र ठाकुर
- (D) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")

११४. “18. अद्भुत फिबोनाची अंक-शृंखला , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 गजेन्द्र ठाकुर
- (D) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)

११५. “19. हारू , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) लेखक सभक बाल-पोथी
- (B) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 गजेन्द्र ठाकुर

११६. “23. बचिया जे अपन हँसी नै रोकि सकैत छलि , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)
- (B) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)
- (C) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 गजेन्द्र ठाकुर

११७. “33. अमाचीक जुलुम मशीन सभ , (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गजेन्द्र ठाकुर (सम्पादन)
- (B) 🖐 गजेन्द्र ठाकुर
- (C) 🖐 सुजीत कुमार झा (सौजन्य- सुजीत कुमार झा)
- (D) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

११८. “२०११” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)
- (C) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 मूल

११९. “भारत सरकार” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (B) 🖐 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)
- (D) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)

१२०. “आ सदेह” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पोथी साइट
- (B) 🖐 पूनम मण्डल
- (C) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (D) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)

१२१. “विज्ञान रत्नाकर” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली सीखू
- (B) पोथी साइट
- (C) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 लक्ष्मी ठाकुर

१२२. “IGNCA” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)
- (B) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) पोथी साइट
- (D) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)

१२३. “IGNCA-ASI” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)
- (C) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)
- (D) पोथी साइट

१२४. “Cultural Heritage of Mithila” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)
- (B) 🖐 मुन्नाजी
- (C) पोथी साइट
- (D) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)

१२५. “Mithila under the Karnatas” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 रामदेव झा (सौजन्य- शंकरदेव झा)
- (C) 🖐 जगदीश प्रसाद मण्डल
- (D) पोथी साइट

१२६. “Brochure 2” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (B) सम्मान आ मैथिली वर्तनी
- (C) 🖐 डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (D) पोथी साइट

१२७. “Brochure 3” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 डॉ . ललिता झा (सौजन्य - ललिता झा)
- (B) पोथी साइट
- (C) 🖐 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) 🖐 कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)

१२८. “खिस्सा-पिहानी नेना भुटका लेल” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)
- (C) पोथी साइट
- (D) 🖐 डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)

१२९. “आकाशवाणी दरभंगा यू ट्यूब चैनल” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पोथी साइट
- (B) 🖐 जगदानन्द झा "मनु" (सौजन्य- जगदानन्द झा "मनु")
- (C) 🖐 गोविंद झा (IGNCA Site आर्काइव)
- (D) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

९३०. “सम्मान-सूची” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सम्मान आ मैथिली वर्तनी
- (B) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (D) 🖐 डॉ योगानन्द झा (सौजन्य - योगानन्द झा)

९३१. “editorial.staff.videha@zohomail.in” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)
- (B) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)
- (D) सम्मान आ मैथिली वर्तनी

९३२. “विदेह:सदेह २८ (अनूदित गद्य आ पद्य खण्ड-१ विदेह अंक १-३५० सँ)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (D) 🖐 अनुवाद (मैथिली)

९३३. “विदेह:सदेह ३७ (अनूदित गद्य आ पद्य खण्ड-२ विदेह अंक १-३५० सँ)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (B) 🖐 रामलोचन ठाकुर (सौजन्य- रामलोचन ठाकुर)
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) 🖐 गजेन्द्र ठाकुर (सम्पादन)

९३४. “POTHI TOME 1” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)
- (B) 🖐 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 पूनम मण्डल
- (D) अनूदित साहित्य आ समानान्तर इतिहास

९३५. “POTHI TOME 2” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 🖐 अणिमा सिंह (सौजन्य- नचिकेता)
- (B) 🖐 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) 🖐 लक्ष्मी ठाकुर
- (D) अनूदित साहित्य आ समानान्तर इतिहास

९३६. According to “Maithili on the Internet - From GeoCities Sites to Social Media”, which statement is accurate?

- (A) But Maithili people are very clever and they know the art of turning their personal misconception into a public misconception
- (B) Social media came to Maithili but the misconceptions related to it also came, and people started spreading them as personal misconceptions
- (C) Sri Govind Jha - By placing Videha on the internet waves, you have awakened a wave of mother language Maithili worldwide
- (D) Along with this the blog also presents its views on other issues and subjects

१३७. What does this section most clearly suggest about The Embodiment of Courtesy, Shri Gajendra Babu?

- (A) This change in geographical boundaries has resulted from natural changes (the Kosi river has changed its course seven times in 200 years) and district reorganization
- (B) The research topic was “Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar”
- (C) To be honest, the presentation of the book didn't attract me
- (D) The preservers of Maithili folk literature are the women of Mithila, because folk songs and folk dances reside in their throats, and folk painting lives in their hands

१३८. What does this section most clearly suggest about Although?

- (A) Although many Muslims in the Mithila region claim Maithili as their mother tongue, many also declare themselves Urdu speakers
- (B) The artist, author Preeti Thakur ji, has created these picture stories through the medium of lines and colors
- (C) Such authors contacted Gajendra Thakur for their copyright and got it published under their own name through common publication
- (D) Naturally, for publishing the Panji, he had to compose in both Tirhuta and Kaithi, and therefore had to learn both scripts

१३९. Which point best matches the argument of “Mithila Mihir and Videha Web Magazine”?

- (A) Indeed, the fundamental inspiration of beauty is the origin of art and proof of aesthetic taste
- (B) To encourage women's writing, it printed a column called *Strigan Samaj*
- (C) In this direction, Maithili is still far behind because, in the traditional sense of the complete literary spectrum, this language can be considered lacking
- (D) The largest repository of Newari script manuscripts is in Nepal

१४०. According to the section “A Letter for Kurukshetram Antarmanak”, which statement is accurate?

- (A) The preservers of Maithili folk literature are the women of Mithila, because folk songs and folk dances reside in their throats, and folk painting lives in their hands
- (B) By science in a different way, and by literature and spirituality in different ways
- (C) Language editing also seemed good; verbal and grammatical errors are extremely minimal. (From Videha Archive, published on the blog)
- (D) The names of various Muls are described in the book in the same order as they appear in the Panji text, which is not comprehensible for the average reader or researcher

१४१. In “Chit-Chat”, which statement is supported by the discussion of Research?

- (A) Videha is the only international research journal of Maithili recognized by the Paris-based international organization
- (B) The preservers of Maithili folk literature are the women of Mithila, because folk songs and folk dances reside in their throats, and folk painting lives in their hands
- (C) The remaining Brahmins are called Pachbari Par
- (D) Introduction to Gajendra Thakur and Preeti Thakur Like the branch of the Karml tree, they spread, like the Puraina (water hyacinth/plant), they flourished

१४२. What does this section most clearly suggest about Yahoo Geocities?

- (A) I understand that in this book, priority has been given to the perspective for the amalgamation of literature
- (B) The preservers of Maithili folk literature are the women of Mithila, because folk songs and folk dances reside in their throats, and folk painting lives in their hands
- (C) In 2000 AD, when I created the Maithili Devanagari site on Yahoo Geocities, from then my manuscripts started being typed and appearing regularly on the internet
- (D) The difference is only this that in Hindi and Tamil, many people together have been compiled in one volume, and here, it is not compositions of various genres by many writers, but his own compositions have been made available in the book

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- (D) The names of various Muls are described in the book in the same order as they appear in the Panji text, which is not comprehensible for the average reader or researcher

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- (C) In 2000 AD, when I created the Maithili Devanagari site on Yahoo Geocities, from then my manuscripts started being typed and appearing regularly on the internet
- (D) The difference is only this that in Hindi and Tamil, many people together have been compiled in one volume, and here, it is not compositions of various genres by many writers, but his own compositions have been made available in the book

१४९. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The Tattvacintamani remains an unparalleled masterclass in logical precision, yet the true "thought-jewel" is understanding the human reality of its author, a man born outside conventional legitimacy, married outside his caste, who nevertheless conquered...
- (B) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (C) The chapter notes that this documentary attention to material reality, what Kracauer calls the 'found story' as opposed to the 'staged story', gives his plays a social-realist dimension that film theory helps illuminate.
- (D) The chapter notes that digital democratization; critique of institutional "obscurantism" and elitism.

१५०. What is the best reading of the chapter's discussion of Gajendra Thakur?

- (A) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (B) Theoretical Frameworks (Applied to Viyogi) o Indian Poetics (Rasa, Dhvani, Vakrokti) o Western Theory (Tragedy, Postcolonial, Marxist) o Navya-Nyāya Epistemology (Gaṅgeśa) o Videha Parallel History critical frame o The Bahar-Based Ghazal Debate o The...
- (C) The chapter notes that folk-knowledge systems, like Mithila's omen-reading, operate on this principle: the crow-interpretation is valid not because any single grandmother says so but because generations of Maithili experience have established the omen's...
- (D) The chapter notes that this phase of Maithili literature, often overlooked in Indian-centric institutional histories, is a vital component of the parallel line of inheritance.

१५१. Which option correctly summarizes a point from Chapter 2?

- (A) The chapter notes that postcolonial Theory: Subaltern Studies and Vernacular Literature Gayatri Chakravorty Spivak's foundational question, 'Can the subaltern speak?' (1988) acquires a precise inflection in Mandal's case.
- (B) The chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368) ■ Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency.
- (C) The Darbhanga Rāj maintained a line of inheritance of scholarly patronage that preserved Navya-Nyāya study in Mithila even as Navadvīpa became its better-known centre.
- (D) The Videha Parallel History (Part 4: 'The Revitalization of Maithili Ghazal: The Anchinhar Aakhar Movement') provides the essential historical context.

१५२. Which answer matches the critical direction of Chapter 2?

- (A) The chapter notes that he learned painting from his mother, in the traditional mode of intergenerational transmission that has sustained Mithila art for centuries.
- (B) And Navya Nyaya, the epistemological line of inheritance founded in the very region he calls home by Gangesa Upadhyaya of Mithila, provides a conceptual critical frame for understanding how his stories produce social knowledge: by way of relational...
- (C) The chapter notes that this confirms him as a Darbhanga-based writer with roots in village (uphardaha = a specific locality name) Maithila, rather than a metropolitan diaspora author.
- (D) The Name, Birthplace, Family, and Chronology Gangesa or Gangesvara?

१५३. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The chapter notes that 'Anil's ghazal practice is fundamentally vakroktic.
- (B) The chapter notes that kamini Kamayini's importance is dual: as a creative practitioner who brings women's interiority and social critique to Maithili poetry and prose, and as an institutional force who, by way of her editorial work on Videha Sadeha 31...
- (C) The chapter notes that this assembles the most comprehensive scholarly study of Gangesa Upadhyaya (fl.
- (D) The chapter notes that looking at those bird paintings, the princess of Mithila, sad, said, No, you all were right.

१५४. What does Chapter 2 most clearly emphasize about Sahitya Akademi?

- (A) The chapter notes that 33)shows considerable critical intelligence, literary sensitivity, and methodological range.
- (B) The chapter notes that hoogli Upar Bahait Ganga (The Ganga Flowing Above the Hooghly, 2065 BS / 2008 CE) The paradoxical image of the Ganga 'flowing above' the Hooghly is a geographical and poetic impossibility used metaphorically, the sacred above the...
- (C) The suppression of Gangesa's biography in layers 3 and 9 connects the philosophical and the political: the same institutional culture that denied the Sahitya Akademi award to Harimohan Jha (the most popular Maithili satirist, who attacked Brahmin...
- (D) The chapter notes that he established folk art teaching centres in villages throughout Mithila, connecting hundreds of women to economic livelihoods by way of painting.

१५५. What is the best reading of the chapter's discussion of Persian Sufis?

- (A) The suggestive level: the prohibition of the mother ("mā" means mother as well as being the Maithili for "no/not"), the fundamental violence of a language policy that tells a mother tongue "No Entry." 6.3 Vakrokti and the Poetics of Obliqueness Kuntaka's...
- (B) The chapter notes that this vernacular assertion has a structural parallel with the ghazal's own history: the form that began in Arabic was taken up by Persian Sufis as a vehicle for speaking truth in the living language, rather than the classical tongue.
- (C) The period covered, extending from October 2022 to May 2026, represents a critical phase in the journal's history, characterized by the institutionalization of the "Parallel line of inheritance" as a countercanonical force that challenges the established...
- (D) His books available by way of Videha's archive at videha.co.in/pothi.htm include a long poem (dīrgha kavita), two song collections, a ghazal collection, and an autobiography, testifying to his range as a creative artist.

१५६. In Chapter 4 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The chapter notes that secondary critical frame: The Kama-Shastra line of inheritance and Sacred Eroticism A key element of Kashyap's work was his engagement with the Geet Govind and Kamasutra traditions as legitimate sources for visual art.
- (B) The chapter notes that navya Nyaya is concerned with the precise definition of terms (lakṣaṇa).
- (C) The chapter notes that 'Shilaalekh' (Inscription/Epitaph) This is among the most complex and formally ambitious poems in the collection.
- (D) The Dalit-Woman Dimension In both these poems -especially in My Ancestral Rights -a Dalit-feminist intersectional perspective (analyzing the simultaneous oppression of caste and gender) is clearly visible.

१५७. Which option correctly summarizes a point from Chapter 4?

- (A) The Videha Samman, as part of the Parallel Literature Movement's institutional practice, has consistently recognised not only literary figures but cultural practitioners across the full range of Mithila's artistic life acting, music, art, digital media...
- (B) In the language of Navya Nyaya: their anumana (literary inference) rests on a valid vyapti (invariable concomitance), the connection between artistic honesty and social truth, and produces knowledge (prama) that the mainstream cannot suppress, however much...
- (C) The chapter notes that from labor to motherhood, from body to history, from a sari's edge to an entire civilizational struggle.
- (D) The politics of voice: Postcolonial theory, the Videha Parallel History critical frame, and the rasa line of inheritance's concept of sādharanīkaraṇa all engage with the question of whose voice is heard, how, and under what conditions, a question that...

१५८. In Chapter 4 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The Purusha Pariksha itself, 107 tales of practical wisdom drawn from pan-Indian didactic traditions including the Panchatantra and the Sanskrit Kathakosa, is a text already in dialogue with popular narrative line of inheritance.
- (B) As Ashish Anchinhar puts it: Narendra Jha is a necessary nutritive element for malnourished Maithili literature, but the question of whether his example will generate a line of inheritance rather than remaining an anomaly rests not with Jha himself but...
- (C) The chapter notes that this silence is a symbol of the historical absence of the Dalit woman -she who never became a subject in history, always remained an object.
- (D) Abhaa Jha's essay is titled 'Rangkarmi Premrata Mishra's Sahityik Vahi, O Din O Pal' (The Literary Register of Theatre Artist Premrata Mishra, O Din O Pal), and provides an extended reading of the book as a landmark in Maithili women's life-writing.

१५९. Which point is consistent with Chapter 5's treatment of Dalit Literary Criticism?

- (A) The chapter notes that western Critical Theory: Employing New Critical close reading (I.A.
- (B) The Lalit Kala Akademi should establish a Mithila Art Documentation and Research Centre in the Madhubani-Darbhanga region, with a specific mandate to address intellectual property protection for Mithila painters.
- (C) The poem enacts what Elaine Showalter calls 'the female line of inheritance', writing from inside experience rather than from outside theory.
- (D) The chapter notes that bhimanna's counter-mythological reading line of inheritance is here used by Sunani in a different way: he does not oppose the mythological symbol, he borrows it -and says that the Dalit voice is no less than that sacred sound.

१६०. Which option correctly summarizes a point from Chapter 6?

- (A) Jha's persistent return to this theme across multiple plays serves as a sustained, multi-angled dramatic indictment of this system. b.
- (B) The story 'Maithili' is formally a dialogue about mother tongue, a wife initially dismisses the language as irrelevant but gradually discovers its beauty, utility, and identity-forming power.
- (C) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (D) The chapter notes that chapter I: The Inversion of Śṛṅgāra, Love, Separation, and the Dalit Body Classical śṛṅgāra rasa takes rati (love/desire) as its sthāyibhāva.

१६१. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) The chapter notes that he goes to Muzaffarpur for the court date but does not go to the village.
- (B) The chapter notes that looking at those bird paintings, the princess of Mithila, sad, said, No, you all were right.
- (C) The chapter notes that the career of Premrata Mishra's contribution to Maithili theatre is foundational and transformative.
- (D) There, the Maithili chorus would rise with songs like "Mother, oh Mother, get me a gun, for I shall be a soldier", a sentiment that still echoes in people's hearts.

१६२. In Chapter 7 (Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)), which option reflects the chapter's argument?

- (A) In the dominant Maithili theatrical establishment (what Thakur and the Videha movement call 'jativadi rangmanch'), the subaltern, the lower-caste, the female, the rural poor, cannot speak or is spoken for by upper-caste mediators who claim to represent...
- (B) The chapter places Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) inside the wider parallel history of Maithili literature.
- (C) The title thus says simultaneously: 'May my eyes see Maithili'; 'May Maithili's image be inscribed in my eyes as Madhubani painting is inscribed on walls'; and 'May I carry inside my vision the beloved that Maithili is to me.' 4.3 Vakrokti Theory...
- (D) The chapter notes that second, his consistency: the concerns of Chakravayuha (1986) are still the concerns of Katha-Path (2022), social justice, democratic literary values, the dignity of Maithili language and culture, and this consistency gives the career...

१६३. Which point is consistent with Chapter 7's treatment of Kishori Kant Mishra's Mithila Sanskritik?

- (A) The chapter notes that he established folk art teaching centres in villages throughout Mithila, connecting hundreds of women to economic livelihoods by way of painting.
- (B) Ashish Anchinhar's technical essay on Thakur's 'so-called ghazal' is the most rigorous scholarly contribution, bringing the analytical critical frame of the Anchinhar Aakhar ghazal grammar to bear on Lekhani Ek Rang Anek.
- (C) The chapter notes that lochana's Ragatarangini and the Mithila Music Heritage The publisher's preface invokes Lochana's Ragatarangini, the great medieval Maithili music treatise, as evidence of Mithila's rich classical music heritage.
- (D) And this reprehensible act was carried out by Kishori Kant Mishra's Mithila Sanskritik Parishad.

१६४. In the context of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara), which statement is accurate?

- (A) The subaltern appears in the archive only as object of elite discourse.
- (B) The chapter notes that its discussion connects Santosh Kumar Mishra with critical appreciation, literary history and the Videha critical frame.
- (C) The pag they placed on Vidyapati caused the disappearance of Bindhyeshwar Mandal and Shrikant Mandal from Calcutta, and the sacred thread ceremony of the Maithili language was thus completed.
- (D) The chapter notes that notable pieces include essays on Mithila painting (Madhubani painting: past, present and future), Northeast tribal women's cultural preservation, the sacred geography of Brindavan, and comparative studies of folk traditions.

१६५. What is the best reading of the chapter's discussion of Abha Jha?

- (A) In her reading of 'Daidigam', the literal story (a retired man returns to his village) carries the dhvani of a larger question about the Maithili diaspora's responsibility to the language and community they left behind.
- (B) The chapter notes that the Role of Maithili Language in Hindi Prose 4.1 Maithili: An Ancient Literary Language Maithili is one of the oldest and most distinguished literary languages of South Asia.
- (C) The angana is simultaneously a space of women's confinement and a space of women's power: it is where women create Madhubani paintings, sing Maithili songs, and conduct rituals that sustain cultural memory.
- (D) The chapter notes that literature that achieves Auchitya is 'fitting' in the deepest sense: it puts nothing out of place.

१६६. What does Chapter 8 most clearly emphasize about Feminist Criticism?

- (A) The chapter notes that critical Analysis through Western Literary Theory 4.1 Feminist Criticism: Reading 'Swadhin' and Women's Interiority The most major dimension of Abha Jha's essay for feminist literary criticism is...
- (B) The chapter notes that Prasad has been an active participant in the institutional life of Maithili literature.
- (C) His Mithila painting research explicitly addresses the commodification of folk art as ICH: when Madhubani painting was 'discovered' in the 1960s drought by urban art interventionists and transferred from walls to paper for sale, it gained international...
- (D) Therefore, to look at Maithili female-poetry from a Dalit-ist perspective is an extremely unjust thing.

१६७. Which option correctly summarizes a point from Chapter 9?

- (A) The choice of this term as a narrative title reflects the *bīhani kathā*'s characteristic move: the title itself is a concentrated concept that the story then unpacks or illustrates by way of a concrete narrative incident.
- (B) As art historian Yves Vequaud documented in *The Women Painters of Mithila* (1977), this was not mere decoration but a spiritually charged, cosmological and fertility-symbolic practice, embedding Tantric and Shakta imagery, divine narratives, and erotic...
- (C) The chapter notes that whereas all of Michel Foucault's disciplinary institutions like Sahitya Akademi, Maithili Akademi, Maithili Bhojpuri Akademi, and the so-called literary associations recognized by Sahitya Akademi are with the mainstream.
- (D) The chapter notes that Marxist and Materialist Criticism From a Marxist standpoint, Karigar's poetry can be read as literature of a specific socio-economic formation: the experience of the north Indian urban migrant from a subaltern caste background...

१६८. In Chapter 9 (Abhilash Thakur and Kundan Kumar Karn), which option reflects the chapter's argument?

- (A) The chapter notes that Harimohan Jha's comedy depended on the precise observation of Maithili social pretensions, the gap between the claimed dignity of Maithil Brahmin social norms and the actual petty materiality of their practice.
- (B) Amit Mishra: Nav Anshu 6.1 Biographical Context 6.2 Thematic Analysis 6.3 Technical Achievement 6.4 Close Reading of Selected Ghazals 7.
- (C) The chapter notes that but the teachers in the village school do not come; those who do come, come only to sleep.
- (D) The archive documents various forms of art, including: Bhattichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy.

१६९. What is the best reading of the chapter's discussion of Ajit Kumar Jha?

- (A) The Maithili Dalit literary line of inheritance will achieve its full potential when it includes the direct testimony of Dalit women from inside their own experience.
- (B) At the iconographic level, Chaudhary's paintings draw on the standard Mithila repertoire: RadhaKrishna for erotic-devotional love, the sawan swing for seasonal joy, the doli (palanquin) for the liminal transition of marriage.
- (C) The chapter notes that this generation was formed by the Maithili movement, the struggle for Eighth Schedule recognition, and by the leftist intellectual culture of Kolkata, which inflected Maithili writing with socialist values and a concern for the...
- (D) The chapter notes that each essay is simultaneously a character portrait, a literary-critical assessment, and a cultural history.

१७०. Which answer matches the critical direction of Chapter 13?

- (A) Any work of art worthy of the name must evoke one primary rasa, supported by accessory emotional states (vyabhicāribhāvas) and the permanent emotive dispositions (sthāyibhāva).
- (B) The Panji system, which the institutional history treats as a mark of cultural distinction, was designed to maintain caste purity by recording genealogical data that could be used to enforce or deny marriage alliances.
- (C) A composition that criticises distant targets (e.g., international figures) at no personal risk to the writer shows less courage than one that confronts proximate power.
- (D) Videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / Mātr̥va (Motherhood) / Netāji (The Leader), pp.

१७१. According to Chapter 17, which statement best fits the discussion of Bechan Thakur?

- (A) The play reflects his Marxist/socialist intellectual orientation of the era and his belief in the power of theatre as a vehicle for social consciousness-raising. ► Chitra-Vichitra (चित्रा-विचित्रा), An essay and article collection (aalekh sangrah), 2006.
- (B) The chapter notes that each section is framed as a praśna (question) and uttara (answer), mimicking the oral pedagogical line of inheritance.
- (C) Adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them.
- (D) The chapter notes that while reviewing the mainstream Maithili stories, I inadvertently remember Sushil, seeing the weakness in the craft of mainstream story writers.

१७२. What does Chapter 17 most clearly emphasize about Augusto Boal's?

- (A) The chapter notes that each story creates a complete world in a minimal space, enacting the Dhvani principle that the unstated resonates more powerfully than the stated.
- (B) The chapter notes that typesetting of Aṃśu was carried out by Umesh Mandal personally, a detail that, again, reflects the self-reliant, community-embedded institutional practice of the parallel literary world.
- (C) The application of Augusto Boal's 'Theatre of the Oppressed' critical frame is most directly relevant to Oonch-Neech.
- (D) The commercialisation of Mithila painting since the 1960s has created economic opportunity for women artists (as Das, Kashyap, and Suman all acknowledge) but also risks what Walter Benjamin famously called the loss of 'aura': the degradation of a ritual...

१७३. Which point is consistent with Chapter 18's treatment of Bhavnath Jha's?

- (A) The chapter notes that she has served as a judge in art competitions at NIT Jamshedpur, was an art teacher for Mithila painting at Basera, Jamshedpur (2002-07), and has created wall paintings for Women's College Library and Hotel Boulevard, Jamshedpur.
- (B) The chapter notes that multiple contributors to the issue note that when the announcement was made on 16 August 2025, many readers admitted ignorance of Bhavnath Jha's name, a confession that itself serves as social data about the institutional...
- (C) His language policy work, on multilingual education, language rights, language endangerment, engages with the sociolinguistic line of inheritance of Fishman (language maintenance and shift), Phillipson (linguistic imperialism), and Skutnabb-Kangas...
- (D) The chapter notes that bhattacharya, History of Navya-Nyāya in Mithilā.

१७४. Which answer matches the critical direction of Chapter 18?

- (A) The chapter notes that f O R M A L A N A L Y S I S : P R O S O D Y A N D S T Y L E Kalpana Jha Bokaro's poems work primarily inside the traditional Maithili geet and kavita forms: the geet uses melodic structure and refrain (dhun-adhaarit rachana), while...
- (B) The chapter notes that reading manuscripts requires: (a) full knowledge of the script, including its regional variant forms; (b) approximately 75% linguistic competence in the relevant language; and (c) at least 50% familiarity with the subject matter of...
- (C) The chapter notes that cultural Memory and Continuity Across all genres, Mishra documents cultural memory: the memory encoded in Madhubani painting motifs, in Maithili folk songs, in pilgrimage traditions, in the oral narratives his grandmother transmitted.
- (D) The Maithili ghazal line of inheritance has its roots in the Persian-Urdu influence mediated by way of Bihari Urdu literary culture (Darbhanga, Muzaffarpur).

१७५. In Chapter 20 (Binay Bhushan), which option reflects the chapter's argument?

- (A) The village panchayat is convened to adjudicate.
- (B) The chapter notes that vairāgya, The consistent indifference to personal recognition and institutional reward, attested by all witnesses, that enabled him to pursue the most obscure and undervalued research objects (Tharu folk songs, Nepal Terai Maithili...
- (C) The chapter notes that women writers in Maithili have been systematically excluded from official literary infrastructure.
- (D) The chapter notes that pART III: CRITICAL APPRECIATION by way of MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics 3.1.1 The Dominant Rasa: Śānta and the Quest for Stillness Bharata Muni's Nāṭyaśāstra recognises eight primary rasas.

१७६. What is the best reading of the chapter's discussion of Binay Bhushan?

- (A) The chapter notes that dhirendra had not been there, I would probably not have become a writer.' It was Dhirendra who redirected his early Hindilanguage story draft into Maithili, recognizing the boy's gift and insisting on the mother tongue as the medium.
- (B) The word ujāra carries, in its dhvani resonance, the entire history of Maithili civilization's relationship to light as a value.
- (C) The chapter notes that co-compiler of 11,000 Palm-Leaf Panji Inscriptions: As archival contributor alongside Gajendra Thakur and Nagendra Kumar Jha (Panjekar Vidyanand Jha), an unprecedented documentary achievement.
- (D) As a doyenne of Maithili theatre, she has not only enriched the artistic landscape but...

१७७. What is the best reading of the chapter's discussion of Jibachh' Kamla?

- (A) The women who appear in his poetry and prose, the wife in Pasikha who works while her husband drinks, the woman threatened by the panchayat in the seed stories, the daughter whose marriage occasions the dowry reflection in the autobiography, are complex...
- (B) History mentions its four main paths, 'Bachharaja', 'Patghat', 'Sakri', and 'Jibachh' Kamla.
- (C) The Lalit Kala Akademi and Sangeet Natak Akademi have recognized individual artists from the Mithila line of inheritance but have failed to create the institutional infrastructure (regional centres, training programmes, documentation projects) that would...
- (D) The story weaves together several narrative threads: the enmity between two brothers (Sarban Bābū and Rāghav Lala) over their dying mother's legacy; the generational tensions inside Kaniyā Kāki's family; the predatory economic logic of the village/ market...

१७८. According to Chapter 22, which statement best fits the discussion of Balan River?

- (A) In the painting essay, the inference from women's art practices to the nature of their social world and epistemological critical frame is explicit methodological Anumana.
- (B) Thematic & Critical Analysis The title 'Kī Dekha Rahala Chī?' is among the most Brechtian in the entire Videha archive: it directly interrogates the position of the witness, the act of seeing, and the question of what one does with what one sees.
- (C) The chapter notes that literature and Ecology: An Experiment in Ecocriticism." Iowa Review 9.1 (1978): 71-86.
- (D) The chapter notes that bhutahi Balan River: Historical introduction of the river and its place in Mithila's culture.

१७९. In the context of Dinesh Kumar Mishra, which statement is accurate?

- (A) Anmol Jha's CCRT research was enabled by the community of scholars and texts that the Videha platform made accessible.
- (B) The archive documents various forms of art, including: Bhittichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy.
- (C) The sadhya (major term) is: the translation validly transmits the original's meaning.
- (D) In the Assembly, Jay Narayan Prasad expressed frustration that "engineers came and went, but the Baya scheme remains locked in files." This is a recurring theme in Mishra's work: the gap between technical surveys and on-the-ground implementation.

१८०. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that this connects to the ancient jñāna (knowledge) traditions of Mithila: the light of Gaṅgeśa's Tattvacintāmaṇi, the light of Vidyapati's padāvalī, the lamp that the scholar keeps burning by way of the night.
- (B) The chapter notes that she has served as a judge in art competitions at NIT Jamshedpur, was an art teacher for Mithila painting at Basera, Jamshedpur (2002-07), and has created wall paintings for Women's College Library and Hotel Boulevard, Jamshedpur.
- (C) Indian literary theory, Bharata Muni's Nāṭyaśāstra, Ānandavardhana's dhvani theory, Abhinavagupta's rasa-dhvani synthesis, Kuntaka's vakrokti, and Kṣemendra's aucitya, is brought into dialogue with the epistemological protocols of Navya Nyāya as...
- (D) The chapter notes that conclusion: Policy Failure and Future Challenges The period 1953-1955 serves as a harsh lesson in Bihar's water history.

१८१. What does Chapter 23 most clearly emphasize about Gajendra Thakur's Videha?

- (A) The chapter notes that feminist Criticism: Women's Bodies, Labour, and Agency Multiple frameworks from feminist criticism apply to Sahu's work.
- (B) The chapter notes that for the enjoyment of art, the concept of Rasa became necessary, and Bharata wrote the Natya Shastra.
- (C) The chapter notes that critical Appreciation: Short Fiction (Adambar & Gudrik Lal) 10.1 Adambar (2017), The Short Story Collection Adambar ('Pomp', 'Display', 'Loud Proclamation', published 2017, 90 pages, 150)...
- (D) Mandal has also drawn sustenance from Gajendra Thakur's Videha eJournal, which he recognises as having revealed to him the richness of Maithili vocabulary employed outside the Brahmin literary register, words present in his own community's speech but...

१८२. Which option correctly summarizes a point from Chapter 24?

- (A) The chapter notes that language and the Maithili idiom Maithili is a language of considerable phonological and lexical richness, related to but distinct from Hindi, Bengali, and other eastern Indo-Aryan languages.
- (B) The chapter notes that loss of Akāṅkṣā (Expectancy): When a language dies, the culture loses the inherent expectancy that links one word to another, one generation to the next.
- (C) The chapter notes that this experience of institutional exclusion shaped his lifelong commitment to making education and art accessible to marginalised, illiterate, and lower-caste women in Bihar.
- (D) The chapter notes that by exposing plagiarism and institutional corruption, the Videha movement establishes itself as an ethical alternative to the orthodox establishment.

१८३. In the context of Hitendra Gupta (Delhi), which statement is accurate?

- (A) The chapter notes that it shows that the Videha archive encompasses serious civic journalism alongside literary and cultural content; that the Maithili diaspora in Delhi produces journalism in Maithili for a Maithili readership; and that policy issues...
- (B) The chapter notes that by releasing the Dooshan Panji records, the Videha movement demonstrated that this same system, when examined honestly, subverts the ideology of purity it was meant to maintain.
- (C) The chapter notes that Janaki (जानकी), the souvenir of the Maithili Mahila Sangh (Maithili Women's Association), Patna.
- (D) Abhinavagupta's rasa theory, in its developed form in the Abhinavabharati, posits that aesthetic experience (rasa) is not emotion per se but a universalised, purified form of emotion achieved by way of the 'distancing' effect of artistic representation.

१८४. Which point is consistent with Chapter 25's treatment of Location Jitendra Kumar Jha?

- (A) The growing international recognition of Madhubani painting, which began in the 1960s, paralleled and intersected with Renu's literary celebration of Mithila.
- (B) The Videha archive's digital preservation of this anthology is itself a feminist archival act, creating permanent, accessible, open digital records of women's literary production.
- (C) The chapter notes that identity and Location Jitendra Kumar Jha, known by his journalistic nickname 'Jītū' (जीतू), is a Maithili journalist and cultural reporter based in Janakpur, Nepal, the sacred city of Mithila, the ancient capital of King Janaka and...
- (D) The chapter notes that var Bikaai Lagname (The Groom Is for Sale at the Wedding Season) satirises the dowry system with a folk comedy register: 'Varak ret nai puchu yau babu / Mara mach ka jena dam badhai', Do not ask the groom's price, master / It rises...

१८५. Which answer matches the critical direction of Chapter 25?

- (A) The chapter notes that Mishra's use of Maithili folk idiom, oral narrative structures, and village-ecological imagery is aesthetically validated inside this critical frame on its own terms, not measured against any external standard.
- (B) The chapter notes that Janakpur is not merely a sacred city but the most prominent centre of Maithili cultural life in Nepal, home to the Mithila Cultural Corporation, the Mithila Heritage Museum, the annual Janaki Navami festival, and a dense network of...
- (C) The chapter notes that conclusion "Asharfi Ke Looti Aa Koilapar Chhaap" is a sophisticated philosophical satire disguised as a village anecdote.
- (D) The chapter notes that comparative Analysis: Five Practices, Five Positions The Gender of Mithila Painting All five artists, in different ways, are engaged with the gendered politics of Mithila painting.

१८६. What is the best reading of the chapter's discussion of Hriday Narayan Jha?

- (A) The chapter notes that 'A Critical Analysis of Maithili Short Stories: 21st Century.' IJCRT Vol.
- (B) The chapter notes that this dual formation, as broadcast folk artist and as practitioner of traditional yoga, marks Hriday Narayan Jha as a figure who inhabits the intersection of the oral-performative and the contemplative-ascetic dimensions of Mithila's...
- (C) The MNSP's publication of Aena, a poetry anthology representing multiple Maithili voices from Nepal, is an act of institutional parallel history: it creates an alternative archive outside the Sahitya Akademi system.
- (D) The line of inheritance of women writing on women by women was actually: delayed start in Maithili.

१८७. In the context of Hriday Narayan Jha, which statement is accurate?

- (A) The chapter notes that mahākavi Vidyapati: 'Ādi bhavānī vinaya tua pāya...', a Vidyapati composition to Bhavani/Kali, establishing the direct lineage from the greatest classical Maithili poet to the living folk line of inheritance.
- (B) Mithila painting is inherently formalist in its orientation: the line of inheritance valorises geometric precision, linear articulation, the avoidance of blank space (the horror vacui principle), and vibrant colour relation above narrative or psychological...
- (C) The chapter notes that new Critical close reading reveals a poetry of productive ambiguity, tension, and ironic reversal.
- (D) Abara Nahitan distributes karuna and shringara in counterpoint: the male protagonist's wanderings carry the bhayanaka of rootlessness, while his encounters with women invoke shringara, frequently shadowed by viraha (the shringara of separation).

१८८. According to Chapter 27, which statement best fits the discussion of Hriday Narayan Jha's?

- (A) The chapter notes that its discussion connects Prof. Dr. Yogendra P. Yadava with critical appreciation, literary history and the Videha critical frame.
- (B) In the context of Hriday Narayan Jha's folk song documentation, śabda-pramāṇa operates at multiple levels.
- (C) The chapter notes that for non-Maithili readers, these gaps become sites of productive learning: the essays function as cultural orientation as much as critical assessment.
- (D) The chapter notes that Mrs Sweta Jha Chaudhary bridges formal art education and folk line of inheritance, producing iconographically rich documentation of Mithila women's everyday sacred life.

१८९. What is the best reading of the chapter's discussion of High Grade?

- (A) Roy's use of the word assal ('real/authentic') throughout his corpus operates precisely at the dhvani level: its suggestive resonance, 'genuine' against 'performed', 'true' against 'false', 'lived' against 'ceremonial', generates a comprehensive ethical...
- (B) His direct perception of the folk song tradition as a performing artist (AIR B High Grade), as a yoga practitioner connected to traditional lineages, and as a Madhubani-region resident with intimate knowledge of the sacred geography, gives him access to a...
- (C) The story, Jha argues, is transformative, depicting a changed widow who embodies the slow revolution in the condition of Maithil women.
- (D) The story of how a sub-caste transformed him from a fool into a scholar was fabricated, and a conspiracy was hatched to eliminate him.

११०. What does Chapter 28 most clearly emphasize about Award Systems?

- (A) The poet looks closely at the definition (lakṣaṇa) of a thought: is it a wandering bird or a cut kite?
- (B) The chapter notes that *Mithila & Maithili: Critical Analysis of Institutions Award Systems, Recognition Frameworks, and the Videha Parallel Movement A Comparative Study by way of Navya-Nyāya Epistemology* and...
- (C) Among Renu's contemporaries, the closest parallel is perhaps Shailendar in Bhojpuri literature, or the writers of the 'GangaJamuni' line of inheritance who sought to represent the cultural hybridity of the North Indian plains.
- (D) Her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's...

१११. According to Chapter 28, which statement best fits the discussion of Panaklal Mandal?

- (A) The chapter notes that this resonates with what Ngũgĩ wa Thiong'o calls "decolonising the mind" by way of the mother tongue: the grammar becomes a counter-archive against the Hindi-dominant educational system.
- (B) His journalistic base in Janakpur places him at the geographical and cultural heart of Nepalese Mithila, the trans-border cultural zone that the Videha Parallel History critical frame consistently treats as a single cultural unity spanning the India-Nepal...
- (C) The chapter notes that subaltern Studies and the Politics of Representation Bhramar has explicitly identified himself as a representative of the non-Brahmin (Brahmannetar) community inside Maithili literature, a literary culture whose canonical voices have...
- (D) As documented in the Videha Samman booklet, the 2012 awards included: Panaklal Mandal and Ramesh Kumar Bharati (Mithila painting); Jagdish Mallik (shilpi-vastukalā); Yadunandan Pandit (mūrti-mritkā kalā); and Jhemeli Mukhiya (kāṣṭhakalā, woodcraft).

११२. In Chapter 28 (Mithila & Maithili), which option reflects the chapter's argument?

- (A) The chapter notes that children's Fiction: 'Chonhā' (Videha Shishu Utsav) Manu's 'Chonhā' ('Anxiety/Restlessness') appears in the Videha Maithili Shishu Utsav anthology (numbers 51-100), demonstrating his range across adult literary forms and children's...
- (B) The chapter notes that this is a major epistemological intervention: it insists that the visual arts of Mithila cannot be adequately captured by the fine arts/folk arts binary that structures the Lalit Kala Akademi's recognition system.
- (C) The chapter notes that this volume comprises two major sections: the first analyses the political economy of development, including essays on the need for Mithila statehood, the role of Maithili-serving organisations, the causes of brain drain from Mithila...
- (D) The chapter notes that) situates her inside a larger line of inheritance of Maithili women's poetry.

११३. Which option correctly summarizes a point from Chapter 28?

- (A) The chapter notes that however, before Daag, I have not come across a novel centered on the marriage of a Brahmin girl with a Chamar Dalit (Chamar community) boy.
- (B) The chapter notes that from the Bhabha perspective, Dillik Park documents the 'third space' of migration with particular precision: the Maithili speaker in Delhi occupies a liminal position that is neither fully metropolitan nor fully local, generating a...
- (C) The chapter notes that no Maithili artist has received the Sangeet Natak Akademi Fellowship (the highest honour) as of the preparation of this report, a gap as striking as the absence of a Maithili Sahitya Akademi Fellow, given the antiquity and richness...
- (D) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal.

११४. Which answer matches the critical direction of Chapter 28?

- (A) The chapter notes that selection Philosophy: Democratic Epistemics The Videha Samman's selection philosophy is articulated in the Videha Samman document: it explicitly includes village-based artists, Dalit musicians, women painters, and self-reliant...
- (B) The antagonist Mahananda, from the dominant 'rawar gachhi' (upper-caste enclave) of the village embodies the feudal-caste violence that structures rural Mithila society.
- (C) The chapter notes that synthesised Critical Assessment Bringing the Indian and Western frameworks into dialogue produces a more complete critical picture than either line of inheritance yields alone.
- (D) The chapter notes that setting: Dual settings of Mithila (Bihar/Nepal) and possibly South India (Pondicherry), creating a productive geographic tension.

११५. Which point is consistent with Chapter 30's treatment of Aankhime Chitra Ho Maithili Ker?

- (A) The women of his Mithila fiction inhabit a world of extreme patriarchal constraint child marriage, widow restrictions, purdah (seclusion), economic dependence but they are far from passive.
- (B) The chapter notes that evolution of the "Poetic Voice" (2004 context) The text lists several key poets who have defined the development of the Maithili "New Poetry" (Nav-kavita): Established Voices: Ilarani Singh, Neerja Renuka, Shefalika Verma, Vani...
- (C) Additionally, 'Anil's autobiography Aankhime Chitra Ho Maithili Ker (आँखिमे चित्र हो मैथिली केर'May there be pictures of Maithili in my eyes') was being serialised in Videha at its 331st issue, demonstrating ongoing creative productivity and an...
- (D) Thematic & Critical Analysis Verma's thematic range is striking: from the personal-psychological (Ātmabala, inner courage as a response to adversity) to the social-political.

११६. Which point is consistent with Chapter 30's treatment of Jagdish Chandra Thakur 'Anil'?

- (A) Her work is more narrowly focused but no less major: it provides the scholarly apparatus for understanding the semiotic complexity of Maithili women's lives, the objects they wear, the times they inhabit, the cultural grammar that organises their experience.
- (B) In the Videha-Sadeha essays, the dominant rasa moves towards Shanta (peaceful contemplation) in the Brindavan meditation, and Adbhuta (wonder) in the descriptions of Naga tribal women's cultural resilience and the sublime ecology of Mithila's bamboo forests.
- (C) The chapter notes that udas Mon: Maithili Katha Sangrah.
- (D) The angana (courtyard) is one of the most symbolically charged spaces in Mithila's literary imagination: it is at once a domestic space, a woman's space, a performance space (for folk rituals, paintings, songs), and a liminal space connecting the interior...

११७. What is the best reading of the chapter's discussion of Domestic Sphere Mandal's?

- (A) In Navya Nyaya terms, Jha's translation produces a form of paroksha (indirect perception) in the Maithili reader: they "perceive" Beirut by way of the mediating screen of Maithili language, an experience that is epistemologically richer than simple...
- (B) The chapter notes that women, Honour, and the Domestic Sphere Mandal's narratives consistently interrogate the gendered architecture of Maithili village honour culture.
- (C) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV.
- (D) The chapter notes that kuntaka's vakrokti (oblique expression) theory holds that literary art achieves its effects by way of deviation from the ordinary.

१९८. In Chapter 32 (Dr. Kailash Kumar Mishra), which option reflects the chapter's argument?

- (A) These troupes performed for local audiences, in village settings, as part of ritual and devotional cycles.
- (B) The chapter notes that notable pieces include essays on Mithila painting (Madhubani painting: past, present and future), Northeast tribal women's cultural preservation, the sacred geography of Brindavan, and comparative studies of folk traditions.
- (C) The chapter notes that by way of these poems, Dalit object-poetics enters Maithili.
- (D) The chapter notes that if a writer wishes, they can establish some dialogue regarding their composition during their lifetime, but what about after death?

१९९. In the context of Dr. Kailash Kumar Mishra, which statement is accurate?

- (A) The chapter notes that Edward Said's *Orientalism* (1978) provides tools to critique the dominant discourse about Mithila that Mishra implicitly contests: a discourse in which Mithila is exoticised as the land of Madhubani paintings, Sita's birthplace, and...
- (B) The chapter notes that from a subaltern-studies perspective, Kashyap's stories perform a crucial act of 'literary ventriloquism', speaking for, but critically not on behalf of, those whose voices are structurally excluded from literary representation.
- (C) The chapter notes that *staying Alive: Women, Ecology and Development*.
- (D) The chapter notes that Marxist and Sociological Criticism Mishra's politics are clearly left-leaning, shaped by the Kolkata cultural milieu of the 1970s-80s where Marxism and the Naxalite movement were powerful intellectual forces.

१०००. In Chapter 32 (Dr. Kailash Kumar Mishra), which option reflects the chapter's argument?

- (A) The reviewer's task in the rasa critical frame is not merely to describe the play but to assess whether the production successfully instantiates the intended rasas, whether the vibhāva (determinants), anubhāva (consequents), and sañcārī bhāva (transient...
- (B) The chapter notes that parivar.
- (C) The Videha Parallel History critical frame is directly relevant here.
- (D) The chapter notes that yayavari documents cultural communities (Northeast tribal women, folk painters, ritual practitioners) outside the canonical Mithila cultural nationalist discourse.

१००१. Which option correctly summarizes a point from Chapter 34?

- (A) The chapter notes that its key concept, rasa, literally 'taste' or 'essence', refers to the aesthetic emotion aroused in the sensitive reader or spectator by the art-work.
- (B) The work covers: the geographical setting and historical origins of Koilakh; its notable alumni across the centuries; its social structure and caste composition; its educational history; and its embedded relationship with the intellectual culture of Mithila.
- (C) The 'madwoman' is the woman who writes, who encroaches on the territory of literary production, who insists on the literary representability of women's bodily experience.
- (D) The chapter notes that this dual positioning, simultaneously inside and outside the subject, gives her biographical prose a quality rare in Maithili literary criticism: the warmth of personal memory joined to the discipline of scholarly assessment.

१००२. Which option correctly summarizes a point from Chapter 35?

- (A) Jharudar's jhārū poems are rich in rasa, though the rasas they evoke are not the dominant courtly rasas (śṛṅgāra, vīra) but the socially critical ones: Karuṇa rasa (pathetic/compassionate): The dominant rasa of the women's and poverty poems.
- (B) The chapter notes that 'Usaran Dih, Pathakiya Pratikriya'.
- (C) The devaluation of women's bodies and their characters in cinema and other media by men stems from the fear of the mother's body threatening their existence.
- (D) The chapter notes that he was born in Mithila Deep village, Jhanjharpur, Madhubani, the same Madhubani district that is the heartland of Mithila cultural identity, home to Madhubani painting, the great poet Vidyapati, the Saurath fair (the legendary...

१००३. Which option correctly summarizes a point from Chapter 37?

- (A) The chapter notes that synthesis of Critiques Theory Application in "Ahiñk Lei" Western Use of the Ghazal form and Free Verse to explore the "I" (Self).
- (B) His daughter Archana writes movingly in the Videha special issue about a father whose silence was a form of depth: 'He never praised us, never scolded us.
- (C) The song that should have been written remains unwritten, not because the poet lacks words or emotion, but because the conditions of unfreedom constrain what can be said.
- (D) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...

१००४. In the context of Kedar Nath Chaudhary, which statement is accurate?

- (A) The chapter notes that mallick, Ira. 'Preeti Thakur's Contribution to Maithili Picture Stories.' In Videha Parallel History Part 82 (new_page_82.htm).
- (B) The chapter notes that pA R T V: C O N C L U S I O N The critical appreciation of Ravibhushan Pathak and Kumar Manoj Kashyap reveals two writers of major literary distinction who have chosen to work inside the Maithili literary line of inheritance at a...
- (C) Abha Jha's essay treats O Din O Pal as a landmark in Maithili women's lifewriting, a document of the cultural Patna of the 1960s and 1970s as experienced by a woman artist navigating between social convention and creative ambition.
- (D) The chapter notes that rasa Theory (Bharata Muni's Natyashastra) The foundational theory of Indian aesthetics, articulated in Bharata Muni's Natyashastra (2nd century BCE to 2nd century CE), holds that literary experience is organised around the evocation...

१००५. In Chapter 38 (Dr. Kirtinath Jha), which option reflects the chapter's argument?

- (A) The anti-addiction songs are public, communicative, and instrumentally oriented, qualities that the classical rasa theory finds less artistically interesting than the complex emotional architecture of court poetry, but which the Videha Parallel History...
- (B) The chapter notes that toward a Feminist Poetics." In Women's Writing and Writing about Women, ed.
- (C) The chapter notes that total Pankhi (2016): The Translation Project Kirtinath Jha's Maithili rendering of Khalil Gibran's Broken Wings (al-Ajniha al-Mutakassira, 1912), Total Pankhi ("Broken Wings"), is described in its preface as a project born of deep...
- (D) Jharudar's claim that the world is sunnā (empty) without the common person inverts this: it asserts that the world's content, its non-emptiness, is constituted by the presence and work of the subaltern.

१००६. In Chapter 39 (Dr. Kishan Karigar), which option reflects the chapter's argument?

- (A) The chapter notes that c o m p a r a t i v e A n a l y s i s : K a m i n i K a m a y i n i a n d K a p i l e s h w a r R a u t Though working in different primary genres, Kamini Kamayini primarily in poetry and editorial scholarship, Raut primarily in...
- (B) The chapter notes that bhikhari Thakur lived as a migrant in Calcutta, and when he returned, he wandered from village to village, singing his sorrows with such poignant force that his Bidesiya play was born.
- (C) His literary debut was by way of Mithilanchal Today Prakashan rather than one of the establishment Maithili publishers.
- (D) In the Maithili context, this argument resonates with the history of women's oral culture, the folk songs, the Madhubani painting line of inheritance, the women's ritual practices (Madhushravani, Bhat-puja, the sohara line of inheritance) that constitute a...

१००७. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

- (A) The chapter notes that cE) holds that the highest literary quality is dhvani or suggestion: the resonance of meaning beyond what is explicitly stated.
- (B) The chapter notes that c o m p a r a t i v e A n a l y s i s : F i v e P r a c t i c e s , F i v e P o s i t i o n s The Gender of Mithila Painting All five artists, in different ways, are engaged with the gendered politics of Mithila painting.
- (C) The chapter notes that set in the industrial city of Jamshedpur (Lohanagar in the play), it depicts a young engineer from Mithila who has absorbed urban culture but is haunted by his village origins.
- (D) The chapter notes that coming to other language-literature with one's talent is impossible and unscientific; coming into the mother tongue Maithili itself is possible and scientific.

१००८. In the context of Dr. Prafulla Kumar Singh 'Maun', which statement is accurate?

- (A) The Tattvachintamani of Gangesh Upadhyaya is discussed, but where are the poems of Vardhamana, who calls him sukavikairava kânānenduḥ (the moon in the lotus grove of fine poets)?
- (B) The chapter notes that when Kamal writes 'Sakal Kamal vighn karu dur, he suranayak jagat hitesh' ('Remove all Kamal's obstacles, O lord of the gods, friend of the world'), the poet-name and the lotus-name merge: Kamal the poet is one with the kamal (lotus)...
- (C) The chapter notes that stump's engagement with the manuscript of A Reference Grammar of Maithili and his incisive editorial contributions are acknowledged in the grammar's preface as indispensable.
- (D) His father, Virendra Narayan Singh, was a zamindari figure of ideological disposition, active in the freedom movement, and his mother, Ramkali Devi, was a paradigm of maternal warmth and folk artistic creativity.

१००९. What does Chapter 44 most clearly emphasize about Dr. Prafulla Kumar Singh 'Maun'?

- (A) Theatre Journalism and the Oral-Performative line of inheritance inside the Videha Parallel History critical frame, theatre journalism occupies a special position because theatre is the most immediate form of the oral-performative line of inheritance that...
- (B) The chapter notes that for the enjoyment of art, the concept of Rasa became necessary, and Bharata wrote the Natya Shastra.
- (C) The genre as Maun practised it is a hybrid form that did not exist in Maithili prose before him: part travelogue, part ethnographic documentation, part literary journalism, part cultural history.
- (D) The chapter notes that its motto, Mānuṣīmahi Saṃskṛtām (from the Atharvaveda: 'Glorifying the human feminine/cultural'), announces its counter-hegemonic, subalterninclusive, gender-sensitive orientation.

१०१०. Which option correctly summarizes a point from Chapter 44?

- (A) The chapter notes that but Maun predates Wolfe's theorization and works from a different cultural line of inheritance: the Renu-inflected literary journalism of Hindi and the classical Sanskrit travel-narrative (Yatravritta) line of inheritance.
- (B) The chapter notes that social Justice and the Subaltern Voice Fasaad (Riot/Conflict/Trouble), described by its author as telling 'a lot about life and culture of Mithilanchal with special reference to the exploitation of women, downtrodden and the poor,'...
- (C) The chapter notes that bhavnath Jha's field methodology, examining manuscripts in private collections (such as his 1998 work cataloguing Pt.
- (D) The chapter notes that notable Artist/Singer Contribution Category Significance in Archive Sita Devi Mithila Painting National award-winning artist from Jitwarpur; pioneer of the form.

१०११. In Chapter 45 (Meena Jha), which option reflects the chapter's argument?

- (A) The story turns on the contrast between the audience's 'mugdha, chakat' (enchanted, astonished) response to the performance and its collective amnesia when the light turns green and traffic resumes: the artistry is forgotten, the poverty ignored.
- (B) The chapter notes that critical analysis through Indian Literary Theory 3.1 Rasa Theory (Bharata / Abhinavagupta) Bharata Muni's Natyashastra (c.
- (C) The chapter notes that third, pratyaksha (direct perception): Yadava's mother-tongue status as a Maithili speaker gives him access to a form of native-speaker pratyaksha, direct intuitive knowledge of grammaticality, that is unavailable to non-native...
- (D) The answer, visible in the text, is by way of mastery of Ashvaghosa's kavyadharmā, his characteristic deployment of simile, compound structure, metre, and word-choice which leaves traces detectable even in translation.

१०१२. Which answer matches the critical direction of Chapter 46?

- (A) Artist/Practitioner Primary Contribution Key Themes Bechan Thakur Direction, Mentorship, Stage Theory Gender subversion, Social reform, Youth engagement.
- (B) Abhinavagupta's commentary Locana deepens this: dhvani is not merely a trope but an ontological claim that poetic language operates on multiple semantic levels simultaneously.
- (C) In its opening stanza, the poet addresses the reader directly: खाली तकैत रहबा पर / खाली सोचैत रहबा पर / विवश हे हमर पुरुष ! / मोन में कुण्डली मारने बैसल / साँप के झमारि केकरो / भयमुक्त होउ । The address is to 'hamar purush' (our man/person), not a specific...
- (D) His ghazal preface (Mājḥ Āṅgan Me Kaṭiāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an experience that ignited his commitment to the form.

१०१३. In Chapter 46 (Munnaji), which option reflects the chapter's argument?

- (A) The Mahadevasthaan is also revealed as the site of the 1962 yagna (Vedic fire ritual) organised jointly by Purwari Tol and Dih Tol, a cross-tola community ritual that shows the village's capacity for collective action across sub-settlement boundaries.
- (B) The interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1.
- (C) The chapter notes that it highlights the complicity of the domestic sphere (represented by the mother-in-law) in patriarchal violence and utilizes Maithili cultural symbols like the Samdaon (farewell songs) to emphasize the tragic alienation of the female...
- (D) The chapter notes that Tagore's Complete Works on Children's Literature.

१०१४. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) The Maithili literary community is precisely such an imagined community: it exists by way of the shared practice of writing, reading and critiquing in Maithili, sustained by journals like Videha and by critics like Hitnath Jhā who keep the line of...
- (B) In Western terms, the poem employs what Brecht would call Verfremdungseffekt, alienation by way of matter-of-fact enumeration of prices, to produce critical consciousness rather than cathartic identification.
- (C) The Videha Parallel History critical frame illuminates a crucial dimension of Bauke: the protagonist's disability is also a figure for the social silencing of Dalit and non-elite women inside Maithili public culture.
- (D) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal.

१०१५. According to Chapter 47, which statement best fits the discussion of Gaṅgeśa Upādhyāya?

- (A) The "Male Pen" vs. "Female Pen": The editor holds that while male writers (like Rajmohan Jha) have written about women with empathy, a woman writing about a woman brings an "authenticity of experience" and a "depth of soul" that is unique.
- (B) Applying the Navya-Nyāya analytical technique of Gaṅgeśa Upādhyāya, which insists on precise identification of the cognising subject (pramātā), the means of knowledge (pramāṇa), the object known (prameya), and the valid cognition (pramā), we can say that...
- (C) His poem 'Hama miṭhalānī Mithilā ke nāri / rahbai nai kamajor yau' ('We are Mithila's women / We shall not remain weak') is a declaration of feminist resolve rooted in Maithili folk line of inheritance.
- (D) The chapter notes that 'Chitra' means both 'picture/image' and (in a classical secondary sense) the Madhubani paintings for which Mithila is globally renowned.

१०१६. Which answer matches the critical direction of Chapter 47?

- (A) The chapter notes that ganga Devi: line of inheritance and Expression in Mithila Painting.
- (B) The chapter notes that navya-Nyāya anumāna: the Matadāna (Voting) poem's implicit argument, that democratic participation should produce genuine representation follows the inferential structure of civic poetry.
- (C) The chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and...
- (D) The chapter places Hriday Narayan Jha inside the wider parallel history of Maithili literature.

१०१७. In the context of Munni Kamat, which statement is accurate?

- (A) The drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation.
- (B) His eight works, spanning from Mithilak Arthik Vikas (2000) to Mithila Rising (2014) and Chapal Charan Chit Chanchal Bhan (2021), constitute the most sustained body of economic-geographic analysis of the Mithila region available in an Indian regional language.
- (C) The chapter notes that this is auchitya as cultural loyalty, the fitness of the writer to her line of inheritance.
- (D) The chapter notes that he was born in Mithila Deep village, Jhanjharpur, Madhubani, the same Madhubani district that is the heartland of Mithila cultural identity, home to Madhubani painting, the great poet Vidyapati, the Saurath fair (the legendary...

१०१८. Which point is consistent with Chapter 48's treatment of Nabo Narayan Mishra?

- (A) The chapter notes that this serves as what Pollock calls a 'positioning' strategy: using the conventional language of folk art but directing its formal energy toward representing women's subjectivity rather than divine narratives or fertility symbols. ■...
- (B) The novel sets out this paradox justly -neither simply supporting the law, nor simply opposing it.
- (C) The chapter notes that its discussion connects Nabo Narayan Mishra with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that born at Karion village on the banks of the Kamala River, 19 km southeast of Darbhanga, Gangesa represents the intellectual peak of the Mithila philosophical line of inheritance.

१०११. What is the best reading of the chapter's discussion of Nabo Narayan Mishra?

- (A) The chapter notes that contains 16 substantive questions covering poetic theory, the state of Maithili literature, institutionalisation, caste dynamics in literary organisations, and intergenerational responsibility.
- (B) The chapter notes that prasad's use of Maithili's folk idiom, its colloquialisms, its regional imagery (the sakhaaree-petaaree, the nirmali, the kosi), shows a consistent auchitya.
- (C) The chapter notes that mishra's research clarifies that embankments gave rise to 'regional environmental injustice' in North Bihar, where the risk and burden of floods were disproportionately placed on the most vulnerable sections of society, especially...
- (D) The chapter notes that he learned painting from his mother, in the traditional mode of intergenerational transmission that has sustained Mithila art for centuries.

१०१०. Which answer matches the critical direction of Chapter 49?

- (A) Indian Concept of Poetry: The concept of art for the purpose of liberation (moksha), as seen in the Nataraja's posture.
- (B) The play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in...
- (C) The chapter notes that yajnavalkya Dharmashastra (Gupta period), which gave women the right to Veda-path (reading Vedas), Veda-dhvani (sound of Vedas) and Puja-path (monthly-religion period excluded), Gautama did not do that in his Dharmashastra.
- (D) The book situates the ghazal revival inside the broader narrative of Maithili's digital renaissance, ensuring that this history is preserved and interpretable.

१०११. Which point is consistent with Chapter 52's treatment of Narayanji Chaudhary?

- (A) The chapter notes that ulahan (Reproach), Title Story The title story is arguably the collection's key artistic achievement.
- (B) The Navya Nyaya critical frame reveals the epistemological seriousness of his theatrical project, the commitment to correcting false social cognitions by way of the pratyaksha of direct theatrical representation.
- (C) The chapter notes that its discussion connects Narayanji Chaudhary with critical appreciation, literary history and the Videha critical frame.
- (D) The Jhumra text presented begins: 'Arahī je vana se maiyā kharahī kaṭaolaiyai he maiyā...' (From the arhar forest, the Mother cut the stubble-grass...), a narrative of the goddess building her dwelling from forest materials, rich in agricultural imagery...

१०१२. Which answer matches the critical direction of Chapter 58?

- (A) The chapter notes that this experience of institutional exclusion shaped his lifelong commitment to making education and art accessible to marginalised, illiterate, and lower-caste women in Bihar.
- (B) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level.
- (C) The discovery in Panchaiti is not of individual identity but of social truth: the discovery that caste-based panchayat authority is illegitimate when it conflicts with the constitutional right to marry; and the recognition that two young people in love...
- (D) The chapter notes that p r e a m b l e : S c o p e a n d M e t h o d o l o g y This research monograph undertakes a comprehensive critical appreciation of the literary, scholarly, and creative works of Prof.

१०२३. According to Chapter 59, which statement best fits the discussion of Rabindra Narayan Mishra?

- (A) The chapter notes that 'A Fiberoptic Study of Stop Production in Maithili' (1979): Pioneering use of instrumental phonetics for an Eastern Indo-Aryan language, analyzing the laryngeal behaviour of Maithili stop consonants with direct physical evidence.
- (B) Artist/Practitioner Primary Contribution Key Themes Bechan Thakur Direction, Mentorship, Stage Theory Gender subversion, Social reform, Youth engagement.
- (C) The chapter notes that Jürgen Habermas: Journalism and the Public Sphere Jürgen Habermas's theory of the public sphere provides the most directly relevant Western critical frame for evaluating Maithili journalism.
- (D) The chapter notes that Paralayak Paraat, 'The Folds of Catastrophe': a novel with eschatological or crisis-driven thematics.

१०२४. What does Chapter 61 most clearly emphasize about Rajnandan Lal Das?

- (A) These themes echo the 'Madhubani' aesthetic, the Mithila painting line of inheritance, created by women on walls and floors, which the Videha critical frame recognizes as a parallel aesthetic history.
- (B) The chapter notes that 'India and Nepal's Mithila Art Is Having a Feminist Renaissance.' August 2025.
- (C) The preface situates the collection inside the classical geet line of inheritance while asserting a vernacular, democratic sensibility.
- (D) The chapter notes that it was during class 8, when Maithili became his elective subject, that the decisive seed was planted.

१०२५. What is the best reading of the chapter's discussion of Rajnandan Lal Das?

- (A) The journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature.
- (B) In the Videha Parallel History's terms, children's literature in Maithili is a form of language maintenance, the mechanism by way of which Maithili reproduces itself across generations in contexts where the language faces pressure from Nepali, Hindi, and...
- (C) His Videha connection, beginning with the online feedback column and developing by way of the publication of both his books under Shruti Prakashan (Videha's affiliated press), locates him institutionally inside the parallel movement, even as his caste...
- (D) The chapter notes that volume Mapping and Genre Distribution Volume Focus / Genre Key Thematic Content 1 General Collection Selection of prose and poetry from early journal issues.

१०२६. In Chapter 62 (Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Sant), which option reflects the chapter's argument?

- (A) The chapter notes that prose Style Jha's prose style in this essay is that of the educated Maithili cultural insider writing for a community audience rather than for an academic journal.
- (B) The chapter notes that women and Gender in Renu's Fiction Renu's female characters are among the most complex and memorable in Hindi literature.
- (C) His Sadeha 36 contributions are among the most culturally specific in the Parallel History: Kohbaraका Hāla Kahalo Ne Jāya (The State of the Kohbar Cannot Be Told), the kohbar is the ritual wedding chamber of Mithila, decorated with Madhubani paintings of...
- (D) The chapter notes that nyāya Category Definition Application in Parallel Theatre Pratyakṣa Direct Perception Observational realism; tracking material social conditions.

१०२७. What does Chapter 63 most clearly emphasize about Short Story Collection This?

- (A) The chapter notes that gender and Patriarchy in Mithila is a region deeply structured by Brahminical patriarchy, with an elaborate system of caste endogamy, dowry (which has been a source of considerable violence), and the panjee system, the...
- (B) The chapter notes that 2 Dalit Representation in Maithili Fiction: The Opening Essay The opening essay of Aṃśu, 'Maithili Upanyaas Sahityame Dalit Patron ka Chitran' ('The Depiction of Dalit Characters in Maithili Novel Literature'), is the most ambitious...
- (C) The mangal line of inheritance connects the literary to the liturgical in a way that resonates with Bharatamuni's understanding of the origin of art in ritual performance.
- (D) The chapter notes that rāṇiyāṃ Bhikhārīn (2023), Short Story Collection This collection of 28 stories in Western Maithili is Mandal's second published work, dedicated to his mother Chandra Devi.

१०२८. Which point is consistent with Chapter 64's treatment of Prof. Dr. Ramawatar Yadav?

- (A) The chapter notes that he learned painting from his mother, in the traditional mode of intergenerational transmission that has sustained Mithila art for centuries.
- (B) The chapter notes that its discussion connects Prof. Dr. Ramawatar Yadav with critical appreciation, literary history and the Videha critical frame.
- (C) The chapter notes that dinesh Kumar Mishra is not from Mithila, but he has written the stories of all the streams of Mithila.
- (D) The chapter notes that t h e o r e t i c a l F r a m e w o r k Understanding the works of Kamini Kamayini and Kapileshwar Raut demands a multi-pronged critical apparatus.

१०२९. According to Chapter 65, which statement best fits the discussion of Hamara Binu Jagat Sunnaa Chhai?

- (A) Jharudar describes his mother as his first guru: his āmukh poem in Hamara Binu Jagat Sunnaa Chhai opens: 'mā ke smṛti / prernā mā-bābūk saṃskārasaṃ prerṭ millai hame ī udes' ('Inspiration, my mother's and father's values directed me to this purpose').
- (B) Her poems establish, by way of accumulated specific instances, the vyāpti: 'wherever there is patriarchal Mithila, there is the suppression of female education'; 'wherever there is rural poverty, there is vulnerability to pharmaceutical exploitation.' The...
- (C) The angana is simultaneously a space of women's confinement and a space of women's power: it is where women create Madhubani paintings, sing Maithili songs, and conduct rituals that sustain cultural memory.
- (D) The chapter notes that he maps the changes in land use, architecture, social relations, and economic activities in the Mithila village.

१०३०. Which option correctly summarizes a point from Chapter 65?

- (A) The chapter notes that Bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the...
- (B) The chapter notes that lower-caste women face the compounded disadvantages of gender discrimination inside their own communities and caste discrimination from upper-caste structures.
- (C) The chapter notes that +) Ram Sogarth Yadav is one of the most major OBC (Other Backward Class) voices in the Videha archive.
- (D) The chapter notes that PREFATORY NOTE: THE SCIENTIST WHO WRITES Yogendra Pathak Viyogi (born 1948, Laufa village, Madhubani district, Bihar) occupies a singular position in the intellectual landscape of Maithili literature: he is the first practising...

१०३१. In Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which option reflects the chapter's argument?

- (A) The chapter notes that 'Jagan jananī kām jaga kaha re / Jana Jānaki nāma': The identification of the Universal Mother (Jagat Jananī) with Jānakī (Sita, born in Mithila) is a uniquely Mithila theological move.
- (B) The chapter notes that bCE-200 CE) defines the aesthetic experience of art by way of the concept of rasa, the 'juice' or 'flavour' that a work produces in the cultivated reader/spectator by way of the alchemical combination of vibhāva (stimulant/cause)...
- (C) The chapter notes that s y n t h e s i s : A C o n v e r g i n g A p p r e c i a t i o n The three frameworks, Indian Kavyashastra, Western literary theory, and Navya-Nyāya converge on a set of claims about Dr.
- (D) The chapter notes that saussurean Structuralism Ferdinand de Saussure's foundational distinction between langue (the abstract system of a language) and parole (individual speech acts) provides the theoretical backdrop against which Yadava's...

१०३२. What is the best reading of the chapter's discussion of Ramesh and Mala Jha?

- (A) Her painting of the paddy harvest, which shows women processing grain while men bring it from the field, is simultaneously a documentation of gendered labour division, a celebration of communal rural life, and a ritualsymbolic act (grain and harvest being...
- (B) The Voice of the Subaltern: Gayatri Chakravorty Spivak's question, "Can the Subaltern Speak?", is fundamental to the critique of Maithili Dalit literature, women's literature, and diasporic literature.
- (C) The credit for preparing the ground for the female-poetry-voice written by Maithili women poets goes to (male) poets, that fact cannot be denied.
- (D) The story does not celebrate this resolution; it observes it with clear-eyed bitterness.

१०३३. Which option correctly summarizes a point from Chapter 66?

- (A) The chapter notes that film Career Her film work spans Maithili, Hindi, and Bhojpur cinema across a period of approximately four decades: Maithili Films Mamta Gabay Geet, her first film Sasta Jingni Mahag Sinur (released 1999; successful at the Maithili...
- (B) In the Parallel History's terms, he represents the line of inheritance of Jagdish Prasad Mandal: writers who document the lived texture of subaltern Maithili experience with unswerving fidelity.
- (C) The chapter notes that but the remnant-mentality of the male-dominated system has not completely ended in any caste or class of Mithila even today; that fact is confirmed by the outrage against male-society found in abundance in the poetry of the old women...
- (D) As documented in the Videha Samman booklet, the 2012 awards included: Panaklāl Mandal and Ramesh Kumar Bharati (Mithila painting); Jagdish Mallik (shilpi-vastukālā); Yadunandan Pandit (mūrti-mritkā kalā); and Jhemeli Mukhiya (kāṣṭhakālā, woodcraft).

१०३४. What is the best reading of the chapter's discussion of All India Radio?

- (A) The chapter notes that power, Voice and Subjectivity in Literature for Young Readers.
- (B) The chapter notes that secondary female characters carry subaltern critique.
- (C) The chapter notes that this ambivalent positioning was perhaps formative: it allowed him to observe and love Mithila's culture from a certain outsidership, to be simultaneously an insider and a critical observer.
- (D) The chapter notes that context: Many of these stories were originally broadcast on All India Radio, Patna. "Patharak Nav" (The Boat of Stone)- Title Story This story explores the tension between artistic passion, parental expectations, and the traditional...

१०३५. What does Chapter 68 most clearly emphasize about Gajendra Thakur?

- (A) The chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature.
- (B) The chapter notes that female-poetry written by women has become a stable feeling in (Maithili context).
- (C) The chapter notes that kuntaka's vakrokti (oblique expression) theory holds that literary art achieves its effects by way of deviation from the ordinary.
- (D) The chapter notes that this pedagogical dimensionthe preface as a primer on ghazal form for Maithili readers, reflects the Anchinhar era's commitment to democratising technical knowledge.

१०३६. Which option correctly summarizes a point from Chapter 69?

- (A) The chapter notes that th century) Kshemendra's theory of auchitya (propriety, appropriateness) holds that the ultimate criterion of literary excellence is the fitness of every element to every other element, word to meaning, character to action, style to...
- (B) The chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya.
- (C) The chapter notes that western Critical Theory 4.2.1 Mikhail Bakhtin: Carnavalesque, Heteroglossia, Dialogism Bakhtin's concept of the carnivalesque, the festive inversion of social hierarchies, the laughter that exposes the pretensions of power, is...
- (D) The chapter notes that she is the first and most transformative powerful female stage artist of Maithili theatre, credited with normalising and championing women's presence on the Maithili stage at a time when even female roles were performed by men.

१०३७. According to Chapter 69, which statement best fits the discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan?

- (A) The play is evaluated by the Parallel movement as a "full circle" back to the absurdity of Jyotirishwar.
- (B) The chapter notes that it commanded him to tell the story of Rama to "the daughter of Videha" (Sita) in his own mother tongue, Maithili.
- (C) The chapter notes that dhvani and Suggestion The quality most distinctive of Kamini Kamayini's poetic art, from the standpoint of Ānandavardhana's Dhvani theory, is the layering of suggestion beneath the surface statement.
- (D) The chapter notes that however, Gangesa's Navya-naiyayikas (Tattva cintamani I.3....) define perception as an immediate knowledge (saksatkari jnana) which is produced without the instrumentality of any antecedent knowledge (jnana karanakam jnanam).

१०३८. In Chapter 70 (Ramlochan Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that bCE, 200 CE) Bharatamuni's doctrine of Rasa, the theory that art communicates by way of nine fundamental emotional essences, provides the most classical lens for evaluating Thakur's poetry.
- (B) The chapter notes that first, śabda-pramāṇa (the authority of language/testimony): Yadava's lexicographic work, the Maithili-Nepali-English dictionary, the Readings in Maithili, is precisely the institutionalisation of śabda-jñāna, encoding the established...
- (C) In Priyamvadā, the title character, defined by her sweet, pleasing speechbecomes the site of interrogation: what does it mean to be priyamvadā in a society that prescribes sweet speech for women precisely as a form of control?
- (D) Avacchedakatā (Delimitation) and Literary Specification One of Navya Nyāya's key technical innovations is the concept of avacchedakatā (delimitation or limitation): the property that delimits or specifies the 'locus' or 'scope' of another property.

१०३९. In the context of Ravibhushan Pathak and Kumar Manoj Kashyap, which statement is accurate?

- (A) The movement has shifted the center of Maithili dramatic activity away from urban administrative centers to rural villages like Berma and Chanauraganj, where performance is integrated into community life.
- (B) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (C) The chapter notes that first, historiographical recovery: voices systematically excluded from canonical literary surveys, such as the Siddha poets of the Buddhist Charyapadas (8th-12th cent.), famine poets like Faturilal, Dalit dramatists like Bechan...
- (D) The chapter notes that jīvan Mukhiyā is not merely an individual tea-stall owner; he is a type of the subaltern aspirant in postIndependence Bihar, negotiating the space between caste restriction and constitutional promise.

१०४०. In Chapter 72 (Ravibhushan Pathak and Kumar Manoj Kashyap), which option reflects the chapter's argument?

- (A) The chapter notes that what makes Mishra distinctive, and valuable, is precisely what makes him unusual: his sustained, two-decade engagement with Kokil Manch, his meticulous recording of institutional history, his preservation of the testimony of mentors...
- (B) Acta Misiya: Short Fiction and the SF Short Story Form VIII.
- (C) Abhinavagupta's rasa theory, in its developed form in the Abhinavabharati, posits that aesthetic experience (rasa) is not emotion per se but a universalised, purified form of emotion achieved by way of the 'distancing' effect of artistic representation.
- (D) The unborn daughter's poem is a monologue in which a foetus speaks to her mother, promising to rival Kalpana Chawla, Kiran Bedi, and Hema Das, real women whose embodied achievements are invoked as counter-narratives to patriarchal infanticide.

१०४१. In the context of Ravibhushan Pathak and Kumar Manoj Kashyap, which statement is accurate?

- (A) The chapter notes that pathak's translations of Nirala's poems on female figures (including 'Steh Nijhkar Bahi Gael', 'Love Has Dried and Flowed Away') engage with grief and gender by way of the dhvani critical frame.
- (B) The scholarly examination of Kamat's role reveals a systematic attempt to democratize the Maithili language, moving it from the exclusive domain of traditional scholarly elites into the vibrant, often contentious arenas of regional politics and digital media.
- (C) The chapter notes that what is distinctive about Tillu's inheritance is that it comes from a writer (Kalikant Jha 'Buch') who was himself excluded from the Sahitya Akademi anthology despite the quality of his work, a fact Tillu notes in *Aṃśu* with carefully...
- (D) His Nepal-based practice also highlights the cross-border nature of Mithila culture, reminding us that this art form belongs to a civilisational region that the political boundary between India and Nepal cuts across.

१०४२. What does Chapter 74 most clearly emphasize about Phanishwar Nath Renu?

- (A) These experiences of direct political action left a lasting mark on his literary sensibility: he never became a detached aesthete; his fiction always carries the weight of historical urgency.
- (B) The blank diary pages at the story's opening and close constitute what Genette calls an analepsis embedded inside a prolepsis: the story is structured as the explanation of a state of affairs (the blank pages) that the reader sees before understanding.
- (C) The book's modest title is its most truthful statement: this is a writer who wrote exactly as much as he understood, neither more nor less.
- (D) The chapter notes that he established folk art teaching centres in villages throughout Mithila, connecting hundreds of women to economic livelihoods by way of painting.

१०४३. According to Chapter 74, which statement best fits the discussion of Phanishwar Nath Renu?

- (A) The analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation.
- (B) The chapter notes that fifth -The Body as Political Terrain: the Dalit woman's body -which burns, tires, rots, sheds tears upon this body all three systems of caste, class, and gender work simultaneously.
- (C) The Ramayana's account of Sita's birth, her childhood in Mithila, and her svayamvara (self-choice marriage) at Janakpur has given the region a mythological stature that continues to be felt in its folk culture, its women's songs, and its art (the famous...
- (D) The Maithili novel's failure to represent Dalits is not merely an aesthetic failure but a political one: it reflects and reproduces the social invisibility that structures the Dalit experience in Mithila.

१०४४. Which answer matches the critical direction of Chapter 75?

- (A) The chapter notes that for a folk and devotional artist working in the Maithili line of inheritance, this grading represents formal institutional validation of a practice that might otherwise remain confined to the living oral line of inheritance.
- (B) The chapter notes that conclusions and Future Outlook The Videha Sadeha series (1-37) represents a definitive turning point in Maithili literary history.
- (C) The chapter notes that sandeep Kumar Safik atmakatha Mithilak sahitya, samaj aa sanskriti ki hilorait oi abhava purti karait achhi', In Maithili there has been a complete absence of Dalit autobiography.
- (D) The controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation.

१०४५. According to Chapter 77, which statement best fits the discussion of Maithil Navayu Sahitya Parishad?

- (A) The chapter notes that 'Ahankar Ki Chahi?' (What Do You Want?) and the Language Question This poem is perhaps the most linguistically self-conscious in the collection, and therefore the most major for understanding Ashok's position inside the Maithili...
- (B) The chapter notes that he is a founding member and President of Maithil Navayu Sahitya Parishad (Maithil New Youth Literary Council), Kathmandu, an organization dedicated to the promotion of Maithili language, literature, culture, and art in Nepal's capital.
- (C) The chapter notes that . Poetry (English Translation),, -.
- (D) The chapter notes that second -she makes Alisamma universal. "I am Alisamma" -in this the "I" is not merely one individual, but all Dalit women.

१०४६. In Chapter 77 (Santosh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that selection Philosophy: Democratic Epistemics The Videha Samman's selection philosophy is articulated in the Videha Samman document: it explicitly includes village-based artists, Dalit musicians, women painters, and self-reliant...
- (B) The Parallel History movement views the Panji records not as sacred texts but as tools used by the elite to maintain social and economic control.
- (C) The chapter notes that secondary Sources, Videha Special Issue 428 Mishra, Dr.
- (D) Aena (Mirror), Anthology of Maithili Poetry Overview Aena is a multi-author Maithili poetry anthology compiled and edited by Santosh Kumar Mishra under the imprint of Maithil Navayu Sahitya Parishad, Kathmandu (first edition Magh 2062 BS / approximately...

१०४७. What does Chapter 80 most clearly emphasize about Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

- (A) The chapter notes that dalit-ism can give the 'crutch of reservation' to Mithila's womansociety.
- (B) The chapter notes that rāṇiyāṃ Bhikhārin (2023), Short Story Collection This collection of 28 stories in Western Maithili is Mandal's second published work, dedicated to his mother Chandra Devi.
- (C) In the Maithili context, this argument resonates with the history of women's oral culture, the folk songs, the Madhubani painting line of inheritance, the women's ritual practices (Madhushravani, Bhat-puja, the sohara line of inheritance) that constitute a...
- (D) The chapter notes that from 1998 to 2003 he served as a teacher at Ajit Kumar Mehta Sanskrit Shikshan Sansthan, Ladaura, Kalyanapur, Samastipur, a National Sanskrit Sansthan-affiliated institution, while simultaneously undertaking the transliteration of...

१०४८. In Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that for Chaudhary, translating this critical frame into Maithili criticism is an act of asserting that Maithili women's cultureincluding its folk song traditions, painting practices, and ritual life, has its own lesbian continuum that...
- (B) The chapter notes that 'Anil's autobiography, with its title's declaration that 'Maithili' should be the picture in his eyes, can be read as an account of literary sublimation: the displacement of personal desire onto the language and culture of Mithila.
- (C) The chapter notes that . "Without Bent Spine": Poetic Declaration of Dalit Dignity "Come, / if you can come, / I will teach you to pick up bones -/ I will show you a spine that has not bent." This line is the philosophical-political essence of the entire...
- (D) The choice of Navya-Nyāya as an analytical lens is not merely decorative.

१०४९. In Chapter 81 (Shardindu Chaudhary), which option reflects the chapter's argument?

- (A) In Bourdieu's theory of literary fields ('The Rules of Art', 1992/1996), this poem is a direct critique of the conversion of cultural capital into social capital by way of the mechanism of the prize.
- (B) The interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1.
- (C) Thakur's poetry, with its consistent mourning of a lost cultural homeland, deserves feminist scrutiny regarding the figure of the 'motherland' (janmabhumi, mati-pani) as a feminised landscape.
- (D) The title Bad Ajagut Dekhal, 'I saw a great/big absurdity', announces the satirist's stance from the outset: the writer as observer, astonished by social, cultural and institutional absurdities.

१०५०. In Chapter 82 (Dr. Shiv Kumar Prasad), which option reflects the chapter's argument?

- (A) The chapter notes that 'Matribhumi' (Motherland) invokes the Mithila community: 'Ao Mithilawasi / Ahan chhi ekta shakti / Ahan bachau matribhumikey / Aa ka' ekr bhakti.'.
- (B) The chapter notes that prasad writes 'Sahitya rajniti nai chhai' (Literature is not politics), the suggested meaning is more capacious than the explicit claim: it implies a critique of the instrumentalisation of art by any ideological programme, a point...
- (C) The chapter notes that this tension generates the characteristic double-voicedness of his work, the capacity to speak simultaneously in Maithili's idiom and with the critical distance of a comparative scholar.
- (D) The chapter notes that linguistic engagement with regional Maithili idiom and vocabulary, preserving the spoken texture of village speech.

१०५१. Which answer matches the critical direction of Chapter 82?

- (A) Abhaa Jha's essay is titled 'Rangkarmi Premrata Mishra's Sahityik Vahi, O Din O Pal' (The Literary Register of Theatre Artist Premrata Mishra, O Din O Pal), and provides an extended reading of the book as a landmark in Maithili women's life-writing.
- (B) In Gangesa's terms: the pratyaksha evidence (Jha's actual published works) is before us; the anumana (what can be inferred about their significance) is being built; the upamana (how they compare with the best in their fields) is becoming clearer; and the...
- (C) The chapter notes that prasada's 'Shahar O Gel' is a Lukácsian critical-realist poem.
- (D) Indian Rasa theory recognises the karuna-shanta combination that gives his best stories their emotional signature.

१०५२. In Chapter 83 (Shiv Kumar Jha 'Tillu'), which option reflects the chapter's argument?

- (A) The story answers this question with structural irony rather than direct statement, another instance of the vakrokti (oblique expression) that Kuntaka recognises as the hallmark of literary excellence.
- (B) The chapter notes that 5 New Critical Close Reading: Selected Poems Applying the New Critical method of close reading, bracketing biographical and historical context temporarily in order to attend to the poem as a verbal structure, one observes in the...
- (C) The chapter notes that notable pieces include essays on Mithila painting (Madhubani painting: past, present and future), Northeast tribal women's cultural preservation, the sacred geography of Brindavan, and comparative studies of folk traditions.
- (D) The chapter notes that tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.

१०५३. What does Chapter 83 most clearly emphasize about Shiv Kumar Jha 'Tillu'?

- (A) The chapter notes that bechan Thakur: The Director-Educator Bechan Thakur is arguably the most major practitioner of the parallel movement, serving as both a director and a mentor to a new generation of artists.
- (B) The chapter notes that Mrs Sweta Jha Chaudhary bridges formal art education and folk line of inheritance, producing iconographically rich documentation of Mithila women's everyday sacred life.
- (C) Gangesa analyzes the Vyaptipancaka (five provisional definitions of Vyapti offered by older logicians) and refutes them all because they fail in cases of non-co-locative attributes.
- (D) The collection spans love lyrics in the viraha (separation) mode, festive poems on Holi, Chaita, and the seasonal cycle, meditations on social decay and cultural loss, politically charged verses on caste and agrarian injustice, environmental lament, and...

१०५४. According to Chapter 83, which statement best fits the discussion of Shiv Kumar Jha 'Tillu'?

- (A) The chapter notes that Shklovsky's concept of ostranenie (defamiliarisation), making the familiar strange by way of artistic technique, applies directly to the translation of Badal's poems: the act of reading a Hindi poem in Maithili produces exactly this...
- (B) The chapter notes that tillu's signature in the maqtā ('Tillu' appearing in the final couplet) follows the classical convention while localising it in the Maithili context.
- (C) The Rasa and Dhvani frameworks reveal the aesthetic dimensions of his dramaturgy, the specific emotional registers of his plays and their capacity for multilayered suggestion.
- (D) The essay 'Maithilī Kathāme Strī' in Sadeha 21 makes him one of the few male writers in the archive who explicitly theorises women's representation in Maithili fiction.

१०५५. What is the best reading of the chapter's discussion of Subhashchandra Yadav?

- (A) The story anticipates what Judith Butler (Gender Trouble, 1990) calls performative gender resistance: Citrā does not merely complain about the system but disrupts its performance, literally refusing to put on the varmāla (marriage garland) and locking the...
- (B) And for the re-establishment of dialogue, the storyteller needs to have belief, logical belief and experiential belief, which Subhashchandra Yadav possesses.
- (C) The chapter notes that tHE TRANSITION TO NAVYA-NYAYA:The Paradigm Shift: From Prameya to Pramana As Karl H.
- (D) The chapter notes that 30), classified as dīrgha-kathā (long story / novelette), with illustrations by the artist credited inside the publication.

१०५६. Which option correctly summarizes a point from Chapter 86?

- (A) Auchitya (Kshemendra) Kshemendra's concept of auchitya (propriety, aptness) is the most directly applicable tool from the Indian critical line of inheritance to Kalpana Jha Patna's prose.
- (B) The chapter notes that those engaged in exploiting and demoralizing the poor and lower castes take refuge in Marxism, those who humiliated women take refuge in feminism, and those who are communal take refuge in secularism.
- (C) The Parallel Literature Movement critical frame The Parallel Literature Movement (samānāntar sāhitya āndolan), as theorised by way of the Videha platform, challenges the hegemony of the Sahitya Akademi canon and its preference for works compliant with...
- (D) Abha Jha's essay treats O Din O Pal as a landmark in Maithili women's lifewriting, a document of the cultural Patna of the 1960s and 1970s as experienced by a woman artist navigating between social convention and creative ambition.

१०५७. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The chapter notes that comparative Study: Jharudar among Maithili Writers and Beyond X.
- (B) Abha Jha's essay treats O Din O Pal as a landmark in Maithili women's lifewriting, a document of the cultural Patna of the 1960s and 1970s as experienced by a woman artist navigating between social convention and creative ambition.
- (C) The chapter notes that now even on the internet, caste-based throat-cutting and use of abusive language can be seen on some websites of Maithili.
- (D) As a woman critical prose writer, she represents a voice that the mainstream Maithili literary establishment has systematically undervalued.

१०५८. What does Chapter 86 most clearly emphasize about Subhash Chandra Yadav?

- (A) The chapter notes that so Saussure's theory is opposite to the logocentric when he says that you do not see any characteristic of the signified in the signifier.
- (B) The chapter notes that from the Jakobsonian formalist perspective, the poems demonstrate systematic attention to phonetic texture: the opening verses show careful deployment of the retroflex consonants and distinctive vowel qualities of Maithili as sources...
- (C) The chapter notes that navya Nyaya Critique: The story 'समाजक पिंशाच' (Samājak Piñśāc, The Demon of Society) can be read as a logical jalpa (debate) on gender roles.
- (D) The chapter notes that shklovsky's concept of ostranenie (defamiliarisation), making the familiar strange by way of artistic technique, applies directly to the translation of Badal's poems: the act of reading a Hindi poem in Maithili produces exactly this...

१०५९. Which option correctly summarizes a point from Chapter 86?

- (A) The play reflects his Marxist/socialist intellectual orientation of the era and his belief in the power of theatre as a vehicle for social consciousness-raising. ► Chitra-Vichitra (चित्र-विचित्र), An essay and article collection (aalekh sangrah), 2006.
- (B) The Videha Sadeha series, of which issue 31 is examined here, represents a special archival edition, collecting selected prose and verse from the journal's first 350 issues.
- (C) The men spend their days selling gājā, and the women at night.
- (D) The chapter notes that this topographical inventory of Shakta shrines is itself a scholarly contribution of first importance: it documents the 'Shakti landscape' of Mithila in a systematic way, establishing that the devotional folk song line of inheritance...

१०६०. What does Chapter 88 most clearly emphasize about Sushil?

- (A) The chapter places Harimohan Jha inside the wider parallel history of Maithili literature.
- (B) The Videha movement uses the logic of avacchedaka to shift this delimiter.
- (C) In this novel, there is a romantic relationship between a Mallah girl and a Brahmin's son (at the end of the novel, she is proven to be the Brahmin's biological daughter).
- (D) The chapter notes that he is described as a well-known name in the Mithila art field, whose paintings have earned considerable praise.

१०६१. What does Chapter 88 most clearly emphasize about Aligarh Muslim University?

- (A) The chapter notes that manu's poetic voice establishes the pakṣatā of the pardeshī experience: it makes the migrant's interior life the subject of epistemological inquiry rather than leaving it invisible and inferred-from-outside.
- (B) Abha Jha's essay treats O Din O Pal as a landmark in Maithili women's lifewriting, a document of the cultural Patna of the 1960s and 1970s as experienced by a woman artist navigating between social convention and creative ambition.
- (C) The chapter notes that to be clear, both this thief writer and the pseudocritic are in the Hindi department of Aligarh Muslim University.
- (D) His takhallus (pen-name used in the maqta verse) is 'Pushp' (पुष्प), the Maithili/Sanskrit word for flower.

१०६२. Which option correctly summarizes a point from Chapter 88?

- (A) The chapter notes that 2 Rasa, Bhāva, and the Lyric line of inheritance The dominant rasa of Kṣaṇaprabhā is a complex interweaving of śṛṅgāra (erotic-romantic sentiment) in its vipralambha (viraha, separation) mode and karuṇa (pathos, compassion).
- (B) The chapter notes that by way of its systematic documentation of folk art, its revitalization of the Tirhuta script, and its courageous critique of social hierarchies via the "Dooshan Panji," Videha has fundamentally reshaped the Maithili literary landscape.
- (C) In this novel, there is also a love relationship between a Mallah girl and a Brahmin's son.
- (D) The chapter notes that to say 'Roy's bīhani kathā is formally innovative' requires specification: innovative-ness as limited by the Maithili literary line of inheritance (not by world flash fiction).

१०६३. What is the best reading of the chapter's discussion of Sushil?

- (A) The chapter notes that further, the Navya Nyaya notion of visheshana-visheshya (qualifier-qualified) relation is illuminating for Kashyap's prose style: his stories are structured around the collision of social qualifiers (caste, gender, class) with the...
- (B) The narrative sets out a family's escalating financial crisis by way of the single obsessive image of unaffordable salt, from a pinch of salt (the story's title), the narrative expands to encompass the entire social-economic structure of the Maithili rural...
- (C) The village seems new, like a different village.
- (D) The theory holds that literary art produces in the reader/audience a purified aesthetic emotion (rasa) by transforming the ordinary (vibhava-anubhava-vyabhicharibhava) into the transcendent.

१०६४. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) The chapter notes that neo-criticism is based on the detailed description of the work.
- (B) The chapter notes that munnaji's practical democratic epistemology interviewing writers, collecting their testimonies, insisting on the validity of their experience mirrors Gaṅgeśa's project at the level of cultural documentation rather than formal logic.
- (C) The chapter notes that Mrs Sweta Jha Chaudhary bridges formal art education and folk line of inheritance, producing iconographically rich documentation of Mithila women's everyday sacred life.
- (D) The chapter notes that 3 The Institutional Politics of Recognition inside the Parallel History critical frame, the question of institutional recognition, who receives Sahitya Akademi awards, whose books are translated, whose work is included in anthologies...

१०६५. In the context of Taranand Viyogi, which statement is accurate?

- (A) The chapter notes that Navya-Nyāya Epistemology (Gaṅgeśa's Technique) In the Videha critical project, Navya-Nyāya is not merely a philosophy but a rigorous tool for literary analysis.
- (B) The chapter notes that from the Dhvani (suggestion/resonance) perspective of Anandavardhana, this poem's vyanjana-artha (suggested meaning) extends far beyond the literal description of drought.
- (C) The chapter notes that she is the first and most transformative powerful female stage artist of Maithili theatre, credited with normalising and championing women's presence on the Maithili stage at a time when even female roles were performed by men.
- (D) The chapter notes that western Critical Traditions: Aristotle, Marx, Gramsci, Spivak (Subaltern), Foucault, Iser.

१०६६. What does Chapter 89 most clearly emphasize about Tumi Chir Sārathi?

- (A) The Mīmāṃsakas were specialists in ritual, in exegesis and thus in language.
- (B) The chapter notes that but unlike much ideologically committed criticism, Jha's work does not sacrifice critical discrimination to programmatic loyalty: the Samay-Saal essay shows him capable of identifying the weaknesses of a journal he clearly admires.
- (C) The chapter notes that biography Tumi Chir Sārathi (2016), Yugon Kā Yātrī Explores the life of Nagarjun, positioning him as the "eternal charioteer" of Maithili.
- (D) The chapter notes that selection Philosophy: Democratic Epistemics The Videha Samman's selection philosophy is articulated in the Videha Samman document: it explicitly includes village-based artists, Dalit musicians, women painters, and self-reliant...

१०६७. Which option correctly summarizes a point from Chapter 93?

- (A) The Videha Samman, as part of the Parallel Literature Movement's institutional practice, has consistently recognised not only literary figures but cultural practitioners across the full range of Mithila's artistic life acting, music, art, digital media...
- (B) The Maithili Dalit literary line of inheritance awaits its first Dalit woman autobiographer, a voice that will bring to the Maithili literary record the specifically gendered experience of the dhobi or other Dalit women of Mithila.
- (C) The Maithili Movement and Institutional Recognition The personal struggles of the Singh-Dhar family were set against the backdrop of the larger Maithili language movement.
- (D) The period covered, extending from October 2022 to May 2026, represents a critical phase in the journal's history, characterized by the institutionalization of the "Parallel line of inheritance" as a countercanonical force that challenges the established...

१०६८. Which answer matches the critical direction of Chapter 93?

- (A) The chapter notes that mar 15, 2023 Mithila Chitrakala (Art): Analyzing the transition of folk art into digital and political spaces.
- (B) The chapter notes that chandra Talpade Mohanty's critique of the Western feminist tendency to construct a monolithic 'Third World Woman' as victim without agency applies in reverse here: Manu's female speakers (in the Maithili context) are given voice...
- (C) Theoretical Frameworks (Applied to Viyogi) o Indian Poetics (Rasa, Dhvani, Vakrokti) o Western Theory (Tragedy, Postcolonial, Marxist) o Navya-Nyāya Epistemology (Gaṅgeśa) o Videha Parallel History critical frame o The Bahar-Based Ghazal Debate o The...
- (D) The chapter notes that 3 Postcolonial and Subaltern Theory Edward Said's concept of 'contrapuntal reading', reading the silences and gaps of a dominant text against the grain to recover the experiences it suppresses, is Tillu's method in his critique of...

१०६९. What is the best reading of the chapter's discussion of Nepal Contributor Dinesh Yadav?

- (A) The State of Maithili Music in Nepal Contributor Dinesh Yadav provides a stark assessment of Maithili music in Nepal, noting that while the region is rich in artists like Udit Narayan Jha and Muralidhar, the industry is plagued by "syndicates" and...
- (B) The chapter notes that like Kabir, Jharudar works in a vernacular idiom accessible to those without Sanskrit or formal literary education; like Kabir, he critiques both Hindu orthodoxy (mandir-centred superstition) and social hierarchy (caste and gender)...
- (C) Assessed by way of the rasa-dhvani critical frame of Indian criticism, his best work achieves genuine aesthetic effect: the śṛṅgāra vipralambha of his geet resonates with the collective biraha of the Maithili diaspora; the dhvani of his title-images...
- (D) The Academy has no dedicated centre in the Mithila region; artists must travel to Delhi to participate in officially recognized exhibitions.

१०७०. In the context of The Videha Maithili Parallel Drama Theatre, which statement is accurate?

- (A) The cover art (by Kajal Sen) is itself a critical document: a cactus in a desert landscape, a raised index finger (the finger of defiance or accusation), a watching eye, all enclosed by barbed wire.
- (B) The chapter notes that by insisting on a causal logic rooted in material conditions, the parallel movement aligns itself with a more rigorous form of realism.
- (C) The chapter notes that saras's work raises the same question: how much Maithili literary production has been lost because institutional mechanisms of recognition have failed to document and preserve it?
- (D) Their son Satyajit Mishra studied tabla at the graduate level; two sons sang; their daughter is a performing singer in sugam and folk music.

१०७१. In Chapter 95 (The Videha Maithili Parallel Drama Theatre), which option reflects the chapter's argument?

- (A) The chapter notes that he learned painting from his mother, in the traditional mode of intergenerational transmission that has sustained Mithila art for centuries.
- (B) The parallel history documents what it calls the "honour killing" of the great Navya-Nyaya philosopher Gangesh Upadhyaya (12th century) by institutional historians like Ramanath Jha.
- (C) The chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure.
- (D) The chapter notes that third -The Indivisibility of Politics and Aesthetics: "art for art's sake" is meaningless in Dalit poetry.

१०७२. Which option correctly summarizes a point from Chapter 96?

- (A) The chapter notes that this maps productively onto the postcolonial insight that the Maithili subject in literature is always 'knowledge under a (caste, gender, class) description.' Both Kamini Kamayini and Raut work to disrupt the default avacchedakas...
- (B) The chapter notes that critical Introduction to Kalanidhi (Buch Jik Kavitaak...).
- (C) The chapter notes that by treating literature as a site of intersection between the beautiful, the moral, and the practical, the Videha movement aligns itself with the classical Indian concept of sāhitya (co-existence of sound and meaning).
- (D) As a pedagogue, Kashyap is unequivocally major: his contribution to women's literacy and economic empowerment by way of art is a model of what the anthropologist Arjun Appadurai calls the "capacity to aspire." As an artist, his work on the kama-shastra...

१०७३. What does Chapter 96 most clearly emphasize about Poetry Vol?

- (A) The chapter notes that creative Writing (Prose/Poetry Vol 4) Integration of urban and diaspora Maithili experiences.
- (B) Videha (ISSN 2229-547X), founded in January 2008 and consistently published since then reaching Issue 400 in August 2024, represents a watershed in Maithili digital culture.
- (C) The breadth of his output, lyric poetry, ghazal, social-critical verse, children's literature, marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.
- (D) The chapter notes that yayavari documents cultural communities (Northeast tribal women, folk painters, ritual practitioners) outside the canonical Mithila cultural nationalist discourse.

१०७४. Which answer matches the critical direction of Chapter 97?

- (A) The chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi.
- (B) They represent the genre of agon: the adversarial poem that positions itself against a political order (the Bihar-India administrative structure that denies Mithila statehood) and demands redress.
- (C) The chapter notes that following the emergence of specialized categories such as the 'Bal Ghazal' (Children's Ghazal) and 'Bhakti Ghazal' (Devotional Ghazal), those lacking technical mastery of the craft began to inhabit these genres as well.
- (D) The play premiered on stage in Patna on 21 February 2011 (Maithili Day / International Mother Language Day), a date whose symbolic resonance is exact: the play about language, exclusion, and cultural rights premiered on the day dedicated globally to the...

१०७५. Which point is consistent with Chapter 99's treatment of Nyāya Epistemology?

- (A) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays.
- (B) The chapter notes that it happened when Bengal claimed the Padavali of Vidyapati and Govindadas as its own, but the Bengali scholar Rajkrishna Mukhopadhyay first stated in 1875 AD that Vidyapati was a poet of Mithila, and Nagendranath Gupta of Bengal first...
- (C) The chapter notes that manoj Jha writes in the Videha special issue that in the era when she entered theatre, women going on stage were viewed negatively by society; she faced direct opposition in her own village on multiple occasions.
- (D) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV.

१०७६. Which answer matches the critical direction of Chapter 99?

- (A) A detailed discussion of the history of the Mahananda project, its implementation, and its long-term consequences is presented.
- (B) The chapter notes that Bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the...
- (C) His literary pseudonym 'Viyogi' (वियोगी, 'the separated one,' 'the bereaved') signals an inner dimension that his scientific career's external trajectory might obscure: the writer's awareness of separation, between science and the vernacular public...
- (D) The chapter notes that Ijjat Gama Ijjat Banchelo ('Honour Lost, Honour Saved'): A novel examining the politics of honour (ijjat) in Maithili village culture, how it functions as a tool of social control, particularly upon women and those of lower social rank.

१०७७. अन्तरराष्ट्रीय मैथिली परिषद विशेषांकमे 'मिथिला चित्रकला' पर प्रश्न किएक महत्वपूर्ण अछि?

- (A) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि
- (B) किएकि क्रमांक याद करबाक अछि
- (C) किएकि ई केवल अनुक्रमक शब्द अछि
- (D) किएकि मैथिली आन्दोलनसँ एकर सम्बन्ध नहि

१०७८. कला विमर्श विशेषांकमे 'स्त्री-प्रतिनिधित्व' पर प्रश्न किएक उच्च-स्तरीय मानल जाए?

- (A) किएकि ई केवल अनुक्रमक बिंदु अछि
- (B) किएकि ई विषय कलाक रूप, अर्थ, सन्दर्भ, दर्शक-दृष्टि आ सांस्कृतिक आलोचनाक गहराइ बुझबैत अछि
- (C) किएकि कलाकारक नाम मात्र पर्याप्त अछि
- (D) किएकि पृष्ठ-संख्या याद करब अछि

१०७९. अनिलजीक 'आँखिमे चित्र हो मैथिली केर' शीर्षक आत्मकथाक कोन भाव दैत अछि?

- (A) आत्मकथा नहि
- (B) चित्रकला मात्र
- (C) भाषा अदृश्य
- (D) मैथिली भाषा-सांस्कृतिक दृश्य, स्मृति आ आत्मपहिचानक चित्रात्मक उपस्थिति

१०८०. नारी रंगकर्मी पर विशेषांक मैथिली रंगमंच इतिहासमे कोन कमी पूरा करैत अछि?

- (A) रंगमंच इतिहास पूर्ण अछि
- (B) नारी दृष्टि अनावश्यक
- (C) स्त्री योगदान अनुपस्थित मानब
- (D) स्त्री कलाकारक योगदान केँ अलग सँ अभिलेखित आ मूल्यांकित करैत अछि

१०८१. प्रेमलता मिश्रक विशेषांकमे स्त्री-शिक्षा/विदुषी परम्परा पर प्रश्न किएक उठैत अछि?

- (A) स्त्री केवल पात्र
- (B) शिक्षा रंगमंचसँ अलग
- (C) विदुषी प्रश्न अप्रासंगिक
- (D) कलाकारक सांस्कृतिक नेतृत्व स्त्री-बौद्धिकता आ सामाजिक भागीदारीसँ जुड़ल अछि

१०८२. 'मिथिलापुत्री' संबोधन प्रेमलताजीकेँ कोन सांस्कृतिक अर्थ दैत अछि?

- (A) संबोधन निरर्थक
- (B) ओ हुनका व्यक्तिगत कलाकारसँ आगू मिथिला-सांस्कृतिक प्रतिनिधि स्त्री-स्वर बनबैत अछि
- (C) केवल जन्मस्थल सूचना
- (D) सांस्कृति-संबंध नहि

१०८३. मैथिली रंगमंचक इतिहासमे प्रेमलता मिश्रक उदाहरण भविष्यक कलाकार केँ की सिखबैत अछि?

- (A) केवल प्रसिद्धि
- (B) भाषा-विमुखता
- (C) साधना, सामूहिकता, दक्षता, भाषा-निष्ठा आ स्त्री-साहसक महत्व
- (D) मंच पर अनुशासनहीनता

१०८४. प्रेमलता मिश्रक विशेषांकक प्रश्न-संख्या किएक ३०-४० सँ अधिक राखल गेल अछि?

- (A) ई बहु-लेखीय, लेखक/कलाकार-केंद्रित, रंगमंच-नारी-साहित्य-स्मृति सभ समेटने समृद्ध अंक अछि
- (B) सरल नाम-स्मरण लेल
- (C) पृष्ठ-सूची बढ़ेबाक लेल
- (D) स्थिर संख्या निभेबाक लेल

१०८५. भक्ति गजलमे 'ईश्वर'क प्रतिमा बहुविध किएक हो सकैत अछि?

- (A) भक्ति मे कल्पना नहि
- (B) ईश्वरक केवल एक चित्र संभव
- (C) प्रतीकक प्रयोग निषिद्ध
- (D) ईश्वर प्रिय, माता-पिता, मित्र, स्वामी, प्रकाश, सत्य वा अन्तःचेतना रूपमे आ सकैत छथि

१०८६. 'शिशुगीत' संकल्यिता छथि?

- (A) बालगोविन्द झा 'व्यथित'
- (B) सीता मिश्र
- (C) सुनीति झा
- (D) प्रफुल्ल कुमार सिंह 'मौन'

१०८७. मैथिली लोकगीत 'भादब हे सखी रैन भैयाओन' केर छन्द प्रकार अछि?

- (A) तालवृत्त छन्द
- (B) वर्णिक छन्द
- (C) अक्षरवृत्त
- (D) शास्त्रीय छन्द

१०८८. विद्यापति के 'कीर्तिलता' में प्राचीन मैथिली के कोन विशेषता पाओल जाइत अछि?

- (A) क्रियाक स्त्रीलिंग रूप ए, ऐ, हिं
- (B) दीर्घ स्वर
- (C) तत्सम बहुल
- (D) फारसी शब्द

१०८९. हरिमोहन झा के व्यंग्य ग्रंथ छैक?

- (A) 'खट्टर ककाक तरंग'
- (B) 'रंगशाला'
- (C) 'कन्यादान'
- (D) 'द्विरागमन'

१०९०. हरिमोहन झा के व्यंग्य ग्रंथ छैक?

- (A) 'खट्टर ककाक तरंग'
- (B) 'रंगशाला'
- (C) 'कन्यादान'
- (D) 'द्विरागमन'

१०९१. मैथिलीक प्रथम फिल्म 'ममता गाबय गीत' के सह-निर्माता केदारनाथ चौधरी छथि?

- (A) हाँ
- (B) नहि
- (C) केवल लेखक
- (D) केवल निर्देशक

१०९२. मैथिली नाट्य-साहित्यक इतिहासमे 'कीर्तनिया नाटक' कोन श्रेणीक अन्तर्गत रखल जाइत अछि ?

- (A) प्राचीन गीत-नाट्य परम्परा
- (B) संस्कृत शास्त्रीय नाटक
- (C) लोक-नाट्य मात्र
- (D) पारसी नाटक

१०९३. प्रो. रमानाथ झा के अनुसार मिथिलाक 'कीर्तनिया नाटक' वास्तविक अर्थमे नाटक नहि, बल्कि कोन अछि ?

- (A) गीति-नृत्य प्रधान अनुष्ठान
- (B) गद्य नाटक
- (C) शास्त्रीय नाट्य
- (D) स्टेज नाटक

१०९४. 'एहन जड़िआयल समाजमे महिला कोना उतरतीह मैथिली रंगमंचपर' शीर्षकक मूल सामाजिक प्रश्न की अछि?

- (A) महिलाक रंगमंचीय भागीदारीक बाधा आ पितृसत्तात्मक संकोच
- (B) केवल पोशाकक प्रश्न
- (C) मंच-सज्जा
- (D) पुरुष कलाकारक संख्या

१०९५. नाटककारक मूल्यांकनमे भाषा-प्रयोग किएक संवेदनशील प्रश्न बनैत अछि?

- (A) संवादक स्थान पर चित्र काफी अछि
- (B) किएकि मंच-भाषा पात्र, समाज आ मैथिली अस्मिता दुनूकें प्रभावित करैत अछि
- (C) नाटकमे भाषा अप्रासंगिक अछि
- (D) केवल विदेशी भाषा मंचयोग्य अछि

१०९६. मिथिला लोककला क संरक्षिका रूपमे महिलाक उल्लेख समीक्षा मे किएक महत्वपूर्ण अछि?

- (A) लोकगीत, लोकनृत्य आ चित्रकला घर-परिवारक स्त्री-सांस्कृतिक श्रमसँ जीवित रहल अछि
- (B) चित्रकला केवल मशीन बनबैत अछि
- (C) कला केवल राजदरबारमे जन्मैत अछि
- (D) महिलाक लोकसंस्कृतिसँ सम्बन्ध नहि

१०९७. 'मैथिली उपन्यास साहित्यमे दलित पात्रक चित्रण' पर समीक्षा कोन सामाजिक प्रश्न उठबैत अछि?

- (A) दलित पात्र साहित्यसँ बाहर
- (B) साहित्यमे प्रतिनिधित्व, संवेदना, असमानता आ पात्र-निर्माणक प्रश्न
- (C) उपन्यास केवल राजकथा
- (D) समीक्षा सामाजिक प्रश्न नहि देखए

१०९८. स्त्री-समीक्षा मे 'प्रतिनिधित्व'क प्रश्न ककरा लेल उठैत अछि?

- (A) केवल प्रकाशकक विज्ञापन लेल
- (B) केवल पुस्तकक आवरण लेल
- (C) कृति स्त्रीकें स्वयं बोलए देइत अछि कि केवल बाहरी दृष्टिसँ चित्रित करैत अछि
- (D) केवल पृष्ठ-क्रम लेल

१०९९. सम्मानमे स्त्री कलाकारक उपस्थिति कोन प्रश्न खोलैत अछि?

- (A) नाम मात्र पर्याप्त
- (B) केवल पुरुष-केन्द्रित इतिहास
- (C) स्त्री-संवेदना अप्रासंगिक
- (D) मैथिली सांस्कृतिक कर्ममे स्त्री प्रतिभाक दृश्यता आ पहचान

११००. स्त्री कोना पृष्ठमे लेखिका सभक रचना सभक मुख्य भागक नाम की अछि?

- (A) अनूदित सचित्र बाल-कथा
- (B) खोज आ इण्डेक्स
- (C) लेखिका सभक रचना
- (D) गीत · गजल · पॉडकास्ट

११०१. अनूदित सचित्र बाल-कथा सम्बन्धी सामग्री कोन भागमे राखल गेल अछि?

- (A) अनूदित सचित्र बाल-कथा
- (B) खोज आ इण्डेक्स
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) प्रीति ठाकुर

११०२. आमंत्रित रचना आ समीक्षा सभ कोन भागक अंतर्गत अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) लेखिका सभक रचना
- (C) अनूदित सचित्र बाल-कथा
- (D) प्रीति ठाकुर

११०३. गीत, गजल आ पॉडकास्ट सम्बन्धी सामग्रीक भागक नाम की अछि?

- (A) लेखिका सभक रचना
- (B) आमंत्रित रचना आ समीक्षा
- (C) गीत · गजल · पॉडकास्ट
- (D) अनूदित सचित्र बाल-कथा

११०४. समानान्तर इतिहास आ अनूदित साहित्य सम्बन्धी सामग्री कोन भागमे भेटैत अछि?

- (A) खोज आ इण्डेक्स
- (B) अनूदित सचित्र बाल-कथा
- (C) लेखिका सभक रचना
- (D) अनूदित साहित्य आ समानान्तर इतिहास

११०५. “गजेन्द्र ठाकुर आ प्रीति ठाकुर (समालोचना) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) खोज आ इण्डेक्स
- (C) अनूदित सचित्र बाल-कथा
- (D) प्रीति ठाकुर

११०६. “जोड़ा गाछ (शृंखलाबद्ध प्रेम कविता संग्रह) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखिका सभक रचना
- (B) आमंत्रित रचना आ समीक्षा
- (C) प्रीति ठाकुर
- (D) अनूदित सचित्र बाल-कथा

११०७. “प्रत्यावर्तन (आत्मकथा) (पृ . ४५९ - ५७२) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) प्रीति ठाकुर
- (C) लेखिका सभक रचना
- (D) अनूदित सचित्र बाल-कथा

११०८. “खण्ड-खण्ड मे बँटैत स्त्री (कविता संग्रह) २०१७ ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) खोज आ इण्डेक्स
- (B) गीत · गजल · पॉडकास्ट
- (C) अनूदित सचित्र बाल-कथा
- (D) लेखिका सभक रचना

११०९. “प्यारे मैथिल चैनल - किरण चौधरी आ संगीता आनन्द ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) गीत · गजल · पॉडकास्ट
- (B) अनूदित सचित्र बाल-कथा
- (C) प्रीति ठाकुर
- (D) आमंत्रित रचना आ समीक्षा

१११०. “३. मिथिलाक लोकदेवता (बाल साहित्य) (2010) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित सचित्र बाल-कथा
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) प्रीति ठाकुर
- (D) खोज आ इण्डेक्स

११११. “बीच घरक खाम्ह स्त्री (कविता संग्रह) २०२५ ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) लेखिका सभक रचना
- (C) प्रीति ठाकुर
- (D) अनूदित सचित्र बाल-कथा

१११२. “२. मैथिली चित्रकथा (बाल साहित्य) (2009) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) अनूदित सचित्र बाल-कथा
- (C) प्रीति ठाकुर
- (D) खोज आ इण्डेक्स

१११३. “विदेह १-४४० इण्डेक्स सदेह १-३७ इण्डेक्स ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) खोज आ इण्डेक्स
- (B) अनूदित सचित्र बाल-कथा
- (C) प्रीति ठाकुर
- (D) अनूदित साहित्य आ समानान्तर इतिहास

१११४. “७. रेस (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) गीत · गजल · पॉडकास्ट
- (B) प्रीति ठाकुर
- (C) लेखिका सभक रचना
- (D) अनूदित सचित्र बाल-कथा

१११५. “विदेह प्रेमलता मिश्र प्रेम विशेषांक ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) अनूदित सचित्र बाल-कथा
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) प्रीति ठाकुर

१११६. “छाहरियो मैगैए छाहरि (कविता संग्रह) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) लेखिका सभक रचना
- (C) खोज आ इण्डेक्स
- (D) अनूदित सचित्र बाल-कथा

१११७. “यायावरी - शेफालिका वर्मा (हिन्दी अनुवाद कल्पना झा) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) खोज आ इण्डेक्स
- (B) अनूदित सचित्र बाल-कथा
- (C) गीत · गजल · पौडकास्ट
- (D) लेखिका सभक रचना

१११८. “11. रड सभ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखिका सभक रचना
- (B) प्रीति ठाकुर
- (C) आमंत्रित रचना आ समीक्षा
- (D) अनूदित साहित्य आ समानान्तर इतिहास

१११९. “ध्यान धरु सदानीरा (कविता संग्रह) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) अनूदित सचित्र बाल-कथा
- (C) लेखिका सभक रचना
- (D) गीत · गजल · पौडकास्ट

११२०. “प्रेम - एक कविता (अनूदित नाटक) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित सचित्र बाल-कथा
- (B) खोज आ इण्डेक्स
- (C) लेखिका सभक रचना
- (D) गीत · गजल · पौडकास्ट

११२१. “कालचक्रक पटरी तर (कविता संग्रह) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखिका सभक रचना
- (B) आमंत्रित रचना आ समीक्षा
- (C) अनूदित सचित्र बाल-कथा
- (D) खोज आ इण्डेक्स

११२२. “किस्त - किस्त जीवन (आत्म कथा) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) लेखिका सभक रचना
- (C) प्रीति ठाकुर
- (D) अनूदित सचित्र बाल-कथा

११२३. “छिन्नमस्ता - प्रभा खेतानक हिन्दी उपन्यासक मैथिली अनुवाद ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखिका सभक रचना
- (B) खोज आ इण्डेक्स
- (C) अनूदित सचित्र बाल-कथा
- (D) गीत · गजल · पॉडकास्ट

११२४. “मैथिली चित्रकथा (बाल साहित्य) ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) आमंत्रित रचना आ समीक्षा
- (B) खोज आ इण्डेक्स
- (C) गीत · गजल · पॉडकास्ट
- (D) अनूदित सचित्र बाल-कथा

११२५. “अनुभूति (लघुकथा संग्रह) २००९ ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) खोज आ इण्डेक्स
- (B) लेखिका सभक रचना
- (C) प्रीति ठाकुर
- (D) अनूदित सचित्र बाल-कथा

११२६. “अभिलाषा (लघुकथा संग्रह) २०२१ ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) लेखिका सभक रचना
- (B) अनूदित सचित्र बाल-कथा
- (C) आमंत्रित रचना आ समीक्षा
- (D) अनूदित साहित्य आ समानान्तर इतिहास

११२७. “मैथिलीक भोजन सम्बन्धी शब्दावली ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) लेखिका सभक रचना
- (C) अनूदित सचित्र बाल-कथा
- (D) खोज आ इण्डेक्स

११२८. “कैयो सकै छी , नहियो कऽ सकै छी ❀” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) खोज आ इण्डेक्स
- (B) अनूदित सचित्र बाल-कथा
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) प्रीति ठाकुर

११२९. “विभा रानीक दूटा नाटक (भाग रौ आ बलचन्दा) ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) ❀ डॉ . ललिता झा (सौजन्य - ललिता झा)
- (C) ❀ विभा रानी
- (D) ❀ लक्ष्मी ठाकुर

११३०. “अनुभूति (लघुकथा संग्रह) २००९ ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ पन्ना झा (सौजन्य - नरेन्द्र झा)
- (B) ❀ पसुपुलेटी गीता
- (C) ❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)

११३१. “गजेन्द्र ठाकुर आ प्रीति ठाकुर (समालोचना) ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) ❀ प्रेमलता मिश्र प्रेम
- (C) ❀ शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (D) ❀ प्रीति ठाकुर

११३२. “गजल - २ ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (B) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) ❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) ❀ कामिनी (सौजन्य- कामिनी)

११३३. “अभिलाषा (लघुकथा संग्रह) २०२१ ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) ❀ प्रेमलता मिश्र प्रेम
- (C) ❀ पन्ना झा (सौजन्य - नरेन्द्र झा)
- (D) ❀ विद्यापति गीत

११३४. “बहरे मुतकारिब ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)
- (B) ❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (C) ❀ कल्पना झा, पटना (सौजन्य- कल्पना झा)
- (D) ❀ सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

११३५. “आर्या कौकपिट मे ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)
- (B) ❀ डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (C) ❀ लक्ष्मी ठाकुर
- (D) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)

११३६. “समीराक विकठ भोजन ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ पन्ना झा (सौजन्य - नरेन्द्र झा)
- (B) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) ❀ सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (D) ❀ सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)

११३७. “6. बाजाक अबाज (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2019, Revised Edition 2022) ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ प्रेमलता मिश्र प्रेम
- (B) ❀ प्रीति ठाकुर
- (C) ❀ अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")
- (D) ❀ शान्ता झा (सौजन्य- शिवानी/ शान्ता झा)

११३८. “9. सभ खाइत अछि (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022) ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)
- (B) ❀ १.कामिनीक पांच टा कविता आ ओइपर मधुकान्त झाक टिप्पणी
- (C) ❀ डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (D) ❀ प्रीति ठाकुर

११३९. “अनुपम मिश्र पॉडकास्ट ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (B) ❀ स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) ❀ पूनम मण्डल
- (D) ❀ मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

११४०. “कैयो सके छी , नहियो कऽ सके छी ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) अनूदित साहित्य आ समानान्तर इतिहास
- (B) ❀ विभा रानी
- (C) ❀ माला झा आ विभा झा (सम्पादन) [सौजन्य- रमेश]
- (D) ❀ रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)

११४१. “GOOGLE PLAY BOOK ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (B) ❀ नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) ❀ विद्यापति गीत

११४२. “गोविन्ददास - ६ ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ गीत - गोविन्ददास (गायन दीक्षा भारती)
- (B) ❀ शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (C) ❀ सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) ❀ विद्यापति गीत

११४३. “व्हेल छथि आकाश मे ❀” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) ❀ मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (C) ❀ विभा रानी
- (D) ❀ पूनम मण्डल

११४४. “सखुआवाली” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (D) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)

११४५. “videha_01_03_2011” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)
- (B) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (C) प्रोमिशा मिश्रा
- (D) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन

११४६. “विदेह कला-विमर्श विशेषांक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) संजु दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी
- (B) विभा रानी
- (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (D) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)

११४७. “भूकम्प (पृ . ६३८ - ६७४)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी
- (B) आभा झा (सौजन्य- आभा झा)
- (C) नन्दिनी पाठक (सौजन्य - केदार कानन)
- (D) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

११४८. “इजोरियाक अडैठी-मोड़ (मैथिली कवियित्रीगणक पहिल कविता संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) माला झा आ विभा झा (सम्पादन) [सौजन्य- रमेश]
- (C) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)
- (D) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)

११४९. “शिशु गीत खेल” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (B) अणिमा सिंह (सौजन्य - नचिकेता)
- (C) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) इलारानी सिंह (सौजन्य - नचिकेता)

११५०. “परिचिति (कविता संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (B) नीतू कुमारी
- (C) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

११५१. “कनोजड़ि (कथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (B) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (C) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

११५२. “गोसाउनिक गीत” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अणिमा सिंह (सौजन्य - नचिकेता)
- (B) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)
- (C) आमंत्रित रचना आ समीक्षा
- (D) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)

११५३. “अंततः (कविता संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
- (B) प्रेमलता मिश्र प्रेम
- (C) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (D) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)

११५४. “बिलाइ मौसी (बाल लघुकथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (B) नीता झा (सौजन्य - नीता झा)
- (C) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) १.कामिनीक पांच टा कविता आ ओइपर मधुकान्त झाक टिप्पणी

११५५. “यायावरी (यात्रावृत्तान्त)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पसुपुलेटी गीता
- (B) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (D) अनूदित सचित्र बाल-कथा

११५६. “अर्थयुग (लघुकथा संग्रह)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (B) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) गीत - गोविन्ददास (गायन दीक्षा भारती)

११५७. “किस्त - किस्त जीवन (आत्म कथा)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (C) विभा रानी
- (D) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")

११५८. “आखर - आखर प्रीत” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (B) लक्ष्मी ठाकुर
- (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (D) पूनम मण्डल

११५९. “नागफांस (उपन्यास)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत · गजल · पॉडकास्ट
- (B) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (C) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (D) मुन्नी कामत (सौजन्य - मुन्नी कामत)

११६०. “२०२२” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कामिनी (सौजन्य- कामिनी)
- (B) कुसुम ठाकुर
- (C) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
- (D) गीत · गजल · पॉडकास्ट

११६१. “1. गोनू झा आ आन मैथिली चित्रकथा -पहिल मैथिली चित्रकथा - मूल (बाल साहित्य) (2008)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)
- (B) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")
- (C) सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)
- (D) प्रीति ठाकुर

११६२. “1. छोट आ पैघ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2002, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) नीता झा (सौजन्य - नीता झा)
- (B) पन्ना झा (सौजन्य - नरेन्द्र झा)
- (C) प्रीति ठाकुर
- (D) गीत · गजल · पॉडकास्ट

११६३. “2. माल-जाल आ जानवर दिस देखू (अनुवाद- बाल चित्रकथा , बाल साहित्य) (Ist Edition 2003, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
 (B) प्रीति ठाकुर
 (C) आमंत्रित रचना आ समीक्षा
 (D) मीना झा
११६४. “3. हमर परिवार (अनुवाद- बाल चित्रकथा , बाल साहित्य) (Ist Edition 2007, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) गीत · गजल · पॉडकास्ट
 (B) प्रीति ठाकुर
 (C) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
 (D) तूलिका (अनूदित सचित्र मैथिली बाल कथा)
११६५. “4. जानवर (अनुवाद- बाल चित्रकथा , बाल साहित्य) (Ist Edition 2016, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) प्रीति ठाकुर
 (B) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
 (C) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)
 (D) आभा झा (सौजन्य- आभा झा)
११६६. “5. पोथी 13: 1. . . 2. . . 3. . . (अनुवाद- बाल चित्रकथा , बाल साहित्य) (Ist Edition 2018, Revised Edition 2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) प्रीति ठाकुर
 (B) प्रेमलता मिश्र प्रेम
 (C) विद्यापति गीत
 (D) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
११६७. “8. ए बी सी डी- प्रकृति अक्षर पोथी (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) प्रोमिशा मिश्रा
 (B) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
 (C) आमंत्रित रचना आ समीक्षा
 (D) प्रीति ठाकुर
११६८. “10. बो म्याउ बाह (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) प्रीति ठाकुर
 (B) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
 (C) विभा रानी
 (D) अनूदित साहित्य आ समानान्तर इतिहास
११६९. “12. हमर मोनक इच्छा (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2024)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) आमंत्रित रचना आ समीक्षा
 (B) प्रीति ठाकुर
 (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
 (D) पूनम मण्डल
११७०. “मैथिली चित्रकथा (बाल साहित्य)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) नीतू कुमारी
 (B) माला झा आ विभा झा (सम्पादन) [सौजन्य- रमेश]
 (C) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)
 (D) १.कामिनीक पांच टा कविता आ ओइपर मधुकान्त झाक टिप्पणी

११७१. “हमर बाल - वाड़ी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (B) नीतू कुमारी
- (C) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन

११७२. “आर्या कौकपिट मे” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) प्रेमलता मिश्र प्रेम
- (D) डॉ . ललिता झा (सौजन्य - ललिता झा)

११७३. “दीपा करमाकर - सही संतुलन मे” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) नीतू कुमारी
- (C) शान्ता झा (सौजन्य- शिवानी/ शान्ता झा)
- (D) कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)

११७४. “जंगल मे अहाँक स्वागत अछि” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (C) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (D) कुसुम ठाकुर

११७५. “ढेल छथि आकाश मे” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पूनम मण्डल
- (B) कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (C) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

११७६. “भैया के मुस्कान के चौरौलक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विभा रानी
- (B) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)

११७७. “बीज संचयक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (D) प्रेमलता मिश्र प्रेम

११७८. “अचंभित करय ” फिबोनाची ” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) डॉ . कामिनी कामायनी
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (D) गीत - गोविन्ददास (गायन दीक्षा भारती)

११७९. “शौचालयक खिस्सा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) माला झा आ विभा झा (सम्पादन) [सौजन्य- रमेश]
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) अनूदित सचित्र बाल-कथा
- (D) आमंत्रित रचना आ समीक्षा

११८०. “लाल बरसाती” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (B) कामिनी (सौजन्य- कामिनी)
- (C) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)

११८१. “गुल्लीक जादुई पेटी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)
- (D) विभा रानी

११८२. “समीराक विकठ भोजन” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कनकमणि दीक्षित (मूल नेपालीसँ मैथिली अनुवाद रूपा धीरू आ धीरेन्द्र प्रेमर्षि, बाल साहित्य) (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) शान्ता झा (सौजन्य- शिवानी/ शान्ता झा)
- (D) तूलिका (अनूदित सचित्र मैथिली बाल कथा)

११८३. “विवाह मे जाई छी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पसुपुलेटी गीता
- (B) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) नीता झा (सौजन्य - नीता झा)
- (D) डॉ . ललिता झा (सौजन्य - ललिता झा)

११८४. “हमर माँछ ! नै हमर माँछ !” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) संजु दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी
- (B) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (C) गीत - गजल - पॉडकास्ट
- (D) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)

११८५. “कैयो सकै छी , नहियो कऽ सकै छी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन
- (B) तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (C) अणिमा सिंह (सौजन्य - नचिकेता)
- (D) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)

११८६. “बण्टी आ बबली” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) नीता झा (सौजन्य - नीता झा)
- (B) अणिमा सिंह (सौजन्य - नचिकेता)
- (C) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

११८७. “हमर सभसँ नीक संगी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्रीति ठाकुर
- (B) २.मुन्नी कामतक एकांकी "जिन्दगीक मोल" आ ओइपर गजेन्द्र ठाकुरक टिप्पणी
- (C) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) विद्यापति गीत

११८८. “गप्पू बुते नाचल नै होइ छै” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (B) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (C) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (D) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन

११८९. “हमरा ओ चाही !” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पूनम मण्डल
- (B) डॉ . कमला चौधरी (सौजन्य - कमला चौधरी)
- (C) तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (D) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)

११९०. “ओंघाइत भीमा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)
- (B) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (D) रजनी छाबड़ा (सौजन्य- डॉ शिव कुमार प्रसाद)

११९१. “VIDEHA_354” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) २.मुन्नी कामतक एकांकी "जिन्दगीक मोल" आ ओइपर गजेन्द्र ठाकुरक टिप्पणी
- (B) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)
- (C) प्रोमिशा मिश्रा
- (D) विद्यापति गीत

११९२. “एडिटर्स चोइस सीरीज-२” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मीना झा
- (B) सुशीला झा (सौजन्य - प्रभा खेतान / सुशीला झा)
- (C) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)
- (D) शान्ता झा (सौजन्य- शिवानी/ शान्ता झा)

११९३. “तूलिका” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (B) विद्यापति गीत
- (C) डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी
- (D) पन्ना झा (सौजन्य - नरेन्द्र झा)

११९४. “गोविन्ददास - २” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
- (B) अनूदित सचित्र बाल-कथा
- (C) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (D) डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी

११९५. “गोविन्ददास - ३” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी
- (B) तूलिका (अनूदित सचित्र मैथिली बाल कथा)
- (C) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)

११९६. “गोविन्ददास - ४” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत - गोविन्ददास (गायन दीक्षा भारती)
- (B) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) शान्ता झा (सौजन्य- शिवानी/ शान्ता झा)
- (D) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)

११९७. “बहरे मुतकारिब” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (B) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)
- (C) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")

११९८. “गजल - ४” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्रीति ठाकुर
- (B) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)

११९९. “रश्मि दत्त” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अणिमा सिंह (सौजन्य - नचिकेता)
- (B) आभा झा (सौजन्य- आभा झा)
- (C) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (D) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)

१२००. “प्रिया मल्लिक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) इलारानी सिंह (सौजन्य - नचिकेता)
- (B) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)
- (C) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (D) कामिनी (सौजन्य- कामिनी)

१२०१. “अनुपम मिश्र पॉडकास्ट” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (B) नन्दिनी पाठक (सौजन्य - केदार कानन)
- (C) मीना झा
- (D) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)

१२०२. “AMAZON KINDLE” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अनूदित सचित्र बाल-कथा
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) डॉ . कामिनी कामायनी
- (D) शान्ता झा (सौजन्य- शिवानी/ शान्ता झा)

१२०३. “POTHI TOME 3” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मुन्नी कामत (सौजन्य - मुन्नी कामत)
- (B) जगदीश चन्द्र ठाकुर (३ टा बाल कविता जइमे २ टा कविता बेबी चाइल्डपर)
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)

१२०४. “POTHI TOME 4” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) अरुन्धती देवी (सौजन्य - रमानन्द झा " रमण ")
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)
- (D) नीता झा (सौजन्य - नीता झा)

१२०५. Which one of the following statements best reflects the most logical and rational message conveyed by the author of the passage? (CSAT-2025)

- (A) We need to free the handloom industry from the limited narrative linked to preserving cultural heritage.
- (B) Continued State support to the handloom industry ensures the preservation of some of our glorious art forms and old traditions.
- (C) Household units of the handloom sector should be modernized and made an economically viable organized industry.
- (D) Handloom products need to be converted to machine-made designer products so as to make them more popular.

१२०६. Based on the above passage, the following assumptions have been made: (CSAT-2024) 1. The horrors of modern life are the inevitable result of the progress of science. 2. The aspect of truth likely to be overlooked is that science is what man has made it. Which of the assumptions given above is/are correct?

- (A) 1 only
 - (B) 2 only
 - (C) Both 1 and 2
 - (D) Neither 1 nor 2
- Passage-2 Only with long experience and opening of his wares on many a beach where his language is not spoken, will the merchant come to know the worth of what he carries, and what is parochial and what is universal in his choice. Such delicate goods as justice, love and honour, courtesy, and indeed all the things we care for, are valid everywhere but they are variously moulded and often differently handled, and sometimes nearly unrecognizable if you meet them in a foreign land, and the art of learning fundamental common values is perhaps the greatest gain of travel to those who wish to live at ease among their fellows.

१२०७. Passage Education plays a great transformatory role in life, particularly so in this rapidly changing and globalizing world. Universities are the custodians of the intellectual capital and promoters of culture and specialized knowledge. Culture is an activity of thought, and receptiveness to beauty and human feelings. A merely well-informed man is only a bore on God's earth. What we should aim at is producing men who possess both culture and expert knowledge. Their expert knowledge will give them a firm ground to start from and their culture will lead them as deep as philosophy and as high as art. Together it will impart meaning to human existence. 179. On the basis of the above passage, the following assumptions have been made: (CSAT-2019) 1. A society without well educated people cannot be transformed into a modern society. 2. Without acquiring culture, a person's education is not complete. Which of the above assumptions is/are valid?

- (A) 1 only
- (B) 2 only
- (C) Both 1 and 2
- (D) Neither 1 nor 2.

११०८. Passage-2 The concept of ‘creative society’ refers to a phase of development of a society in which a large number of potential contradictions become articulate and active. This is most evident when oppressed social groups get politically mobilised and demand their rights. The upsurge of the peasants and tribals, the movements for regional autonomy and self-determination, the environmental movements, and the women’s movements in the developing countries are signs of emergence of creative society in contemporary times. The forms of social movements and their intensity may vary from country to country and place to place within a country. But the very presence of movements for social transformation in various spheres of a society indicates the emergence of a creative society in a country. **412. What does the author imply by “creative society”?** (CSAT-2011) 1. A society where diverse art forms and literary writings seek incentive. 2. A society where social inequalities are accepted as the norm. 3. A society where a large number of contradictions are recognised. 4. A society where the exploited and the oppressed groups grow conscious of their human rights and upliftment. Select the correct answer using the codes given below:

- (A) 1, 2 and 3
- (B) 4 only
- (C) 3 and 4
- (D) 2 and 4

११०९. According to the section “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is accurate?

- (A) In this age of global competition, Mithila painting is confined to the periphery of creating paintings for Kohbar, Dala, Ashtadal, Aripam, Mandap, Veda, etc
- (B) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports
- (C) It is also appropriate to inform the reader that there is another book by another author named 'Look at the animals'
- (D) The stories written based on folk legends present photos sympathetic to child psychology because they are written only for children

१११०. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Asvajanyapatra?

- (A) Indeed, folk art portrays the contemporary folk life, just as folk songs, folk dances, folk language, etc., provide knowledge of the society's form at that time
- (B) This calculation is based on Grierson's estimate and the population growth in Bihar over the subsequent 8 decades
- (C) Asvajanyapatra: It is said in the Smritis that those with whom one does not have the right to marry are called Svajana
- (D) That you say, 'I have kept no concern with anyone'." Rag Baidehi Bheravi- In this story, light has been shed on the life of an artist

११११. In 'Riharsal', Pathak contrasts two rooms: Hemchandra's photograph-covered walls (Vidyapati, Rabindranath, Nirala, Harimohan Jha) and Ramapravesh's room (Tulsi, Kabir, Marx, Nagarjuna). What does this contrast represent?

- (A) Rich vs poor
- (B) The canon of literary authority vs the counter-canon of dissent and democracy
- (C) Modern vs traditional art
- (D) Hindu vs Muslim

१११२. Which contemporary Mithila artist is described as the 'first artist from the Mithila painting tradition to enter modern art practice' and has works in the National Gallery of Modern Art (NGMA), New Delhi?

- (A) Mr Krishna Kumar Kashyap
- (B) Mrs Sweta Jha Chaudhary
- (C) Mrs Sanju Das
- (D) Mr S.C. Suman

१११३. According to the chapter, which theoretical framework is most productively used to analyze Sanju Das's work and her challenge to the 'obscenity' discourse?

- (A) Postcolonial Aesthetics
- (B) Feminist Art Theory
- (C) Formalist and Iconographic Analysis
- (D) Political Economy of Art

१११४. Which artist duo is noted for the collaborative practice where 'there is no surviving painting by Kashyap that was not made jointly by Kashyap and Shashi Bala'?

- (A) Sanju Das & Ravindra Kumar Das
- (B) Mr S.C. Suman & Dharendra Premrishi
- (C) Krishna Kumar Kashyap & Shashi Bala
- (D) Sweta Jha Chaudhary & Shashi Bala

१११५. What unique pedagogy did Krishna Kumar Kashyap develop for marginalised women in Mithila?

- (A) Teaching classical dance through painting
- (B) Teaching literacy through geometric forms of Mithila art and traditional tattoo (godna) body painting
- (C) Vedic chant memorisation using Madhubani motifs
- (D) Sanskrit grammar through Kohbar imagery

१११६. S.C. Suman, a Nepal-based Mithila painter, is described as someone who keeps the formal tradition alive while expanding its visual vocabulary. Which critical framework is primarily used to analyze his art in the chapter?

- (A) Marxist art criticism
- (B) Postcolonial pedagogy
- (C) Formalism and the Mithila Aesthetic
- (D) Feminist iconography

१११७. Mrs Sweta Jha Chaudhary's painting of the paddy harvest and the doli (palanquin) are examined through which primary theoretical framework?

- (A) Navya Nyaya epistemology
- (B) Iconography and the sacred everyday
- (C) Kama-Shastra tradition
- (D) Magic realism

१११८. According to the comparative analysis, which two artists have directly faced charges of 'obscenity' for depicting sacred-erotic themes derived from Geet Govind, Khajuraho, and the kohbar tradition?

- (A) S.C. Suman and Sweta Jha Chaudhary
- (B) Sanju Das and Krishna Kumar Kashyap
- (C) Krishna Kumar Kashyap and S.C. Suman
- (D) Sanju Das and Sweta Jha Chaudhary

१११९. Which artist's work explicitly bridges formal art education (BFA, Home Science) and folk tradition, and has been sponsored by corporate bodies such as TISCO and AISADA?

- (A) Mrs Sweta Jha Chaudhary
- (B) Mrs Sanju Das
- (C) Shashi Bala
- (D) Anamika Raj

१२२०. What is the price range of S.C. Suman's paintings as mentioned in the Videha 368 special art section?

- (A) ₹5,000 – ₹10,000
- (B) ₹17,000 – ₹80,000
- (C) ₹80,000 – ₹2,00,000
- (D) ₹1,00,000 – ₹5,00,000

१२२१. The editorial decision to restore Shashi Bala's name as a co-creator in the Videha special issue is described as an act of:

- (A) Postcolonial mimicry
- (B) Art-historical feminist correction
- (C) Dalit affirmation
- (D) Market-driven branding

१२२२. Sanju Das's celebrated series that renders psychological interiority of female experience is titled:

- (A) Gamak Lok
- (B) Midnight Talk
- (C) Kohbar Ghar
- (D) Bloodstained Footprints

१२२३. Which ancient Indian philosophical system, rooted in Mithila, is used as an epistemological tool in the Videha Parallel History Framework's analysis of these artists?

- (A) Advaita Vedanta
- (B) Navya Nyaya (Gaṅgeśa Upādhyāya)
- (C) Samkhya Yoga
- (D) Purva Mimamsa

१२२४. The Parallel History notes that Gaṅgeśa's Navya-Nyāya methodology influenced not only philosophy but also grammar, poetics, law and even:

- (A) Modern Artificial Intelligence and Natural Language Processing (through avacchedaka logic)
- (B) Astronomy
- (C) Music
- (D) Architecture

१२२५. Anmol Jha's CCRT research report (745 pages) is a landmark study of contemporary Maithili children's literature. Which of the following genres is NOT covered in the report's chapters?

- (A) Children's ghazal
- (B) Children's drama
- (C) Children's science fiction in English
- (D) Children's songs and riddles

१२२६. What does this section most clearly suggest about Samaveda?

- (A) Since Krishna himself is an artist (a flute player), it was natural for him to give importance to the Samaveda
- (B) In works like "Genome Mapping - 450 AD to 2009 AD - Mithila's Panji Prabandha," he has analyzed the long-term social history of Mithila by connecting Panji material with modern research methodology
- (C) So that discussions in Maithili could match the level of English's 'The Seen and the Unseen' or Hindi's popular podcasts, where serious discourse happens instead of superficial talk
- (D) I am grateful and will remain grateful to this team for life

१२२७. Which point best matches the argument of “Videha and New Writers”?

- (A) Conclusion As a writer, historian, lexicographer, and script specialist, Gajendra Thakur is a central figure in modern Maithili literature
- (B) In the past, Videha has done such work and will continue to do so in the future." This is said by Ashish Anchinhaar
- (C) There was a place in the Sauriya kingdom named - Dandkhor
- (D) Preeti Thakur ji, in her pictures, has created using the Kachni and Bharni techniques with extreme subtlety, keeping artistry in mind

१२२८. Which three identities appear in Praveen Kumar Jha’s title?

- (A) Actor, singer, and dancer
- (B) Merchant, soldier, and sailor
- (C) Painter, sculptor, and astronomer
- (D) Writer, historian, and architect of modern Maithili studies

१२२९. 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

१२३०. Consider the following statements: (2014) 1. ‘Bijak’ is a composition of the teachings of Saint Dadu Dayal. 2. The Philosophy of PushtiMarg was propounded by Madhavacharya. Which of the statements given above is/are correct?

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '2 only'}
- (C) {'label': 'c', 'text': 'Both 1 and 2'}
- (D) {'label': 'd', 'text': 'Neither 1 nor 2'}

१२३१. Consider the following languages (2014) 1. Gujarati 2. Kannada 3. Telugu Which of the above has/have been declared as 'Classical Language / Languages' by the Government?

- (A) {'label': 'a', 'text': '1 and 2 only'}
- (B) {'label': 'b', 'text': '3 only'}
- (C) {'label': 'c', 'text': '2 and 3 only'}
- (D) {'label': 'd', 'text': '1, 2 and 3'}

१२३२. What does an empty seat represent in early Buddhist iconography?

- (A) {'label': 'a', 'text': 'The meditation of the Buddha'}
- (B) {'label': 'b', 'text': 'The Buddha's First Sermon'}
- (C) {'label': 'c', 'text': 'The Buddha's Mahaparinibbana'}
- (D) {'label': 'd', 'text': 'The Buddha's Mahabhinishkramana'}

१२३३. विदेह पोथी सूचीमे “Mithila_Painting-Modern Art-Photos” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) नन्दीपति
- (C) सिद्ध नरसिंहमल्ल
- (D) डॉ. उमेश मण्डल

१२३४. विदेह पोथीमे “डॉ. उमेश मण्डल” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
(B) Mithila_Painting-Modern Art-Photos
(C) गीतमाला
(D) गीतावली सिद्धि

१२३५. “Mithila_Painting-Modern Art-Photos” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
(B) प्राचीन आ मध्यकालीन
(C) साधन आ स्रोत
(D) आधुनिक काल

१२३६. “४. मिथिला रत्न/ मिथिला चित्रकला/ मिथिलाक पाबनि तिहार (कथा) आ मिथिलाक संगीत (२००९)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
(B) प्राचीन आ मध्यकालीन
(C) साधन आ स्रोत
(D) आधुनिक काल

१२३७. “आँखिमे चित्र हो मैथिली केर (आत्मकथा)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
(B) प्राचीन आ मध्यकालीन
(C) साधन आ स्रोत
(D) आधुनिक काल

१२३८. “नताशा -मैथिली बाल चित्रशृंखला (कौमिक्स) २००९” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
(B) प्राचीन आ मध्यकालीन
(C) साधन आ स्रोत
(D) आधुनिक काल

१२३९. “दिल्लीक पार्क (शब्द चित्र)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
(B) प्राचीन आ मध्यकालीन
(C) साधन आ स्रोत
(D) आधुनिक काल

१२४०. “याचक के नजि (मैथिली शब्द-चित्र)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
(B) प्राचीन आ मध्यकालीन
(C) साधन आ स्रोत
(D) आधुनिक काल

१२४१. “मैथिली चित्रकथा (बाल साहित्य)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
(B) प्राचीन आ मध्यकालीन
(C) साधन आ स्रोत
(D) आधुनिक काल

१२४२. “1. गोनू झा आ आन मैथिली चित्रकथा -पहिल मैथिली चित्रकथा- मूल (बाल साहित्य) (2008)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२४३. “1. छोट आ पैघ (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2002, Revised Edition 2022)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२४४. “2. माल-जाल आ जानवर दिस देखू (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2003, Revised Edition 2022)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२४५. “3. हमर परिवार (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2007, Revised Edition 2022)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२४६. “4. जानवर (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2016, Revised Edition 2022)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२४७. “5. पोथी 13: 1. . . 2. . . 3. . . (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2018, Revised Edition 2022)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२४८. “6. बाजाक अबाज (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2019, Revised Edition 2022)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२४९. “7. रेस (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२५०. “8. ए बी सी डी- प्रकृति अक्षर पोथी (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२५१. “9. सभ खाइत अछि (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२५२. “10. बो म्याउ बाह (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२५३. “11. रड सभ (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२५४. “12. हमर मोनक इच्छा (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2024)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२५५. “2. मैथिली चित्रकथा (बाल साहित्य) (2009)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२५६. “राजू आ टाकाक गाछ (अनुवाद)- मैथिली बाल चित्रशृंखला (कौमिक्स) २००८” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२५७. विदेह पोथी सूचीमे “Mithila_Painting-Modern Art-Photos” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) राजनाथ मिश्र
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) सिद्ध नरसिंहमल्ल
- (D) नन्दीपति

१२५८. विदेह पोथीमे “राजनाथ मिश्र” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) Mithila_Painting-Modern Art-Photos
- (C) गीतमाला
- (D) गीतावली सिद्धि

१२५९. “Mithila_Painting-Modern Art-Photos” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२६०. विदेह पोथी सूचीमे “Mithila_Painting-Modern Art-Photos” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) सिद्ध नरसिंहमल्ल
- (D) विदेह पुरान अंकक आर्काइव

१२६१. विदेह पोथीमे “विदेह पुरान अंकक आर्काइव” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) Mithila_Painting-Modern Art-Photos
- (C) गीतमाला
- (D) गीतावली सिद्धि

१२६२. “Mithila_Painting-Modern Art-Photos” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२६३. “सचित्र बाल कविता (पृ. ७४७-८३४)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२६४. “सचित्र बाल कविता (पृ. १४६८-१८५०)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२६५. “संजु दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी विदेह कला-विमर्श विशेषांक” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१२६६. गोविन्द दास जे विद्यापतिक समकालीन छलाह, हिनक रचना के नाम परसिद्ध अछि?

- (A) पदावली शैली
- (B) वीर रस
- (C) युद्ध काव्य
- (D) सांख्य गीत

१२६७. 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

१२६८. ‘नयारी’ शैली के आधुनिक परिप्रेक्ष्य मे केओ-केओ एकरा मैथिली लोक ‘ओपेरा’ कहैत अछि, कारण ?

- (A) गीत, वाद्य आ नृत्य तीनुक समावेश
- (B) केवल संवाद
- (C) केवल एकल गायन
- (D) बिना संगीत

१२६९. आधुनिक इंटरनेट केर संरचना (नेटवर्किंग) कोन वर्ष अमेरिकी रक्षा विभाग द्वारा कएल गेल छल ?

- (A) (क) १९६९
- (B) (ख) १९७९
- (C) (ग) १९८४
- (D) (घ) १९९५

१२७०. ‘डाक वचनावली’ के सम्बन्ध मुख्यतः कृषि आ ज्योतिष से अछि। कोन विद्वान एकरा प्राचीन मानैत अछि?

- (A) बहुत विद्वान चर्यापद से प्राचीन
- (B) नै प्राचीन
- (C) विद्यापति काल
- (D) आधुनिक

१२७१. मैथिली साहित्य में ‘चन्दा झा’ कोन युग के प्रवर्तक मानल जाइत अछि?

- (A) नवयुग / आधुनिक युग
- (B) मध्यकाल
- (C) भक्ति युग
- (D) गीतिकाव्य युग

१२७२. डॉ. दिनेश कुमार झा के अनुसार आधुनिक काल के 'ब्रिटिश काल' कोन धरि मानल गेल?

- (A) १८५७ – १९४७
- (B) १८६०-१९५०
- (C) १९००-१९४७
- (D) १८००-१९००

१२७३. प्रो. प्रेमशंकर सिंह अनुसार मैथिली साहित्यक आधुनिक युग के प्रारम्भ कोन सालसँ मानल अछि?

- (A) १८५७ ई.
- (B) १८६० ई.
- (C) १८०० ई.
- (D) १९०० ई.

१२७४. 'पुरुष-परीक्षा'क मैथिली अनुवाद करैत कवीश्वर चन्द्राझा के मैथिली साहित्यमे स्थान कोन कालसँ जुड़ल अछि ?

- (A) प्राचीन काल
- (B) मध्यकाल
- (C) आधुनिक युगक प्रवर्तक
- (D) विद्यापति पूर्व काल

१२७५. प्रो. राधाकृष्ण चौधरी अपन 'Survey of Maithili literature' मे आधुनिक युगक आरम्भ मानैत छथि ?

- (A) १८०० ई.
- (B) १८३० ई.
- (C) १८६० ई.
- (D) १९०० ई.

१२७६. डा. उमेश मिश्र आ डा. जयकान्त मिश्र आधुनिक युगक आरम्भ केतए सँ मानैत छथि ?

- (A) १८३० ई.
- (B) १८५७-६० ई.
- (C) १८०० ई.
- (D) १८८५ ई.

१२७७. स्व. मोलालाल दास आधुनिक युगक आरम्भ १७ग शताब्दी मानि लेलनि, जे कोन दृष्टिसँ उचित नहि मानल जाइत अछि ?

- (A) कोनो ठोस कारण नहि
- (B) साहित्यिक प्रमाण अछि
- (C) राजनैतिक अभिलेख अछि
- (D) ई सही अछि

१२७८. प्रो. रमानाथ झा के अनुसार मैथिली साहित्यमे आधुनिक युगक उचित आरम्भ कोन वर्ष सँ मानब उचित अछि ?

- (A) १८६० ई.
- (B) १८८५ ई.
- (C) १९०० ई.
- (D) १९२० ई.

१२७९. डा. दिनेश कुमार झा मैथिली साहित्यक आधुनिक युगक दुई भाग बजान्ने छथि – ब्रिटिश-काल आ कोन काल ?

- (A) गुप्त काल
- (B) स्वातन्त्र्योत्तरकाल (१९४७ ई. पश्चात्)
- (C) मुगल काल
- (D) खण्डवला-राज्य काल

१२८०. लेखक (दुर्गानाथ झा) आधुनिक युगक आरम्भ के लेल उपयुक्त समय १८८५-९० न मानि १९०० ई. कियो उचित बुझैत छथि ?

- (A) अंग्रेजी शिक्षाक पर्याप्त प्रभाव १९०० तक आबि गेल छल
- (B) १८८० धरि कोनो नवीनता नहि
- (C) दूनू कारण सही अछि
- (D) कोनो कारण नहि

१२८१. प्रो. रमानाथ झाक अनुसार मैथिली साहित्यक आधुनिक युगक आरम्भ हेतु कोन तिथि विशेष महत्वपूर्ण अछि ?

- (A) १९०० ई.
- (B) १९२५ ई.
- (C) १९३० ई.
- (D) १९४७ ई.

१२८२. लेखक अपन पुस्तक मे मैथिली साहित्यक कति युग मानैत छथि ?

- (A) तीन – विद्यापतिक युग, चन्द्राझाक युग, आधुनिक युग
- (B) दुई – प्राचीन आ नवीन
- (C) पाँच युग
- (D) चार युग

१२८३. लेखक के अनुसार आधुनिक युगक वातावरण-निर्माणक आरम्भ केतए मानब उचित अछि ?

- (A) १८६० ई.
- (B) १८५७ ई.
- (C) १८८० ई.
- (D) १९०५ ई.

१२८४. प्रो. राधाकृष्ण चौधरी 'A Survey of Maithili Literature' मे आधुनिक युगक आरम्भ केतए मानैत छथि ?

- (A) १८०० ई.
- (B) १८३० ई.
- (C) १८५० ई.
- (D) १८७० ई.

१२८५. ह. जयकान्त मिश्र अपन इतिहासमे मैथिली साहित्यक मध्यकालक समाप्ति १७०० ई. मानैत छथि, आधुनिक युगक आरम्भ केतए ?

- (A) १८०० ई.
- (B) १७०० ई. के तुरन्त पश्चात्
- (C) १९०० ई.
- (D) १७५० ई.

१२८६. लेखक के अनुसार 'मध्यकाल' के अन्त आ 'आधुनिक काल' के आरम्भ मे लगभग ६० वर्षक अन्तर विद्वानसभ मे अछि, कारण छी ?

- (A) स्पष्ट साहित्यिक घटनाक अभाव
- (B) ऐतिहासिक प्रमाणक कमी
- (C) राजनैतिक अस्थिरता
- (D) उपर्युक्त सभ

१२८७. डा. जयकान्त मिश्र मैथिली आधुनिक युगक प्रारम्भ हेतु कोन वर्ष के महत्वपूर्ण मानैत छथि ?

- (A) १८८०
- (B) १८५७-६०
- (C) १९००
- (D) १९२०

१२८८. मैथिली साहित्यमे पत्र-पत्रिकाक प्रकाशन परम्पराक कारण आधुनिक युगमे विशेष प्रगति भेल, कोन पत्रिका सर्वाधिक महत्वपूर्ण मानल जाइत अछि ?

- (A) मिथिला मिहिर
- (B) भोद
- (C) वैदेही
- (D) मिथिलादर्श

१२८९. आधुनिक युगक प्रारम्भ हेतु लेखक अंग्रेजी शिक्षाक प्रसार के साथ-साथ कोन आन्दोलन के महत्व स्वीकार करैत अछि ?

- (A) समाज-सुधार आ मातृभाषा-गौरव जागरण
- (B) केवल राजनीतिक स्वतन्त्रता
- (C) वैदिक यज्ञ
- (D) कोनो नहि

१२९०. विद्यापतिक रचनाक आधुनिक संकलन 'भाषा-गीत-संग्रह' के सम्पादक छथि ?

- (A) प्रो. रमानाथ झा
- (B) डा. जयकान्त मिश्र
- (C) डा. उमेश मिश्र
- (D) पं. शशिनाथ झा

१२९१. नवीन काव्यधारा मे 'विद्यापति शैली' के आधुनिक निर्वाह कोन कवि करैत छलाह ?

- (A) प्रो. ईशनाथ झा
- (B) यात्रीजी
- (C) सुमनजी
- (D) भुवनजी

१२९२. लेखक अनुसार सन् १९२५-३० के बाद मैथिली आधुनिक काव्यधारा दुई श्रेणीमे बाँटल जा सकैत अछि – प्रगीत-काव्य आ ?

- (A) न्यतम प्रयोगवादी काव्य
- (B) महाकाव्य
- (C) नाट्य-काव्य
- (D) लोक-गीत

१२९३. नवीन काव्यधारा अन्तर्गत 'कवि तारानन्द तरुण' के केर प्रसिद्धि अछि ?

- (A) गजल आ आधुनिक प्रयोग
- (B) प्राचीन गीति
- (C) शिव भक्ति
- (D) वीर रस

१२९४. मिथिलामे आधुनिक मैथिली नाटकक प्रथम प्रयास कोनक रचना 'सुन्दरसंयोग' (१९०४) सँ भेल ?

- (A) पं. जीवनाथ झा
- (B) गोविन्द झा
- (C) हर्षनाथ झा
- (D) कुमार गंगानन्द सिंह

१२९५. आधुनिक युगमे मैथिली नाटकक व्यावसायिक अभिनयक सूत्रपात कोन कम्पनी केलनि ?

- (A) उमाकान्त नाटक-कम्पनी (२०वीं शताब्दीक प्रारम्भ)
- (B) पारसी कम्पनी
- (C) बंगाल कम्पनी
- (D) संस्कृत रंगमंच

१२९६. प्रो. चन्द्रकान्त झा के नाटक 'आचार्य दोष' (१९६१) कोन प्रकृतिक अछि ?

- (A) महाभारतक कथा पर आधारित (दुर्योधन)
- (B) आधुनिक समस्या
- (C) विद्यापति जीवनी
- (D) लोककथा

१२९७. 'जुआएल कनकनी' (नाटक) – श्री महेन्द्र मल्लिक के रचना कोन प्रकारक अछि ?

- (A) आधुनिक यथार्थवादी पारिवारिक नाटक
- (B) ऐतिहासिक नाटक
- (C) रूपक काव्य
- (D) प्रहसन

१२९८. मैथिली नाटकमे 'एकांकी' के सबसँ सफल रचनाकार केरुपमे प्रो. चन्द्रकान्त झा के 'कादचरौ', 'प्रायश्चित्त' उल्लेखनीय अछि, एकर शैली कोन अछि ?

- (A) आधुनिक प्रयोगशील, मनोविश्लेषणात्मक
- (B) पुरान ढाँचा
- (C) केवल हास्य
- (D) केवल शोक

१२९९. In 'Riharsal', Pathak contrasts two rooms: Hemchandra's photograph-covered walls (Vidyapati, Rabindranath, Nirala, Harimohan Jha) and Ramapravesh's room (Tulsi, Kabir, Marx, Nagarjuna). What does this contrast represent?

- (A) Rich vs poor
- (B) The canon of literary authority vs the counter-canon of dissent and democracy
- (C) Modern vs traditional art
- (D) Hindu vs Muslim

१३००. डॉ. शम्भु कुमार सिंहक जन्म कोन जिलामे भेल?

- (A) दरभंगा
- (B) मधुबनी
- (C) सहरसा
- (D) सुपौल

१३०१. 'अन्तिम प्रणाम'मे मुरारी कहैत छलाह — 'तीन-तीनटा बच्चोकेँ भुखले सुतैत देखैत रहैत छी' — एहि कथनमे कोन समस्याक चित्रण अछि?

- (A) बेरोजगारीक
- (B) शिक्षाक अभावक
- (C) पारिवारिक भुखमरीक
- (D) सामाजिक भेदभावक

१३०२. आलेखमे निर्धनताक चित्रण विषयक कतेक गोट नाटकक नाम लेल गेल अछि?

- (A) पाँच
- (B) सात
- (C) नौ
- (D) ग्यारह

१३०३. आलेखक शीर्षक की अछि?

- (A) आधुनिक मैथिली कविताक सामाजिक विमर्श
- (B) आधुनिक मैथिली नाटकमे चित्रित : निर्धनताक समस्या
- (C) मिथिलाक सामाजिक-आर्थिक विषमता
- (D) मैथिली नाटकक विकास

१३०४. आलेखमे 'ओकरा आँगनक बारहमासा'केँ मैथिली नाट्य साहित्यमे कोन स्थान देल गेल?

- (A) सामान्य स्थान
- (B) निम्नवर्ग-चित्रणक दृष्टिसँ अद्वितीय स्थान
- (C) प्रथम मैथिली नाटकक स्थान
- (D) केवल ऐतिहासिक महत्व

१३०५. सी.डी./डी.वी.डी. माध्यमक प्रयोग प्रो. चण्डेश्वर झा सन लोकगीत-संरक्षणमे की शिक्षा दैत अछि?

- (A) विद्वान आ कलाकार आधुनिक माध्यम अपनाकऽ लोक-संस्कृति बचा आ प्रसारित कऽ सकैत छथि
- (B) लोकगीत लिखित रहय
- (C) संरक्षण असंभव
- (D) विद्वान माध्यम न अपनाबथि

१३०६. In 'Riharsal', Pathak contrasts two rooms: Hemchandra's photograph-covered walls (Vidyapati, Rabindranath, Nirala, Harimohan Jha) and Ramapravesh's room (Tulsi, Kabir, Marx, Nagarjuna). What does this contrast represent?

- (A) Rich vs poor
- (B) The canon of literary authority vs the counter-canon of dissent and democracy
- (C) Modern vs traditional art
- (D) Hindu vs Muslim

१३०७. Anmol Jha's CCRT research report (745 pages) is a landmark study of contemporary Maithili children's literature. Which of the following genres is NOT covered in the report's chapters?

- (A) Children's ghazal
- (B) Children's drama
- (C) Children's science fiction in English
- (D) Children's songs and riddles

१३०८. According to Chapter 2, which statement best fits the discussion of Gangesa Upadhyaya?

- (A) The chapter notes that (69) is the primary critical account of Shardindu Chaudhary's editorial work.
- (B) The chapter notes that chronology The Potter Encyclopedia's authoritative assessment fixes Gangesa's date at fl.
- (C) The chapter notes that 'Maithili Linguistic Research: State-of-the-Art.' Contributions to Nepalese Studies, Vol.
- (D) The chapter notes that this re-centering of absurdity as a native Maithili dramatic trait allows the movement to claim modernism not as a foreign import but as a recovered heritage.

१३०९. What does Chapter 2 most clearly emphasize about Global Impact?

- (A) The chapter notes that yayavari: Travelogue as Cultural Anthropology The travelogue essays in Yayavari constitute perhaps the most generically hybrid of Mishra's works: they are simultaneously personal memoir, ethnographic fieldwork report, cultural...
- (B) The chapter notes that modern Global Impact and Translations (2005-2025) The 21st century has seen the definitive completion of explanatory translations into English: 1.
- (C) Videha Samman in literature, art, music, craft and drama.
- (D) The play dramatises the gap between the social prescription of pleasing femininity and the harsh material realities women inhabit.

१३१०. What does Chapter 3 most clearly emphasize about Ashish Anchinhar?

- (A) His drama is the most direct contemporary descendant of the Mithila Nach line of inheritance's social commitment: art as public conscience, theatre as the community's rehearsal for a more just society.
- (B) Ashish Anchinhar published Maithili Ghazalak Vyakarana o Itihasa (Grammar and History of Maithili Ghazal), providing the systematic theoretical critical frame.
- (C) These engage with the indigenous Maithili song line of inheritance, the Chaiti (spring), the sōhara (birth song), the baramāsa (twelve-months song) modernizing their themes while retaining their lyric structure.
- (D) The chapter notes that poem "Kavitāk Dōkān" (Poetry Shop): The wealthy poet in an AC flat watches suffering poets on TV.

१३११. What does Chapter 8 most clearly emphasize about Abha Jha?

- (A) The journalist's role, in Navya-Nyāya terms, is precisely to be a reliable vaktā, one whose testimony meets the conditions of śabda-pramāṇa.
- (B) The chapter notes that she is not ordinary; and her congratulations are not mere politeness but a genuine critical recognition of Ashok's achievement.
- (C) The chapter notes that (Smt.) Premalata Mishra 'Prem' (born 29 September 1948, Rahika, Madhubani, Bihar) is the preeminent pioneer of modern Maithili theatre, a prolific stage and screen actress, short-story writer, memoirist, research scholar, and editor.
- (D) The chapter notes that this double resonance, the wandering explorer of diverse literary fields who also produces the 'honey' of art, is entirely apt for a writer who has worked across every conceivable genre for six decades.

१३१२. What is the best reading of the chapter's discussion of Nahi Khulata Navakā?

- (A) The chapter notes that this synthesis of stylised form and visceral content is the play's highest formal achievement and aligns it with the best traditions of Indian physical theatre (Kutiyattam, Bharatanāṭyam) while serving a radically contemporary...
- (B) The "Parallel" view of Mithila art stresses its role as a living, democratic practice rather than a static aesthetic category.
- (C) The chapter notes that this critical theory asks: How does Maithili literature confront this colonial pressure?
- (D) Videha Archive Presence Hitendra Gupta appears in the Videha archive in the following confirmed entry: 'आब नहि खुलत नवका शराबक दोकान' (Āba Nahi Khulata Navakā Śarābaka Dokāna, No New Liquor Shops Will Now Open) Published in: Videha Sadeha 23 (Prelim_23)...

१३१३. What does Chapter 40 most clearly emphasize about Kumar Jha?

- (A) The chapter notes that second, Jha's documentation, including his named witness Batahū Yādava, is an exercise in śabda-pramāṇa in the scholarly sense: the reliable testimony of a practitioner-observer, whose insider status (as All India Radio folk artist...
- (B) The chapter notes that brecht's Epic Theatre Bertolt Brecht's Verfremdungseffekt (alienation effect, V-Effekt) seeks to prevent the audience from identifying emotionally with characters so that they can maintain critical distance and recognise the social...
- (C) The chapter notes that pawan Kumar Jha (born 27 December 1958), a Maithili fiction writer, satirist, and poet who began his literary career in the 1990s but rose to sustained prominence with a second phase of writing from 2008 onwards.
- (D) The chapter notes that kamal's Geet-Natya (dramatic song-play) on Holi brings this line of inheritance into dialogue with contemporary urban youth experience.

१३१४. What is the best reading of the chapter's discussion of ART II?

- (A) The chapter notes that contemporary Era (Post-2000) Digital Media / Social Advocacy Web-based Journals and Social Criticism Use of e-journals like Videha and social media for language activism.
- (B) The chapter notes that this is the epistemological democracy of village theatre: the stage as a space where the Apta-hood of the subaltern is publicly constituted.
- (C) The chapter notes that he was simultaneously a prolific essayist and journalist.
- (D) The chapter notes that pART II: PRIMARY WORKS, SYSTEMATIC DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhī (We Are Asking, A Series of Interviews, 2012) Publication: Shruti Prakashan, New Delhi.

१३१५. In the context of Nine Contemporary Maithili Voices, which statement is accurate?

- (A) The chapter notes that c r i t i c a l F r a m e w o r k s a n d T h e o r e t i c a l A n a l y s i s 3.1 The Nāṭyaśāstra critical frame 3.1.1 Bharata's Nāṭyaśāstra and Kamat's Dramatic Practice The Nāṭyaśāstra of Bharata Muni (c.
- (B) The selection of the author or artist will be made by the editor based on his own interest or the interests of the Videha team.
- (C) The title poem's interrogative stance instantiates what Ānandavardhana would call sāṅgātākāri dhvani, a resonance that makes the reader directly experience the unresolved condition of injustice rather than merely describe it.
- (D) The chapter notes that navya Nyaya Epistemology: Developed by Gangesa Upadhyaya of Mithila (13th-14th century CE) in his Tattva-Cintamani, and extended by Raghunatha Shiromani, Mathuranatha Tarkavagisha, and Jagadisha Tarkālamkara, Navya Nyaya offers a...

१३१६. What does Chapter 57 most clearly emphasize about Preeti Thakur?

- (A) The application of Navya-Nyāya epistemology, the intellectual line of inheritance of Gaṅgeśa's own Mithila, to contemporary Maithili literary criticism is a reminder that the analytical resources for such a pluralist literary history were always already...
- (B) The book's publication in 2015 by way of this network situates it squarely inside the Videha era of Maithili literature, a period of digital democratization, counter-canonical assertion, and the recovery of suppressed voices that the Videha Parallel...
- (C) The chapter notes that preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picturestory format is ideally suited to the preoperational child's thinking in images and narratives rather than abstract...
- (D) The chapter notes that 'Painting in Mithila, an Introduction.' smarthistory.org.

१३१७. What is the best reading of the chapter's discussion of Rabindra Narayan Mishra?

- (A) The chapter notes that i n t r o d u c t i o n : A u t h o r a n d C o n t e x t Rabindra Narayan Mishra is a contemporary Maithili author distinguished by the unusual combination of a distinguished legal career and a prolific literary output.
- (B) The chapter notes that bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the...
- (C) The chapter notes that part XI: Forever Friend (Jigiri) -A Telugu Novel Peddinti Ashok Kumar Prefatory Note Forever Friend (original Telugu: Jigiri) is structurally different from all the works studied so far in this review series.
- (D) His editorial work on the Vyadhibhakti-tarangini of Vidyapati, a Sanskrit text patronized by King Narasimha Deva Narayan, represents a major contribution to Maithili-Sanskrit textual scholarship.

१३१८. What does Chapter 59 most clearly emphasize about Rabindra Narayan Mishra?

- (A) The chapter notes that navya-Nyāya anumāna of the drama title: hetu = parents give birth; vyāpti = but birth does not determine action; sādhyā = therefore one's karma is one's own.
- (B) The chapter notes that Kailash Kumar Mishra is one of the most versatile, prolific, and socially committed Maithili authors of the contemporary period.
- (C) The chapter notes that its key concept, rasa, literally 'taste' or 'essence', refers to the aesthetic emotion aroused in the sensitive reader or spectator by the art-work.
- (D) His novels, stories, and plays do not argue against upper-caste cultural dominance in the abstract, they simply present the Dhanuk community's world in all its specificity and richness, demonstrating by way of the pratyaksha of literary representation that...

१३१९. In Chapter 60 (Rajdeo Mandal), which option reflects the chapter's argument?

- (A) In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.
- (B) Artist/Practitioner Primary Contribution Key Themes Bechan Thakur Direction, Mentorship, Stage Theory Gender subversion, Social reform, Youth engagement.
- (C) The chapter notes that key Story Analyses The story 'Chutki Bhari Noun' (A Pinch of Salt, Mithila Mihir, 10 September 1978) is cited by Chandresh as the finest example of Maun's fictional economy.
- (D) The chapter places Rajdeo Mandal inside the wider parallel history of Maithili literature.

१३२०. Which option correctly summarizes a point from Chapter 76?

- (A) The tension between line of inheritance and modernity, between sacred iconography and secularised contemporary expression, between erotic/spiritual inheritance (as in the Kamasutra-Kohbar line of inheritance) and contemporary censure, runs by way of all...
- (B) The suggestion reverberating beneath these lines is not merely personal but civilizational, the question of whether a marginalised language and its people should surrender to dominant linguistic cultures or resist.
- (C) Maithili was recognized as one of India's 22 scheduled languages under the Eighth Schedule of the Constitution in 2003, a belated recognition after decades of suppression.
- (D) These historical texts prove that Maithili was once the lingua franca of devotional theatre across Eastern India, a status that institutional history has sought to downplay.

१३२१. What is the best reading of the chapter's discussion of Brief Theoretical Background Mithila?

- (A) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal.
- (B) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhutti Ek Din', where the...
- (C) The chapter notes that Mishra, Kailash Kumar. "Sinurhar, Shivshankar Srinivas'k Katha." Videha 424.
- (D) His theoretical essay on translation, with its explicit invocation of the Shabdarthalo-chintamani, positions him as a writer who consciously claims the Mithila intellectual line of inheritance (including its most illustrious export, Navya Nyaya) for the...

१३२२. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) The chapter notes that he is the first Maithili playwright to receive the Sahitya Akademi Award for Poetry (2017), marking his recognition by India's national literary institution as one of the foremost voices in Indian literature.
- (B) The chapter notes that rewriting History: The Life and Times of Pandita Ramabai.
- (C) Ayna's mirror motif is a sustained dhvani; Chameli Rani's flat narration is vakrokti in prose.
- (D) The chapter notes that she is a graduate and a self-taught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of...

१३३३. What does Chapter 76 most clearly emphasize about John Berger?

- (A) They synthesise the Nāṭyaśāstra's rasa theory with Brechtian epic theatre, apply both feminist theory and Navya-Nyāya epistemology to the theatrical representation of social marginality, and deploy a plurilingual Maithili that is both culturally specific...
- (B) Her argument aligns with feminist art theory's critique of the objectifying male gaze identified by John Berger (Ways of Seeing, 1972) and Laura Mulvey (Visual Pleasure and Narrative Cinema, 1975).
- (C) Videha Samman in literature, art, music, craft and drama.
- (D) The chapter notes that raman Jha contextualises Preeti Thakur's innovation inside the oral line of inheritance of Mithila: "The line of inheritance of telling and listening to tales and fables has been going on in Mithila since ancient times.

१३३४. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) The chapter notes that gajendra Thakur's preface is an major critical document.
- (B) The title's origins in Mithila predate the British period by centuries: a manuscript dated Lekham Sam.
- (C) The chapter notes that comparative Analysis: The Parallel Theatre vs.
- (D) The chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368) ■ Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency.

१३३५. In Chapter 76 (Contemporary Mithila Artists), which option reflects the chapter's argument?

- (A) The chapter notes that secondary critical frame: The Folk/Fine Art Continuum Das straddles the boundary between Mithila folk line of inheritance and contemporary fine art.
- (B) Jha's translation moves against this flow, taking a canonised world author and making him available in a language with a rich but internationally underrecognised literary line of inheritance.
- (C) The preface frames Manu's poetics by way of Wordsworth's definition of poetry as 'the spontaneous overflow of powerful feelings', a major choice that positions him inside a Romantic-realist synthesis.
- (D) Anand Kumar Jha Known for research and critical appreciations that bridge the gap between classical Indian performance theory and contemporary Maithili drama.

१३३६. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) Her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's...
- (B) The Navya-Nyaya Verdict Applying Gangesa's pramana-methodology as a meta-critical critical frame: the knowledge-claim that both these writers are major figures in Maithili literary history rests on valid pramanas.
- (C) The chapter notes that feminist Theory Several of Karigar's poems address the condition of women in Maithili society with a directness unusual in the line of inheritance's canonical poetry. 'Dahej' (Dowry), 'Hamro Jiib Diya' (Give Me My Life Too), and...
- (D) The chapter notes that other memoirs include accounts of her relationship with theatre luminaries including Sudhanshu Shekhar Chaudhary, and vivid portraits of early Maithili radio theatre life.

१३३७. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) His poetry is formally conventional, often using clear meters, end-rhymes, and stanzaic divisions, creating a song-like (gēya) quality.
- (B) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity.
- (C) The chapter notes that by insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art...
- (D) His key thesis, which ripples by way of his academic treatises and his Maithili satirical works, suggests that the "loss of language", understood as the erosion of semantic precision and the forgetting of logical delimiters, is synonymous with the "loss of...

१३३८. What does Chapter 76 most clearly emphasize about Contemporary Mithila Artists?

- (A) Her significance as a compiler of Maithili folktales is explicitly acknowledged by subsequent scholars: Yogendra Pathak Viyogi, in his Folktales of Mithila (2021; published on Scribd/Everand), states that he has 'benefitted from the compilations by Ram...
- (B) The Maithili theatre movement of which Lallan Prasad Thakur was part operates on this Fanonian logic: the production of theatre in Maithili, for Maithili-speaking communities, in the idiom of Maithili folk culture (Gonu Jha wit, folk song registers...
- (C) The chapter notes that kashyap's sin, in the eyes of conservative critics, was making this line of inheritance visible, legible, and non-ritual, presenting it to the general public without the protective frame of the marriage ceremony.
- (D) The practical consequences are visible in his Nirala translations.

१३३९. In Chapter 76 (Contemporary Mithila Artists), which option reflects the chapter's argument?

- (A) The geet line of inheritance in Maithili, like the Romantic lyric in English, begins with personal emotional experience and transforms it by way of the reflective process of composition into something universally communicable.
- (B) Around 2003-2005 he began reading ghazal formally, but remained unaware of its grammar and metre (bahr).
- (C) The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement.
- (D) The chapter notes that bechan Thakur Novel/Drama Regarded by Videha as one of the greatest living Maithili writers.

१३३०. What does Chapter 79 most clearly emphasize about Jayakant Mishra's?

- (A) The recurring identification of upAdhi (limiting conditions that invalidate the inference), such as Jayakant Mishra's neglect of pre-1300 CE material, serves as a classically Navya-Nyaya move: showing that the vyapti (universal concomitance between the...
- (B) The apparent Vyapti 'where there is a daughter, there is a debt' (the dowry economy's cultural logic) is the false universal that Takak Mol subjects to dramatic testing.
- (C) The chapter notes that he is described as a well-known name in the Mithila art field, whose paintings have earned considerable praise.
- (D) The chapter notes that rabindra Narayan Mishra's works figure in this archive as representative of a generation of Maithili writers who blend engagement with modernity and fidelity to regional literary line of inheritance.

१३३१. Which answer matches the critical direction of Chapter 83?

- (A) The chapter notes that contemporary Writer Primary Form Themes/Significance Rajdeo Mandal Novel/Poetry Subaltern resistance and rural realism.
- (B) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays.
- (C) The chapter notes that yet it is precisely this honest, un-inflated self-presentation that distinguishes him from the pretensions of official literary culture, and that places him, unmistakably, inside the Videha Parallel History line of inheritance of...
- (D) The chapter notes that lakshmana Jha Sagar, 'Genuine Maithilist' Lakshmana Jha Sagar's essay 'Khanti Maithilist Shardu Ji!' uses the term 'Maithilist', a neologism denoting someone deeply, genuinely and authentically committed to the Maithili language and...

१३३२. What does Chapter 85 most clearly emphasize about National Book Trust?

- (A) His editorial work includes Maithili Katha Sanchayan (published by National Book Trust, New Delhi, 2004), a landmark anthology of Maithili short stories in Hindi translation, as well as Katek Dinak Baad and Parichy Shatak (on Madhupji).
- (B) The chapter notes that nepal Ruler Literary Contribution Impact on Parallel History Vishwamalla Earliest Maithili drama "Vidya Vilap" Proves the early independence of Maithili theatre.
- (C) The study integrates primary evidence from four uploaded source books with Videha's online Parallel History critical frame and the author's critical synthesis.
- (D) All five figures appear prominently in the special art issue of Videha (Issue 368, April 2023), a leading Maithili e-journal edited by Gajendra Thakur, which dedicated an entire section to debating the development of Mithila painting in its contemporary...

१३३३. According to Chapter 85, which statement best fits the discussion of Shivshankar Srinivas?

- (A) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity.
- (B) The chapter notes that vimal's cinematic metaphor, 'like a reel unrolling from beginning to end' captures the narrative's external orientation: Bhramar is not an interior monologue novelist but a storyteller who relies on action, dialogue, and social event.
- (C) The chapter notes that b Essays on Institutional History The essays on Mithila Vikas Parishad Kolkata (published in Videha Special Issue No.
- (D) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity.

१३३४. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) Analyzing the "Videha" Paradigm Videha serves as a platform where the classical and the modern coexist.
- (B) The chapter notes that what other example is needed of the role of information and computers in Mithila's society?
- (C) Videha Issue 368's special art section, under the editorship of Gajendra Thakur, is itself a major critical document in this process: by bringing multiple voices, artists, critics, literary figures, into dialogue around these five practices, it models the...
- (D) The critical preface by Rinku Devi places the play explicitly inside Maithili dramatic history, tracing the line of inheritance from Charyyapada (Buddhist devotional songs), by way of Varna Ratnakar's evidence of rich Loka-Natya (folk theatre) in medieval...

१३३५. In the context of Sushil, which statement is accurate?

- (A) The chapter notes that sushil's Literary World: His literary works include- Gharāṇī (novel) (1973), Gāmbālī (novel) (1982), Bhāmatī (drama) (first staging 1991, publication 2013) and Asmitā (short story collection) (2016).
- (B) The chapter notes that postcolonial Theory: Language, Identity, and the Problem of Maithili Reading Ashok by way of a postcolonial lens reveals the extent to which his fiction is entangled with the politics of linguistic identity.
- (C) The chapter notes that pata-Chitra (Canvas Painting): More contemporary adaptations of traditional motifs.
- (D) The chapter notes that panini's method, economy, formal precision, abstract rules governing surface phenomena, is structurally analogous to the GB programme, and Yadava's work thus occupies a position inside a continuous line of inheritance of formal...

१३३६. Which answer matches the critical direction of Chapter 95?

- (A) The title page of Viyogi's translation explicitly names the original (Rossumovi Univerzální Roboti), provides the subtitle 'Science Fiction / Artificial Intelligence / AI', and quotes the MIT warning about AI.
- (B) The chapter notes that personal accounts included in Mishra's research paint a clear picture of the crisis.
- (C) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity.
- (D) The chapter notes that biographical Context and Literary Career/ The Synthesis of Critical Logic and Witness Poetics: A Monograph on the Collaborative Literary Corpus of Ramesh and Mala Jha 3.

१३३७. Which option correctly summarizes a point from Chapter 96?

- (A) The feminist theoretical critical frame of Gayatri Chakravorty Spivak is relevant here: the poem stages the 'subaltern woman' (the bride, the female foetus threatened by selective abortion) as unable to speak in her own right, her fate determined by the...
- (B) Maithili Poetry (Volume 2) Focus on subaltern and progressive poetic voices.
- (C) The chapter notes that folk-knowledge systems, like Mithila's omen-reading, operate on this principle: the crow-interpretation is valid not because any single grandmother says so but because generations of Maithili experience have established the omen's...
- (D) The chapter notes that taken together, these five artists illuminate the key dynamic of contemporary Mithila art: the negotiation between preservation and transformation, between the domestic and the political, between the regional and the global, between...

१३३८. According to Chapter 98, which statement best fits the discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha?

- (A) The chapter notes that shambhu Kumar Singh's contributions include: a scholarly essay on Maithili literary periodisation (prepared for UPSC candidates); analysis of social problems in modern Maithili drama; literary criticism of the Dalit consciousness in...
- (B) The chapter notes that from the Western perspective, Jha's project aligns with the Romantic valorisation of folk culture and the later academic institutionalisation of folklore studies.
- (C) The ladder of aspiration (sīrḥī) is an image of the ghazal's own formal structure: the ascending steps of the sher-sequence, each one a step toward the unattainable.
- (D) The chapter notes that vakrokti Theory (Kuntaka, Vakroktijivita) Kuntaka's vakrokti (deviant or oblique expression) theory holds that literary art is characterised by a deviation from the ordinary use of language, an obliqueness that creates beauty and...

१३३९. डॉ. शम्भु कुमार सिंहक जन्म कोन जिलामे भेल?

- (A) दरभंगा
- (B) मधुबनी
- (C) सहरसा
- (D) सुपौल

१३४०. 'अन्तिम प्रणाम'मे मुरारी कहैत छलाह — 'तीन-तीनटा बच्चोंकेँ भुखले सुतैत देखैत रहैत छी' — एहि कथनमे कोन समस्याक चित्रण अछि?

- (A) बेरोजगारीक
- (B) शिक्षाक अभावक
- (C) पारिवारिक भुखमरीक
- (D) सामाजिक भेदभावक

१३४१. आलेखमे निर्धनताक चित्रण विषयक कतेक गोट नाटकक नाम लेल गेल अछि?

- (A) पाँच
- (B) सात
- (C) नौ
- (D) ग्यारह

१३४२. आलेखक शीर्षक की अछि?

- (A) आधुनिक मैथिली कविताक सामाजिक विमर्श
- (B) आधुनिक मैथिली नाटकमे चित्रित : निर्धनताक समस्या
- (C) मिथिलाक सामाजिक-आर्थिक विषमता
- (D) मैथिली नाटकक विकास

१३४३. आलेखमे 'ओकरा आँगनक बारहमासा'केँ मैथिली नाट्य साहित्यमे कोन स्थान देल गेल?

- (A) सामान्य स्थान
- (B) निम्नवर्ग-चित्रणक दृष्टिसँ अद्वितीय स्थान
- (C) प्रथम मैथिली नाटकक स्थान
- (D) केवल ऐतिहासिक महत्व

१३४४. मैथिली रंगमंचमे महिला कलाकारक आधुनिक इतिहास कम्मे दिनक कहलासँ की समस्या देखाइत अछि?

- (A) स्त्री-अभिनयक दस्तावेज, अवसर आ सामाजिक स्वीकार्यता सीमित रहल
- (B) महिला कलाकार नहि रहलथि
- (C) रंगमंच असाहित्यिक
- (D) इतिहासक कोई जरूरत नहि

१३४५. मिथिलामे आधुनिक मैथिली नाटकक प्रथम प्रयास कोनक रचना 'सुन्दरसंयोग' (१९०४) सँ भेल ?

- (A) पं. जीवनाथ झा
- (B) गोविन्द झा
- (C) हर्षनाथ झा
- (D) कुमार गंगानन्द सिंह

१३४६. आधुनिक युगमे मैथिली नाटकक व्यावसायिक अभिनयक सूत्रपात कोन कम्पनी केलनि ?

- (A) उमाकान्त नाटक-कम्पनी (२०वीं शताब्दीक प्रारम्भ)
- (B) पारसी कम्पनी
- (C) बंगाल कम्पनी
- (D) संस्कृत रंगमंच

१३४७. प्रो. चन्द्रकान्त झा के नाटक 'आचार्य दोष' (१९६१) कोन प्रकृतिक अछि ?

- (A) महाभारतक कथा पर आधारित (दुर्योधन)
- (B) आधुनिक समस्या
- (C) विद्यापति जीवनी
- (D) लोककथा

१३४८. 'जुआएल कनकनी' (नाटक) – श्री महेन्द्र मल्लिक के रचना कोन प्रकारक अछि ?

- (A) आधुनिक यथार्थवादी पारिवारिक नाटक
- (B) ऐतिहासिक नाटक
- (C) रूपक काव्य
- (D) प्रहसन

१३४९. मैथिली नाटकमे 'एकांकी' के सबसँ सफल रचनाकार केरुपमे प्रो. चन्द्रकान्त झा के 'कादचरौ', 'प्रायश्चित्त' उल्लेखनीय अछि, एकर शैली कोन अछि ?

- (A) आधुनिक प्रयोगशील, मनोविश्लेषणात्मक
- (B) पुरान ढाँचा
- (C) केवल हास्य
- (D) केवल शोक

१३५०. Anmol Jha's CCRT research report (745 pages) is a landmark study of contemporary Maithili children's literature. Which of the following genres is NOT covered in the report's chapters?

- (A) Children's ghazal
- (B) Children's drama
- (C) Children's science fiction in English
- (D) Children's songs and riddles

१३५१. According to the section “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is accurate?

- (A) In this age of global competition, Mithila painting is confined to the periphery of creating paintings for Kohbar, Dala, Ashtadal, Aripān, Mandap, Vēdi, etc
- (B) 7.63 In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports
- (C) It is also appropriate to inform the reader that there is another book by another author named 'Look at the animals'
- (D) The stories written based on folk legends present photos sympathetic to child psychology because they are written only for children

१३५२. According to the section “The Early History of Maithili Picture Stories (From 2002 to 2016)”, which statement is accurate?

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- (D) The stories written based on folk legends present photos sympathetic to child psychology because they are written only for children

१३५३. Which point is consistent with Chapter 19's treatment of Vikram Samvat?

- (A) The chapter notes that Janakī (जानकी), the souvenir of the Maithili Mahila Sangh (Maithili Women's Association), Patna.
- (B) The commercialisation of Mithila painting since the 1960s has created economic opportunity for women artists (as Das, Kashyap, and Suman all acknowledge) but also risks what Walter Benjamin famously called the loss of 'aura': the degradation of a ritual...
- (C) The poem 'Konā Madar Day Happy' is remarkable for its code-switching: the phrase 'Mother's Day Happy' enters the Maithili verse as a marker of urban-English modernity that has displaced the authentic relationship between children and mothers.
- (D) The chapter notes that i am a free spirit and chose to live independently.' His journalism career began in 2026-27 Vikram Samvat as a representative of the Vaidehee Weekly in Janakpur.

१३५४. In the context of Hitnath Jha, which statement is accurate?

- (A) The essay 'मिथिलाक बाल साहित्य' (Mithilāk Bāl Sāhitya, Children's Literature of Mithila) is structured as a historical survey, tracing the lineage from Manbodh to modern poets.
- (B) The avacchedaka principle reminds us that these claims must be properly limited: Buch is specifically a Maithili poet of the post-Independence period, working in the lyric-song line of inheritance, from a non-institutional subaltern position.
- (C) The chapter notes that babūājī Mīśra (the first and second professors of Maithili at Calcutta University), Śrīkānta Ṭhākura Vidyālaṅkāra (first president of Maithili Akademi, Patna), Pt.
- (D) His books available by way of Videha's archive at videha.co.in/pothi.htm include a long poem (dīrgha kavita), two song collections, a ghazal collection, and an autobiography, testifying to his range as a creative artist.

१३५५. In Chapter 50 (Nand Kumar Mishra 'Nand'), which option reflects the chapter's argument?

- (A) The Ramlochan Thakur Interview This interview, conducted for Videha on the occasion of Thakur's Samanantar Sahitya Akademi award, reveals a warm and admiring relationship between interviewer and subject.
- (B) The chapter places Nand Kumar Mishra 'Nand' inside the wider parallel history of Maithili literature.
- (C) The chapter notes that together, they embody the key tensions of any living folk-to-contemporary art transition: authenticity versus innovation, line of inheritance versus transgression, regional identity versus global legibility.
- (D) The Sandesh section of the 2010 and 2011 issues reveals the expanded list: the entries, now including voices from Nepal's Janakpur radio community, the Maithili diaspora in the UK, institutional figures at the Sahitya Akademi, and younger voices alongside...

१३५६. What does Chapter 50 most clearly emphasize about Nand Kumar Mishra 'Nand'?

- (A) Around 2003-2005 he began reading ghazal formally, but remained unaware of its grammar and metre (bahr).
- (B) The chapter notes that bachelard's 'poetics of space' would identify the poem as an evocation of the primordial 'nest' of belonging, where the mother's body is the first and final dwelling-place.
- (C) The analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation.
- (D) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila line of inheritance and modern art.

१३५७. Which answer matches the critical direction of Chapter 54?

- (A) The form serves the double purpose of teaching children both literary forms (the ghazal's structure) and language (Maithili vocabulary, rhyme patterns).
- (B) The State of Maithili Music in Nepal Contributor Dinesh Yadav provides a stark assessment of Maithili music in Nepal, noting that while the region is rich in artists like Udit Narayan Jha and Muralidhar, the industry is plagued by "syndicates" and...
- (C) Mithila Tirtha Prakash (Sanskrit, Mithila Shodh Sansthan, 2017).
- (D) His language is a deliberate choice: it is not the Sanskritized Śīṣṭa Maithili but the raw, spoken dialect of the agrarian poor.

१३५८. Which point is consistent with Chapter 56's treatment of Commitment Ghazal?

- (A) The Poet's Self-Reflection: Art and Commitment Ghazal 3 is among the collection's most programmatic statements: 'Hama likhait chī loka lae, vidvāna lae naya / Hama gabai chī gāma lae, jajamāna lae naya'.
- (B) Then the princess of Mithila ordered, Children should learn the work of girls, and girls should learn the work of boys.
- (C) The chapter notes that successfully opposed "Bihari Language" misclassification.
- (D) The chapter notes that bindeshwar Thakur A contributor to the critical research on modern Maithili realism and its regional variations across Bihar and Nepal.

१३५९. Which answer matches the critical direction of Chapter 57?

- (A) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (B) The chapter notes that pramāṇa Analysis of the Stories Navya-Nyāya recognizes four pramāṇas (sources of valid knowledge): pratyakṣa (perception), anumāna (inference), upamāna (comparison), and śabda (verbal testimony).
- (C) The chapter notes that she is unambiguously recognised by the critical consensus of the Videha movement as the first creator of picture-story books (chitrakatha) in the Maithili language, and the first full-time children's literature author in any modern...
- (D) The title's semantic complexity, words that wound, erase, and heal simultaneously, signals a poetry that has become self-consciously meta-linguistic, reflecting on its own medium and the power of language to both harm and liberate.

१३६०. What does Chapter 57 most clearly emphasize about Preeti Thakur?

- (A) The application of Navya-Nyāya epistemology, the intellectual line of inheritance of Gaṅgeśa's own Mithila, to contemporary Maithili literary criticism is a reminder that the analytical resources for such a pluralist literary history were always already...
- (B) The book's publication in 2015 by way of this network situates it squarely inside the Videha era of Maithili literature, a period of digital democratization, counter-canonical assertion, and the recovery of suppressed voices that the Videha Parallel...
- (C) The chapter notes that preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picturestory format is ideally suited to the preoperational child's thinking in images and narratives rather than abstract...
- (D) The chapter notes that 'Painting in Mithila, an Introduction.' smarthistory.org.

१३६१. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) The chapter notes that book I: Bal Kand (The Book of Childhood) The Bal Kand begins with traditional Sanskrit invocations followed by the Maithili translation of the primary verses.
- (B) The Lalit Kala Akademi and Sangeet Natak Akademi have recognized individual artists from the Mithila line of inheritance but have failed to create the institutional infrastructure (regional centres, training programmes, documentation projects) that would...
- (C) The chapter notes that ramawatar Yadav, one of the most distinguished linguists to emerge from the Mithila region and the foremost descriptive grammarian of the Maithili language in the modern era.
- (D) The chapter notes that this formal choice reinforces the "witness voice" by ensuring that the language of the poem is identical to the language of the witness.

१३६२. What is the best reading of the chapter's discussion of Brief Theoretical Background Mithila?

- (A) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal.
- (B) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...
- (C) The chapter notes that mishra, Kailash Kumar. "Sinurhar, Shivshankar Srinivas'k Katha." Videha 424.
- (D) His theoretical essay on translation, with its explicit invocation of the Shabdarthalochointamani, positions him as a writer who consciously claims the Mithila intellectual line of inheritance (including its most illustrious export, Navya Nyaya) for the...

१३६३. According to Chapter 76, which statement best fits the discussion of Contemporary Mithila Artists?

- (A) The dominant rasa of Manu's corpus is śoka-karuṇa (grief-compassion), whose sthāyi bhāva is śoka (sorrow).
- (B) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila line of inheritance and modern art.
- (C) The chapter notes that see how the pseudocritic Kamalanand Jha supports the thief novelist.
- (D) The chapter notes that 'Anil' published children's poetry in Videha from its 50th to 100th issues, indicating an early and sustained engagement with the journal.

१३६४. Which answer matches the critical direction of Chapter 83?

- (A) The chapter notes that contemporary Writer Primary Form Themes/Significance Rajdeo Mandal Novel/Poetry Subaltern resistance and rural realism.
- (B) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays.
- (C) The chapter notes that yet it is precisely this honest, un-inflated self-presentation that distinguishes him from the pretensions of official literary culture, and that places him, unmistakably, inside the Videha Parallel History line of inheritance of...
- (D) The chapter notes that lakshmana Jha Sagar, 'Genuine Maithilist' Lakshmana Jha Sagar's essay 'Khanti Maithilist Shardu Ji!' uses the term 'Maithilist', a neologism denoting someone deeply, genuinely and authentically committed to the Maithili language and...

१३६५. 'अन्तिम प्रणाम'मे मुरारी कहैत छलाह — 'तीन-तीनटा बच्चोकेँ भुखले सुतैत देखैत रहैत छी' — एहि कथनमे कोन समस्याक चित्रण अछि?

- (A) बेरोजगारीक
- (B) शिक्षाक अभावक
- (C) पारिवारिक भुखमरीक
- (D) सामाजिक भेदभावक

१३६६. Which answer matches the critical direction of Chapter 1?

- (A) The chapter notes that bhramar's entire literary project can be read as an act of cultural decolonisation, the systematic construction of an infrastructure for Maithili literary life in Nepal.
- (B) The chapter notes that kamat is listed among the 'parallel women line of inheritance' voices, alongside Vibha Rani, Kamini Kamayani, Susmita Pathak, Premalata Mishra Prem, and Panna Jha, writers whose work has been systematically excluded from the Sahitya...
- (C) The chapter notes that centres on Contemporary Mithila Artists, Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary.
- (D) The chapter notes that however, an examination of the parallel history-as curated by contemporary digital movements and alternative archives-reveals a profound divergence in the interpretation of key figures, the evolution of scripts, and the...

१३६७. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) Theory of Verbal Testimony (Śabda) Speech as an Irreducible Pramāṇa Following the Nyāya-sūtra (1.1.7), Gaṅgeśa accepts that verbal testimony is the true statement of a trustworthy expert (āpta-vākya).
- (B) The real Maithili women who have migrated, or waited for migrants, are replaced by a literary construct, the virahini (woman in separation) of Sanskritized poetics.
- (C) A good face is like this and a face like this is considered ideal, to understand this and to show it, this is also the responsibility of literature.' This editorial framing reflects a theory of mimesis (reflection) combined with normative ethics...
- (D) The chapter notes that taken together, these five artists illuminate the key dynamic of contemporary Mithila art: the negotiation between preservation and transformation, between the domestic and the political, between the regional and the global, between...

१३६८. What does Chapter 2 most clearly emphasize about Global Impact?

- (A) The chapter notes that yayavari: Travelogue as Cultural Anthropology The travelogue essays in Yayavari constitute perhaps the most generically hybrid of Mishra's works: they are simultaneously personal memoir, ethnographic fieldwork report, cultural...
- (B) The chapter notes that modern Global Impact and Translations (2005-2025) The 21st century has seen the definitive completion of explanatory translations into English: 1.
- (C) Videha Samman in literature, art, music, craft and drama.
- (D) The play dramatises the gap between the social prescription of pleasing femininity and the harsh material realities women inhabit.

१३६९. Which option correctly summarizes a point from Chapter 2?

- (A) The narrative centres on Bulki, a dalit/lowercaste woman in a Mithila village, and Raghab, a poor Brahmin youth, whose love unfolds against a landscape of caste oppression, gender violence, class exploitation, and rural poverty.
- (B) The chapter notes that modern researchers note that NavyaNyaya's hierarchical use of limiters is compatible with modern Artificial Intelligence and Natural Language Processing (NLP).
- (C) After setting up all the arrangements, the novelist introduces Ratan, a military man.
- (D) The chapter notes that this period has left an institutional legacy that the Anchinhar movement continues to confront.

१३७०. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that fourth, his institutional participation, in Videha's editorial network, in the Sagar Raati circuit, in academic seminars, embodies what Pierre Bourdieu would call the habitus of the committed public intellectual: one who does not...
- (B) His philosophical method (test every definition against every counterexample) and his biographical reality (a life that was itself a counterexample to caste-purity norms) are not incidental parallels but structural convergences.
- (C) The art historian Partha Mitter (The Triumph of Modernism: India's Artists and the Avant-Garde, 2007) has argued that the dichotomy between 'folk' and 'modern' in Indian art was partly a colonial construction, one that undervalued the sophisticated visual...
- (D) The chapter notes that chandra Talpade Mohanty's critique of the Western feminist tendency to construct a monolithic 'Third World Woman' as victim without agency applies in reverse here: Manu's female speakers (in the Maithili context) are given voice...

१३७१. Which answer matches the critical direction of Chapter 10?

- (A) The 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेस्बि यन कॉन्टिनुअम), published in Videha Sadeha 15 alongside 'Mātr̥va' (Motherhood) and 'Netājī', is among the most theoretically...
- (B) Jha's naming of Batahū Yādava as a community bearer, and his own role as AIR B High Grade folk artist, are precisely the kinds of 'bearer community' recognition that the UNESCO critical frame mandates.
- (C) Indian Aesthetics (Rasa-Dhvani): The dominant rasa is raudra (fury) transitioning into vīra (heroism).
- (D) The chapter notes that it testifies to the dispersed, collaborative nature of contemporary Maithili literary production, where the distinction between author, editor, and institutional catalyst is fluid.

१३७२. Which point is consistent with Chapter 19's treatment of Vikram Samvat?

- (A) The chapter notes that janaki (जानकी), the souvenir of the Maithili Mahila Sangh (Maithili Women's Association), Patna.
- (B) The commercialisation of Mithila painting since the 1960s has created economic opportunity for women artists (as Das, Kashyap, and Suman all acknowledge) but also risks what Walter Benjamin famously called the loss of 'aura': the degradation of a ritual...
- (C) The poem 'Konā Madar Day Happy' is remarkable for its code-switching: the phrase 'Mother's Day Happy' enters the Maithili verse as a marker of urban-English modernity that has displaced the authentic relationship between children and mothers.
- (D) The chapter notes that i am a free spirit and chose to live independently.' His journalism career began in 2026-27 Vikram Samvat as a representative of the Vaidehee Weekly in Janakpur.

१३७३. Which point is consistent with Chapter 22's treatment of Dinesh Kumar Mishra?

- (A) The chapter notes that seen by way of the Pāṇinian line of inheritance, he is the modern vṛttikāra the commentator who extends and corrects the inherited grammatical line of inheritance in the light of new evidence and new methods.
- (B) The chapter notes that for Short Stories and Novels: Narrative technique, omniscient narration, first-person narration, multiple narration.
- (C) His research made it clear that until we revive our traditional art of 'living with rivers', Bihar's rivers will remain 'imprisoned' and their riparian communities will remain trapped in poverty.
- (D) His maternal poetry celebrates the mother's purity by way of her self-abnegation, a celebration that risks reproducing the patriarchal ideal of the invisible, selfless woman.

१३७४. Which answer matches the critical direction of Chapter 22?

- (A) The chapter notes that he goes to Muzaffarpur for the court date but does not go to the village.
- (B) The chapter notes that critical Assessment Kashyap and Shashi Bala represent one of the most theoretically complex cases in contemporary Mithila art.
- (C) The chapter notes that dinesh Kumar Mishra's research report forces us to think whether we want to leave only embankments and barren land for the next generation?
- (D) The chapter notes that comparison with Subhadra: Similarity and Difference Both poets make Dalit women's life the subject of poetry -but there are several major differences in their poetic vision: Pace: Subhadra's poetry is slow, meditative - looking at...

१३७५. What is the best reading of the chapter's discussion of Lal Dev Kamat?

- (A) The chapter notes that its key concept, *rasa*, literally 'taste' or 'essence', refers to the aesthetic emotion aroused in the sensitive reader or spectator by the art-work.
- (B) The chapter notes that kamat's four works, in their persistent concern with vision (*dṛṣṭi*, *najari*), with the perceptual conditions of truth, and with the voices of ordinary rural people, are situated squarely inside this long line of inheritance.
- (C) The chapter notes that preeti Thakur occupies this third space productively, neither simply reproducing Western graphic novel conventions nor merely transcribing oral line of inheritance, but creating a hybrid form adequate to Maithili culture.
- (D) The chapter notes that he moves from the historical meaning of the festival to its contemporary crisis (the systematic violation of women's safety despite the Rakhi covenant).

१३७६. What is the best reading of the chapter's discussion of Dr. Prafulla Kumar Singh 'Maun'?

- (A) Applied to Jha's fiction: the surface of 'Chirai' (bird) stories is often a simple, domestic, social-realist narrative, but the *dhvani*, the resonant undertone, is always larger: the story of a woman in 'Vāṇājī' (the kiteman) reverberates with the *dhvani*...
- (B) The compilation represents his lifelong synthesis of field-observation, historical research, and aesthetic theory.
- (C) The chapter notes that conclusion: The Enduring Impact of the Videha Era The Videha e-journal, by way of its first 438 issues, has constructed a monumental archive that is both a repository and a revolutionary tool.
- (D) The chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of...

१३७७. What does Chapter 50 most clearly emphasize about Nand Kumar Mishra 'Nand'?

- (A) Around 2003-2005 he began reading ghazal formally, but remained unaware of its grammar and metre (*bahr*).
- (B) The chapter notes that bachelard's 'poetics of space' would identify the poem as an evocation of the primordial 'nest' of belonging, where the mother's body is the first and final dwelling-place.
- (C) The analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation.
- (D) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila line of inheritance and modern art.

१३७८. What does Chapter 54 most clearly emphasize about Kalpana Chawla?

- (A) In Mithila's culture, the Bagmati is considered no less major than the Ganga.
- (B) The unborn daughter's poem is a monologue in which a foetus speaks to her mother, promising to rival Kalpana Chawla, Kiran Bedi, and Hema Das, real women whose embodied achievements are invoked as counter-narratives to patriarchal infanticide.
- (C) The chapter notes that this is Navya-Nyāya's inference structure: Vyāpti, Pakṣa (the suspects), Sādhya (the hidden fact), Liṅga (the visible sign).
- (D) The chapter notes that c o n c l u s i o n This critical study has brought five major contemporary Mithila artists into dialogue with art theory, feminist, postcolonial, formalist, iconographic, and political-economic.

१३७९. In Chapter 56 (Pradeep Pushpa), which option reflects the chapter's argument?

- (A) The Ganges flows from his matted hair, his body is smeared with ash, and a garland of skulls hangs from his chest.
- (B) The chapter notes that vastukala (Architecture/Wood) Jhameli Mukhiya Recognizing craftsmanship as "Parallel Art".
- (C) The village has become a simulation of itself, hollowed out by modernity.
- (D) The chapter notes that nāṭyaśāstra's Social Registers (Pravṛtti) and Mandal's Language Politics Bharata's Nāṭyaśāstra specifies that different social classes should speak different varieties of language: Sanskrit for kings and heroes, Prakrit for women and...

१३८०. Which point is consistent with Chapter 56's treatment of Commitment Ghazal?

- (A) The Poet's Self-Reflection: Art and Commitment Ghazal 3 is among the collection's most programmatic statements: 'Hama likhait chī loka lae, vidvāna lae naya / Hama gabai chī gāma lae, jajamāna lae naya'.
- (B) Then the princess of Mithila ordered, Children should learn the work of girls, and girls should learn the work of boys.
- (C) The chapter notes that successfully opposed "Bihari Language" misclassification.
- (D) The chapter notes that bindeshwar Thakur A contributor to the critical research on modern Maithili realism and its regional variations across Bihar and Nepal.

१३८१. Which answer matches the critical direction of Chapter 57?

- (A) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (B) The chapter notes that pramāṇa Analysis of the Stories Navya-Nyāya recognizes four pramāṇas (sources of valid knowledge): pratyakṣa (perception), anumāna (inference), upamāna (comparison), and śabda (verbal testimony).
- (C) The chapter notes that she is unambiguously recognised by the critical consensus of the Videha movement as the first creator of picture-story books (chitrakatha) in the Maithili language, and the first full-time children's literature author in any modern...
- (D) The title's semantic complexity, words that wound, erase, and heal simultaneously, signals a poetry that has become self-consciously meta-linguistic, reflecting on its own medium and the power of language to both harm and liberate.

१३८२. In Chapter 60 (Rajdeo Mandal), which option reflects the chapter's argument?

- (A) In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.
- (B) Artist/Practitioner Primary Contribution Key Themes Bechan Thakur Direction, Mentorship, Stage Theory Gender subversion, Social reform, Youth engagement.
- (C) The chapter notes that key Story Analyses The story 'Chutki Bhari Noun' (A Pinch of Salt, Mithila Mihir, 10 September 1978) is cited by Chandresh as the finest example of Maun's fictional economy.
- (D) The chapter places Rajdeo Mandal inside the wider parallel history of Maithili literature.

१३८३. In the context of Rajnandan Lal Das, which statement is accurate?

- (A) The chapter notes that Mrs Sweta Jha Chaudhary bridges formal art education and folk line of inheritance, producing iconographically rich documentation of Mithila women's everyday sacred life.
- (B) The chapter notes that **Chapter III: Critical Appreciation of Kamla Chaudhary 3.1 Biographical and Contextual Overview** Kamla Chaudhary is a major contributor to modern Maithili literature, represented in the Videha...
- (C) The Academia.edu paper based on this work calls the Buddhacharitam 'comparable to Ramayana in Hindu literature' and stresses the precision of Jha's stylistic reconstruction.
- (D) In Hindi journalism, only Mahavir Prasad Dwivedi comes to mind as a comparable figure.”, - Sharadanand Das Parimal, Visheshank 6.4 The Nepal Issue and Final Phase Even in his final years, Rajnandan Lal Das continued to innovate.

१३८४. What is the best reading of the chapter's discussion of Pāṭharak Nāo'?

- (A) The chapter notes that Navya-Nyāya Applied to Literary Criticism The application of Navya-Nyāya epistemology to literary criticism is not metaphorical but methodological.
- (B) The chapter notes that decentralization of Artistic Nodes: The success of the movement in Chanauraganj and Berma proves that cultural movements must be rooted in the material life of the village.
- (C) His laprek ('flash fiction') 'Pāṭharak Nāo', noted in academic surveys of contemporary Maithili short fiction, participates in a line of inheritance of minimalist social critique that the Parallel History traces from famine poetry by way of Rajkamal...
- (D) The chapter notes that while these male poets deserve credit for preparing the ground, the authentic voice of women was needed to truly represent their own mental and emotional reality.

१३८५. Which option correctly summarizes a point from Chapter 73?

- (A) The chapter notes that ,5.VIDEHA 395 CLOSE READING: LITERARY AND INTELLECTUAL CHARACTER 1.
- (B) At the time of its composition, no ghazal grammar (ghazal shastra or vyakaran) existed for Maithili; critics had flatly claimed that ghazal could not be written in the language.
- (C) The chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of...
- (D) And until this answer comes, Dalit literature -in poetry, in prose, in Maithili, in Telugu -will continue questioning.

१३८६. According to Chapter 76, which statement best fits the discussion of Contemporary Mithila Artists?

- (A) The chapter notes that centres on Contemporary Mithila Artists, Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary.
- (B) The chapter notes that this inclusion asserts a continuity between the 14th-century classical line of inheritance and the contemporary folk line of inheritance, a continuity that the canonical literary history severs by treating Vidyapati as a...
- (C) The chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of *écriture féminine* in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground.
- (D) The chapter notes that from the perspective of Navya-Nyāya logic, the line of inheritance founded by Gaṅgeśa Upādhyāya in his *Tattvacintāmaṇi* (14th century), Yadav's conditional analysis engages implicitly with the Naiyāyika account of *vyāpti* (pervasion...

१३८७. Which answer matches the critical direction of Chapter 76?

- (A) All five figures appear prominently in the special art issue of Videha (Issue 368, April 2023), a leading Maithili e-journal edited by Gajendra Thakur, which dedicated an entire section to debating the development of Mithila painting in its contemporary...
- (B) The chapter notes that gaam Gel Chhalahun is archived on videha.co.in/pothi.htm.
- (C) The chapter notes that it also connects him to the global line of inheritance of magical and social realism's recovery of the local, Garcia Marquez's Macondo, Hardy's Wessex, Premchand's rural UP.
- (D) The chapter notes that notable pieces include essays on Mithila painting (Madhubani painting: past, present and future), Northeast tribal women's cultural preservation, the sacred geography of Brindavan, and comparative studies of folk traditions.

१३८८. What is the best reading of the chapter's discussion of Brief Theoretical Background Mithila?

- (A) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal.
- (B) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...
- (C) The chapter notes that mishra, Kailash Kumar. "Sinurhar, Shivshankar Srinivas'k Katha." Videha 424.
- (D) His theoretical essay on translation, with its explicit invocation of the Shabdarthalochochintamani, positions him as a writer who consciously claims the Mithila intellectual line of inheritance (including its most illustrious export, Navya Nyaya) for the...

१३८९. According to Chapter 76, which statement best fits the discussion of Contemporary Mithila Artists?

- (A) The chapter notes that poets and storytellers are being distracted by a competition limited to Maithil Brahmins and Karana Kayasthas, and after leaving Hindi and coming to Maithili, with the speed they are doing these deeds, when will they focus on the...
- (B) The chapter notes that kamini Kamayini's published works include contributions to multiple issues of Videha spanning poetry, short fiction, and critical writing.
- (C) The chapter notes that for centuries, it was practised almost exclusively by women on the mud-plastered walls of domestic interiors, particularly the kohbar-ghar (nuptial chamber).
- (D) His analysis of bahr for Maithili insists that conjunct consonants (saṃyuktākṣara) must be treated according to the established rules of classical Maithili grammar (as documented in sources like the Mithila Bhasha Vidyotan), not according to Sanskrit or...

१३९०. In Chapter 76 (Contemporary Mithila Artists), which option reflects the chapter's argument?

- (A) The chapter notes that gopesh's plays enact ostranenie by way of the Maithili vernacular deployed against a classical backdrop.
- (B) These narratives resolve, at the level of fiction, contradictions that cannot be resolved in social reality: the brilliant non-Brahmin student who succeeds despite systemic barriers.
- (C) As art historian Yves Vequaud documented in The Women Painters of Mithila (1977), this was not mere decoration but a spiritually charged, cosmological and fertility-symbolic practice, embedding Tantric and Shakta imagery, divine narratives, and erotic...
- (D) The chapter notes that this confirms him as a Darbhanga-based writer with roots in village (uphardaha = a specific locality name) Maithila, rather than a metropolitan diaspora author.

१३९१. Which point is consistent with Chapter 76's treatment of David Szanton?

- (A) The chapter notes that from a Navya-Nyaya standpoint, this final injunction functions as a vyapti (pervasive rule) that governs the entire collection: creative expression ('kichhu furaana') must be placed in the service of social transformation.
- (B) The chapter notes that this is Riti theory applied to a socio-political context: the qualities of Maithili writing are inseparable from the political question of which Maithili is written.
- (C) Jha holds that Sriniwas's story implicitly concurs the mother's exclusion of Kalyani is ultimately a product of internalised patriarchy, not female nature.
- (D) The chapter notes that this shift, theorised by David Szanton as the transition from 'folk art to art,' has produced what we now understand as contemporary Mithila painting: a hybrid practice negotiating ritual origin, market demand, personal expression...

१३९२. Which answer matches the critical direction of Chapter 76?

- (A) The story shows Sriniwas working across communal boundaries, Sootradhaar and his wife, the key observers, represent one consciousness, while Salma's grief and resilience represent another.
- (B) The chapter notes that by providing structured, high-quality literary material for students, the Videha movement seeks to reclaim the educational space for the Maithili language.
- (C) The chapter places Kalpana Jha, Delhi inside the wider parallel history of Maithili literature.
- (D) The chapter notes that m r s S a n j u D a s : T h e S e l f - T a u g h t M o d e r n i s t a n d t h e Q u e s t i o n o f O b s c e n i t y Biographical and Contextual Overview Sanju Das was born in Kamrauli village, Darbhanga district, Bihar.

१३९३. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) The chapter notes that he is the first Maithili playwright to receive the Sahitya Akademi Award for Poetry (2017), marking his recognition by India's national literary institution as one of the foremost voices in Indian literature.
- (B) The chapter notes that rewriting History: The Life and Times of Pandita Ramabai.
- (C) Ayna's mirror motif is a sustained dhvani; Chameli Rani's flat narration is vakrokti in prose.
- (D) The chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of...

१३९४. In Chapter 76 (Contemporary Mithila Artists), which option reflects the chapter's argument?

- (A) The reader familiar with the ghazal line of inheritance experiences a pleasurable and disturbing recognition: this is a love poem about political justice.
- (B) His translation work also required mastery of the equivalent between Sanskrit-derived Maithili alamkaras and the figures of foreign literary traditions.
- (C) His second defining qualification, noted in the same archive entry, is the receipt of traditional yoga education (परम्परागत योगक शिक्षा प्राप्त), not yoga in the modern fitness sense but in the lineage-based disciplinary sense of the classical Indian line...
- (D) The chapter notes that critics note similarities in her approach to colour to Paul Gauguin and Marc Chagall, though her content draws its strength from the experiential reality of Mithila's women.

१३९५. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) The chapter notes that Gajendra Thakur's preface is an major critical document.
- (B) The title's origins in Mithila predate the British period by centuries: a manuscript dated Lekham Sam.
- (C) The chapter notes that comparative Analysis: The Parallel Theatre vs.
- (D) The chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368) ■ Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency.

१३९६. What is the best reading of the chapter's discussion of Contemporary Mithila Artists?

- (A) The "literary theft" controversy involving his book *Dui Patan Ke Bich Mein* further proves the profound value of his research as a source of creative and political inspiration.
- (B) The chapter notes that feminist criticism: women in Sahu's fiction are agents, Citrā, Budhni, Radhiyā, not victims; they reason, resist, and occasionally win.
- (C) The chapter notes that one sermon holds that women should always be subordinate to men.
- (D) The chapter notes that mukesh Dutt, writing in *Videha* 368, notes that even in her rural genre scenes, there is "a current of feminism," visible in the way women are agents of their daily world, not mere decorative figures.

१३९७. According to Chapter 76, which statement best fits the discussion of Contemporary Mithila Artists?

- (A) The chapter notes that umesh Mandal, the work is subtitled 'Research Analysis' (Anusandhan Vishleshan) and serves as a systematic critical study of the poetry of Jagdish Prasad Mandal, himself one of the most major figures of the Parallel Maithili line of...
- (B) The story tests this vyāpti against counterevidence (vyabhicāra): are there soldiers who retain their dignity?
- (C) The chapter notes that critical Reviews and Literary Essays 2.3.1 Reviews of Jagdish Prasad Mandal's Novels The Sanchiyka contains substantial reviews of two novels by Jagdish Prasad Mandal: JīvanSaṃgharṣa (Life-Struggle) and Jīvan-Maraṇa (Life-Death).
- (D) The chapter notes that this serves as what Pollock calls a 'positioning' strategy: using the conventional language of folk art but directing its formal energy toward representing women's subjectivity rather than divine narratives or fertility symbols.

■...

१३९८. What does Chapter 76 most clearly emphasize about Contemporary Mithila Artists?

- (A) The chapter notes that CRITICAL APPRECIATION: INDIAN AESTHETICS AND NĀṬYAŚĀSTRA 13.1 Rasa Theory Applied to Science Fiction and Popular Science Writing Bharata Muni's Nāṭyaśāstra (c.
- (B) The Videha movement's commitment to including women's writing, as documented in the Parallel History and the anthology *Ijoriyak Angaithi-Mor*, is an institutional correlate of the feminist critical position that women's writing serves as a suppressed...
- (C) The chapter notes that linguistic Rebellion: Vidyapati is celebrated for explicitly choosing the "language of the people" (Desila Vayana) over the official Sanskrit of the court.
- (D) Her use of folk motifs, decorative borders, and flattened forms inside compositionally complex and psychologically loaded paintings is a formal embodiment of this dialectic.

१३९९. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) Her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's...
- (B) The Navya-Nyaya Verdict Applying Gangesa's pramana-methodology as a meta-critical critical frame: the knowledge-claim that both these writers are major figures in Maithili literary history rests on valid pramanas.
- (C) The chapter notes that feminist Theory Several of Karigar's poems address the condition of women in Maithili society with a directness unusual in the line of inheritance's canonical poetry. 'Dahej' (Dowry), 'Hamro Jiib Diya' (Give Me My Life Too), and...
- (D) The chapter notes that other memoirs include accounts of her relationship with theatre luminaries including Sudhanshu Shekhar Chaudhary, and vivid portraits of early Maithili radio theatre life.

१४००. Which option correctly summarizes a point from Chapter 76?

- (A) History may not have ended, but traditional history has ended.
- (B) The chapter notes that this oblique mode is precisely what Kuntaka recognises as the guarantee of both poetic pleasure (ānanda) and critical depth.
- (C) The controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation.
- (D) The word 'Parjaa' in Maithili carries both the meaning of 'subject' (citizen under a ruler) and a more archaic feudal connotation of 'tenant/dependent.' Kashyap's title thus sets up a multiple reference: the story's protagonist is simultaneously a subject...

१४०१. What is the best reading of the chapter's discussion of Contemporary Mithila Artists?

- (A) The chapter notes that what is less often noted is the social location of this philosophical achievement: the Navya Nyāya school flourished in the same Mithilā whose Brahmin-dominated literary establishment the Videha Parallel History critical frame...
- (B) The chapter notes that this experience of institutional exclusion shaped his lifelong commitment to making education and art accessible to marginalised, illiterate, and lower-caste women in Bihar.
- (C) The chapter notes that dinesh Kumar Mishra's work, especially his book 'Bandini Mahananda', is a work of a transitional period that builds a bridge between the technical rigidity of engineering and the fluidity of folk history.
- (D) The subject matter of this book is connected to the fundamental problem of the Mithila region.

१४०२. According to Chapter 76, which statement best fits the discussion of Contemporary Mithila Artists?

- (A) The story 'Daag' is the collection's most explicit engagement with female agency.
- (B) The chapter notes that kashyap developed a unique pedagogy that taught literacy by way of the geometric forms of Mithila art and traditional tattoo (godna) body painting.
- (C) Mandal's fiction is predominantly Karuṇa-rasa, the rasa of compassion, sorrow, and pathos activated by the depiction of structural suffering: the girl denied access to a fair (Kisna Muṭṭī), the poor doctor whose hunger goes unaddressed (Karmaveer's early...
- (D) The chapter notes that research shows that the area the Kosi traverses receives an average of 1456 mm of rainfall, making its flow and sediment management even more complex.

१४०३. Which point is consistent with Chapter 76's treatment of Contemporary Mithila Artists?

- (A) Ambedkar's Gandhi-criticism -that Gandhi was doing politics in the name of Dalits but was not fundamentally changing the caste system -takes poetic form in Solanki's poem.
- (B) The chapter notes that while Bhimanna's poetry performs a counter-reading of Dalit identity from the historical-mythological dimension, Subhadra's poetry establishes the body, labor, and domestic objects -leather, the clay pot, the sari's edge -at the...
- (C) The Crow: "Liberation is Only a Curse" -The key Paradox The story's philosophical climax is: "Bandodu will never come again to beg in that house.
- (D) The chapter notes that he established folk art teaching centres in villages throughout Mithila, connecting hundreds of women to economic livelihoods by way of painting.

१४०४. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) His poetry is formally conventional, often using clear meters, end-rhymes, and stanzaic divisions, creating a song-like (gēya) quality.
- (B) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity.
- (C) The chapter notes that by insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art...
- (D) His key thesis, which ripples by way of his academic treatises and his Maithili satirical works, suggests that the "loss of language", understood as the erosion of semantic precision and the forgetting of logical delimiters, is synonymous with the "loss of...

१४०५. Which option correctly summarizes a point from Chapter 76?

- (A) The chapter notes that for marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, by way of Kashyap's pedagogy, literacy itself.
- (B) These are, ultimately, the questions that Gaṅgeśa asked of cognition, that Vidyāpati asked of devotion, that the Videha movement asks of literary history, and that LĀL DEV Kāmat asks of daily life in twenty-first-century Mithilā.
- (C) Another matter of concern is that more and more newly emerging women poets are taking the happiness of the city; many women poets like the male poets are doing poetry-creation from the city.
- (D) The chapter notes that t h e o r e t i c a l F r a m e w o r k s : I n d i a n a n d W e s t e r n A rigorous critical appraisal of Mishra's works requires both Indian and Western theoretical lenses, since his oeuvre inhabits a literary space that is...

१४०६. What is the best reading of the chapter's discussion of Shashi Bala?

- (A) His intellectual formation was shaped by three converging forces: (a) the Sitamarhi-Mithila civilisational milieu, the birthplace of Sita and a zone where Western Maithili (Bajjika) is the vernacular; (b) exposure to social media activism around Maithili...
- (B) The invisibility of Shashi Bala inside the received narrative of Kashyap's work is a microcosm of the wider invisibility of women's labour in art history.
- (C) The chapter notes that co-compiler of 11,000 Palm-Leaf Panji Inscriptions: As archival contributor alongside Gajendra Thakur and Nagendra Kumar Jha (Panjekar Vidyanand Jha), an unprecedented documentary achievement.
- (D) The chapter notes that parallel research into the Panji files suggests that sub-castes like the "Srotriyas" did not exist before 1800 C.E. and were an artificial creation of the permanent settlement era to consolidate elite power.

१४०७. According to Chapter 76, which statement best fits the discussion of Arjun Appadurai?

- (A) The chapter notes that published ghazals from Videha Issue 129 (2013) show 'Anil' working in the standard ghazal form with Maithili matla (opening couplet with both hemistichs rhyming), radīf (refrain), qāfiyā (rhyme), and maqta (closing couplet with...
- (B) The chapter notes that it then applies multiple Indian and Western critical frameworks, rasa theory, dhvani poetics, the Parallel Literature paradigm, postcolonialism, feminist theory, ecocriticism, New Criticism, and narratology, to evaluate and interpret...
- (C) As a pedagogue, Kashyap is unequivocally major: his contribution to women's literacy and economic empowerment by way of art is a model of what the anthropologist Arjun Appadurai calls the "capacity to aspire." As an artist, his work on the kama-shastra...
- (D) The chapter notes that badalait Swar (2011), A critical study of changing voices in Maithili fiction.

१४०८. What does Chapter 79 most clearly emphasize about Jayakant Mishra's?

- (A) The recurring identification of upAdhi (limiting conditions that invalidate the inference), such as Jayakant Mishra's neglect of pre-1300 CE material, serves as a classically Navya-Nyaya move: showing that the vyapti (universal concomitance between the...
- (B) The apparent Vyapti 'where there is a daughter, there is a debt' (the dowry economy's cultural logic) is the false universal that Takak Mol subjects to dramatic testing.
- (C) The chapter notes that he is described as a well-known name in the Mithila art field, whose paintings have earned considerable praise.
- (D) The chapter notes that rabindra Narayan Mishra's works figure in this archive as representative of a generation of Maithili writers who blend engagement with modernity and fidelity to regional literary line of inheritance.

१४०९. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

- (A) Attention to diaspora voices: Recognition that Maithili literature is produced not only in BiharNepal but by Maithili speakers across India and internationally.
- (B) The two epistemological modes, direct perception versus testimony-and-inference, correspond to the two literary forms: lyric poetry (direct, perceptual, immediate) versus novel (indirect, testimonial, inferential).
- (C) Her Sadeha 7 contribution of eight ghazals alongside haiku and prose poetry shows a poet who treats formal diversity, the short (haiku), the medium (ghazal), and the unstructured (prose poetry), as complementary instruments in a single creative practice.
- (D) The chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of...

१४१०. According to Chapter 85, which statement best fits the discussion of Shivshankar Srinivas?

- (A) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity.
- (B) The chapter notes that vimal's cinematic metaphor, 'like a reel unrolling from beginning to end' captures the narrative's external orientation: Bhramar is not an interior monologue novelist but a storyteller who relies on action, dialogue, and social event.
- (C) The chapter notes that b Essays on Institutional History The essays on Mithila Vikas Parishad Kolkata (published in Videha Special Issue No.
- (D) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity.

१४११. What is the best reading of the chapter's discussion of Its Significance The?

- (A) The chapter notes that critical Assessment Das represents one of the most theoretically rich figures in contemporary Indian folk-to-modern art.
- (B) The breast cancer story is literally a text of 'white ink' writing that flows from the specific physical experience of women's bodies, from the territory that dominant Maithili literary discourse has rendered invisible.
- (C) The chapter notes that c h a p t e r I I I : M u j r i m , T h e S h o r t S t o r y C o l l e c t i o n 3.1 The Title and Its Significance The title Mujrim (The Accused/Guilty/Wrongdoer) is the collection's most brilliant critical gesture.
- (D) Gangesa Upadhyaya and the Epistemology of Dalit Voice The Navya Nyaya system of Gangesa Upadhyaya, the fourteenth-century Mithila philosopher whose Tattvacintamani systematised the four pramanas, provides a critical critical frame of remarkable local...

१४१२. Which option correctly summarizes a point from Chapter 93?

- (A) Amit Mishra A major voice in the Maithili Ghazal revival.
- (B) The chapter notes that Walter Benjamin and the Art of Storytelling Walter Benjamin's meditation on 'The Storyteller' (1936), his analysis of the dying art of oral storytelling and the loss of communicable experience in modernity, provides a productive...
- (C) Thematic Coherence and Critical Assessment Kamla Chaudhary's three works together constitute an exploration of the semiotics of Maithili women's lives, the material objects (monak pauti, vesh-bhusha) that mark identity and status, and the temporal...
- (D) The chapter notes that partiality towards a particular politics does not do justice to the work." In a novel where politics is far away, there is no question of 'political bias' and 'partiality towards a particular politics'.

१४१३. Which option correctly summarizes a point from Chapter 94?

- (A) The modern period in Maithili literature was inaugurated by figures such as Harimohan Jha (1908-1984), the master of satirical prose; Baidyanath Mishra 'Yatri' (aka Nagarjun, 1911-1998), the radical poet who wrote in both Maithili and Hindi; Surendra Jha...
- (B) The gazhal form, historically associated with Urdu, Farsi, and Hindi literary high culture, is here democratized into Maithili vernacular, performing a cross-linguistic solidarity.
- (C) The chapter notes that testimony: Crises of Witnessing in Literature, Psychoanalysis, and History.
- (D) The archive documents various forms of art, including: Bhittichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy.

१४१४. Which point is consistent with Chapter 94's treatment of Singer Contribution Category Significance?

- (A) The chapter notes that from Devanand Panji 39-2, Chhadan, Jagadguru Guru Gangesh's son, from Vabhaniyam, Jayaditya's son, Sadhukar's wife.
- (B) The chapter notes that notable Artist/Singer Contribution Category Significance in Archive Sita Devi Mithila Painting National award-winning artist from Jitwarpur; pioneer of the form.
- (C) The haiku and tanka sequences are particularly interesting in this regard: these forms, borrowed from the Japanese line of inheritance but naturalised into Maithili, perform a kind of formal compression that enacts the poet's own situation, a voice...
- (D) The chapter notes that old stories" (puran gapa) may refer to traditional narrative forms, folk tales, myth-inflected realism, while "new stories" (nava gapa) signals engagement with modern techniques: interiority, psychological analysis, symbolic form.

१४१५. Which option correctly summarizes a point from Chapter 96?

- (A) The feminist theoretical critical frame of Gayatri Chakravorty Spivak is relevant here: the poem stages the 'subaltern woman' (the bride, the female fetus threatened by selective abortion) as unable to speak in her own right, her fate determined by the...
- (B) Maithili Poetry (Volume 2) Focus on subaltern and progressive poetic voices.
- (C) The chapter notes that folk-knowledge systems, like Mithila's omen-reading, operate on this principle: the crow-interpretation is valid not because any single grandmother says so but because generations of Maithili experience have established the omen's...
- (D) The chapter notes that taken together, these five artists illuminate the key dynamic of contemporary Mithila art: the negotiation between preservation and transformation, between the domestic and the political, between the regional and the global, between...

१४१६. What does Chapter 98 most clearly emphasize about Yoganand Jha, Kamla Chaudhary and Lalita Jha?

- (A) The essay (aalekh) as a genre occupies an major place in modern Maithili literature, it is the form in which writers engage with literary, social, cultural, and philosophical questions in an exploratory and often personal mode.
- (B) The chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of...
- (C) The chapter notes that dalit Aesthetics and Ambedkarian Literary Criticism Contemporary Indian Dalit literary criticism, rooted in B.R.
- (D) The chapter notes that this is a pointed social vocabulary: from salary to hunger to old-age pension to the language itself as a precarious object, to the hospital, chocolate, and online connectivity, the journey by way of Kamat's bihani kathā titles is a...

१४१७. मैथिली रंगमंचमे महिला कलाकारक आधुनिक इतिहास कम्मे दिनक कहलासँ की समस्या देखाइत अछि?

- (A) स्त्री-अभिनयक दस्तावेज, अवसर आ सामाजिक स्वीकार्यता सीमित रहल
- (B) महिला कलाकार नहि रहलथि
- (C) रंगमंच असाहित्यिक
- (D) इतिहासक कोई जरूरत नहि

१४१८. निम्नलिखित मे से कोन कथाकार दलित वर्गक सह-अस्मिताक स्वर दैत समकालीन यथार्थ चित्रण मे सफल मानल जाइत अछि?

- (A) सुभाषचन्द्र यादव, महाप्रकाश, सुकान्त सोम, मनमोहन झा उदयचन्द्र झा विनोद
- (B) केवल ललित
- (C) केवल चन्दा झा
- (D) गंगानन्द सिंह

१४१९. Passage Inequality violates a basic democratic norm: the equal standing of citizens. Equality is a relation that obtains between persons in respect of some fundamental characteristic that they share in common. Equality is, morally speaking, a default principle. Therefore, persons should not be discriminated on grounds such as race, caste, gender, ethnicity, disability, or class. These features of human condition are morally irrelevant. The idea that one should treat persons with respect not only because some of these persons some special features or talent, for example skilled cricketers, gifted musicians, or literary giants, but because persons are human being, is by now part of common-sense morality. 113. With reference to the above passage, the following assumptions have been made: (CSAT-2021) 1. Equality is a prerequisite for people to participate in the multiple transactions of society from a position of confidence. 2. Occurrence of inequality is detrimental to the survival of democracy. 3. Equal standing of all citizens is an idea that cannot actually be realised even in a democracy. 4. Right to equality should be incorporated into our values and day-to-day political vocabulary. Which of the above assumptions are valid?

- (A) 1 and 2 only
 - (B) 2 and 3 only
 - (C) 1 and 4 only
 - (D) 3 and 4 only
- Passage Aristocratic government ruins itself by limiting too narrowly the circle within which power is confined; oligarchic government ruins itself by the incautious scramble for immediate wealth. But even democracy ruins itself by excess of democracy. Its basic principle Is the equal right of all to hold office and determine public policy. This is, at first glance, a delightful arrangement; it becomes disastrous because the people are not properly equipped by education to select the best rulers and the wisest courses. The people have no understanding and only repeat what their rulers are pleased to tell them. Such a democracy is tyranny or autocracy. — Plato

१४२०. According to the Panji theory, birth alone does not ensure purity; it must be supported by ____.

- (A) Ancestral record verification (Panji)
- (B) Postmaster, Musician (Tabla/Harmonium), Footballer, and Congressman.
- (C) Tantra Varttika.
- (D) Due to the passage of time and the difficulty of maintaining exhaustive records for all members.

१४२१. Which three social groups in Mithila were primarily covered by the Panji Prabandh?

- (A) Brahmins, Kayasthas, and Kshatriyas.
- (B) Postmaster, Musician (Tabla/Harmonium), Footballer, and Congressman.
- (C) Devkant
- (D) Press Trust of India

१४२२. What were the primary professional and social roles of Kirtyanand Jha?

- (A) Accounting (B.Com \ Lekha \ Visheshagya)
- (B) Kumar Shyamanand Singh.
- (C) Queen Indraivati
- (D) Postmaster, Musician (Tabla/Harmonium), Footballer, and Congressman.

१४२३. How does the Panji record handle families that migrate or change villages?

- (A) Eight
- (B) Shandilya.
- (C) It tracks both the 'Moola' (original village) and the 'Deragaon' (current village of residence).
- (D) Patrilineal (Pitra-Pradhan).

१४२४. Which three Gotras are specifically identified as 'Panch-Pravara'?

- (A) Vatsa, Savarna, and Bharve.
- (B) Because they share the same ancestors (Pancha-pravara) despite different names.
- (C) Shandilya, Asit, and Deval (Tri-pravara).
- (D) It tracks both the 'Moola' (original village) and the 'Deragaon' (current village of residence).

१४२५. Define 'Bijipurush' in the Mithila Panji system.

- (A) The original village or place of origin of their family lineage.
- (B) The earliest known ancestor from whom a specific lineage or 'Mul' originates.
- (C) Not explicitly named, but he is noted as an ancestor in the Suragan lineage.
- (D) Vatsa, Savarna, and Bharadwaj.

१४२६. Who was the father of Maharaj Samar Singh mentioned on page 271?

- (A) Kashyapa.
- (B) Three.
- (C) The root or starting point of that specific family's documented history.
- (D) Not explicitly named, but he is noted as an ancestor in the Suragan lineage.

१४२७. The Sarisab Khanguda Mool identifies the sons of Damodar as ____.

- (A) Mahavir, Yaduvira, Raj Sundar, and Kirti Sundar.
- (B) Not explicitly named, but he is noted as an ancestor in the Suragan lineage.
- (C) The earliest known founding ancestor from whom a specific family line is traced.
- (D) High-born families should maintain community records (Samuh- Lekhya) to remember their ancestors' qualities and flaws.

१४२८. In the Paoli Badhyam branch of Dholbajja Mool, who are the sons of Lakshman?

- (A) Parmanand.
- (B) Not explicitly named, but he is noted as an ancestor in the Suragan lineage.
- (C) Sarayug and Bhailal.
- (D) Sakrarhi.

१४२९. Which three sons did the founding ancestor Purushottam have in the Baliyas Narsam lineage?

- (A) Twenty.
- (B) It tracks both the 'Moola' (original village) and the 'Deragaon' (current village of residence).
- (C) Mahadev, Jaydev, and Maheshwar.
- (D) A detailed record tracing a lineage from the Beeji Purusha down to current descendants, including titles and education.

१४३०. What is the technical term for a scholar who specialises in maintaining and verifying the Panji records?

- (A) Panjekar.
- (B) Maharaja Harisimhadeva of the Karnat dynasty.
- (C) Onkarnath and Mrityunjay.
- (D) Sugam Sangeet (Light music) singer.

१४३१. Who was the father of the musician Kumar Shyamanand Singh?

- (A) Raja Bahadur Kirtyanand Singh.
- (B) Balkishore.
- (C) Anupama and Jayapama.
- (D) Vinay Gopal.

१४३२. Who was the son of Narasimha who resided in Bhavanipur?

- (A) Bhagirath.
- (B) Shaka 1248, which corresponds to 1326 AD.
- (C) Gangadhar.
- (D) Sugam Sangeet (Light music) singer.

१४३३. Who was the son of Gunakar mentioned as a Mahamahopadhyaya?

- (A) Pathak Govinda.
- (B) Chhatradhari.
- (C) Sugam Sangeet (Light music) singer.
- (D) Kedar and Madhav.

१४३४. Who was the 'Sangeet Martand' of the Banaili family, known for his expertise in music?

- (A) Sadu-upadhyaya Gunakar Jha.
- (B) Archaeologist (Puranatattvavid)
- (C) Maharaja Harasimhadeva.
- (D) Kumar Shyanamanand Singh.

१४३५. Who was the father of the music expert Kumar Shyanamanand Singh?

- (A) Raja Kirtyanand Singh.
- (B) Chunchunah
- (C) Vajasaneyi.
- (D) BA, BEd, and Headmaster (Pradhanadhyapak) of an Uchcha Vidyalaya.

१४३६. What is the musical speciality of Vibhutinath, son of Gangadhar?

- (A) Anirudh.
- (B) Ravindranath and Devanarayan.
- (C) Sugam Sangeet (Light music) singer.
- (D) Saryug and Rajendra.

१४३७. Name the father of Trilok, Jayanath, Kedarnath, Parshnath, and Awadhnath in the Suragan lineage.

- (A) Chulhai.
- (B) Gunakar Jha.
- (C) Genome Mapping
- (D) Panji Pachanand Devanand Jha (also known as Chhoti Jha).

१४३८. In the 'Suragan Lowam' root of Beladi, who are the four sons of Baihan?

- (A) Radhanath
- (B) Lekhadatta is the son of Chandidatta.
- (C) Vishwanath, Bateshnath, Karelal, and Yadunath.
- (D) Avadhesh, Vijayesh, Rajesh and Ashutosh

१४३९. What defines the 'Jayabar' category of Maithil Brahmins?

- (A) It identifies a daughter.
- (B) Those who were not formally registered in the Panji records.
- (C) Ramanand.
- (D) A person with the highest mastery or 'Sun' of music.

१४४०. The text mentions a 'Sangeet Martand'; what does this title signify?

- (A) Five generations from the mother and seven from the father.
- (B) Parmanand (also known as Bacha)
- (C) Sutech
- (D) A person with the highest mastery or 'Sun' of music.

१४४१. In Panji terminology, what does the term 'Dau' indicate?

- (A) A person with the highest mastery or 'Sun' of music.
- (B) Vajasaneyi
- (C) Udirth-patra.
- (D) Maternal grandfather.

१४४२. The term 'Pragatana' used for Satyanarayan implies he is a _____ member of society.

- (A) The management and maintenance of family lineage records.
- (B) Progressive
- (C) Vajasaneyi
- (D) Pancha-Dravida.

१४४३. In the Karamiha lineage, who is the son of 'Ruranath'?

- (A) Harikrishna and Satlakha
- (B) He was a composer of songs and poetry, a herbal medicine specialist, and a lover of botany.
- (C) Parmanand and Durganand.
- (D) Shitla Datta.

१४४४. Who were the five sons of Raul Thame in the Loam Suragan branch?

- (A) Ghnanand.
- (B) Lakeshwar
- (C) Dineshchandra Bhattacharya
- (D) Chandeshwar, Dhareshwar, Someshwar, Bhogishwar, and Yogishwar.

१४४५. In the Sultanpur/Tegachhiya lineage, who is identified as the son of Srinath?

- (A) He was a composer of songs and poetry, a herbal medicine specialist, and a lover of botany.
- (B) Manbodh
- (C) Shivrath, Ganesh, and Maheshnath.
- (D) Ganesh.

१४४६. What were the diverse interests and specialisations of Thakur Girananand?

- (A) Chamaklall
- (B) Vijay.
- (C) He was a composer of songs and poetry, a herbal medicine specialist, and a lover of botany.
- (D) Durganath, Dayanath and Dwarikanath.

१४४७. In the 'Suragan Lowam' root, who is the son of Kishori?

- (A) Sarisab
- (B) Chethubhu.
- (C) Ugreshwar, Sonu, and Channu
- (D) Jaykrishna.

१४४८. Which section title belongs to Chapter 9 in this quiz?

- (A) Drama, Film, and Music
- (B) The First Web Seminar of Maithili
- (C) YouTube and Maithili
- (D) Maithili Internet Activity by Maithils

१४४९. Which section title belongs to Back Matter in this quiz?

- (A) About the Author: Ashish Anchinhar
- (B) YouTube and Maithili
- (C) Chapter 4 Appendix - Photographic Evidence
- (D) Drama, Film, and Music

१४५०. According to “Some Technical Notes About This Book”, which statement is accurate?

- (A) Just as in print - whether printed on pulp paper or stiff paper or any other paper, it is all considered print - so too whether it is a website, blog, portal, WhatsApp, or other social media, all are internet
- (B) For Maithili translation, Google Translate ranks third, Bing-Microsoft Translator second, and AI4Bharat's translation ranks first in terms of accuracy
- (C) Vinay Kumar Kasaju's Nepali book The Power of Information Technology and Its Use in Nepal, published in September 2003, contains mention of Pallav Mithila
- (D) Music Maithili is the first music streaming service in Maithili, available both on web and app from 3 May 2022

१४५१. In “Some Technical Notes About This Book”, which statement is supported by the discussion of Vidyapati Seva Sansthan?

- (A) You will have seen that people quickly say looking at some writing that this is written in so-and-so's hand
- (B) Web journalism is also known as Digital journalism, Netizen journalism, E- journalism, and Online journalism
- (C) In addition to this, a book titled Social Media, edited by Manikant Jha and published by Vidyapati Seva Sansthan, Darbhanga, was received; it was published in 2016
- (D) Maithili Video status Songs-2019 (Tradevend) Released Date - 12 Dec 2018 30

१४५२. Which point best matches the argument of “Some Technical Notes About This Book”?

- (A) The first Maithili Music Streaming site was created by this very I Love Mithila
- (B) Many people in Maithili write articles without evidence
- (C) The link of this blog's first post is post.html
- (D) Shoot a video, upload it on YouTube, and reach your message to everyone

१४५३. In “Some Technical Notes About This Book”, which statement is supported by the discussion of Websites?

- (A) Those blogs and websites not included in this book are those that are personal in nature (filled with wedding photos, tonsure ceremony photos, office photos), those whose content was copied and pasted from elsewhere
- (B) Maithili Ghazal: Aagaman o Prasthaan Bindu (first book of Maithili ghazal criticism in edited form), e-version published 2
- (C) Maithili Song (- (After Maithili Songs Hub, this too is such a site that is giving the facility of downloading Maithili songs and music
- (D) When someone starts WhatsApp, WhatsApp asks the user whether WhatsApp can use their photos, contacts, camera, etc., and generally we all allow it

१४५४. What does this section most clearly suggest about Evidence?

- (A) Maithili Song (- (After Maithili Songs Hub, this too is such a site that is giving the facility of downloading Maithili songs and music
- (B) Anshuman Sinha (Sharda Sinha ji's son) got his channel on January sinha/about - on which the first video was given in 2010, and that too in other languages; some Maithili songs were given three or four years later
- (C) For some time now, Mithila Students Union has been trending some issues related to Mithila- Maithili quite well on Twitter
- (D) There is another disease: writing an article without evidence and then expecting Anchinhar to accept it; otherwise they tell people that Anchinhar picks quarrels, Anchinhar doesn't know how to speak, and so on

१४५५. In “Maithili's Firsts on the Internet - A Brief List”, which statement is supported by the discussion of Maithili Lok Geet?

- (A) Mithila Haat has the qualification to be the first e-commerce site in Maithili
- (B) Sri Prafulkumar Singh "Maun" - Learning the news of the publication of "Videha" the first Maithili fortnightly journal, I became somewhat astonished but more delighted
- (C) Maithili Song (- (After Maithili Songs Hub, this too is such a site that is giving the facility of downloading Maithili songs and music
- (D) The first blog on Maithili song and music is "Maithili Lok Geet," created by Rajiv Ranjan Lal ji in the year 2007

१४५६. What does this section most clearly suggest about Gajendra Thakur?

- (A) Videha is the first Maithili e-journal, running from the year 2008 until now, whose founder is Gajendra Thakur
- (B) In the initial period, Gupta ji used to give poems in some posts, but immediately this blog transformed into a news blog
- (C) English to Maithili Dictionary (Live radio Music) Released Date - 20 Oct 2016 11
- (D) To all those who, even after hearing dismissive words like "sky-dweller, internet- dweller," continued establishing Maithili on the internet... 3

१४५७. In “Maithili's Firsts on the Internet - A Brief List”, which statement is supported by the discussion of Mithila?

- (A) It is a rule that wherever facts have been taken from, that source should receive credit
- (B) Later others also came, but as many people claim credit, that many people did not do the work
- (C) Looking at these works of Anchinhar Akhar, Maithili ghazal's first prosodist Gajendra Thakur gave the name "Anchinhar Era" to the period from after 2008 to the present
- (D) The first Maithili app is Songs for Mithila, released on 18 February 2013 by apkdotin, apkdotin@gmail.com

१४५८. In “Maithili's Firsts on the Internet - A Brief List”, which statement is supported by the discussion of Music Maithili?

- (A) Yahoo GeoCities' Wikipedia or other references can be used to verify my facts
- (B) In Maithili, before the computer, fonts were made for printing presses, and the first credit for that belongs to Acharya Ramlochan Sharan ji
- (C) Without going to any school, without going to any coaching, how many people learned Maithili here - that cannot be counted
- (D) Music Maithili is the first music streaming service in Maithili, available both on web and app from 3 May 2022

१४५९. What does this section most clearly suggest about Internet?

- (A) In addition, services related to cinema, music, games, and more are also available through the internet
- (B) Once the internet habit sets in, time is also wasted
- (C) On this portal there was also news on business, spirituality, and other subjects
- (D) Generally, posts are given here by Balmukund, Vikas Vatsnabh, and Mukund Mayank

१४६०. Which point best matches the argument of “Introduction to the Internet”?

- (A) Though it is certainly a fact that everything becomes outdated over time, so any font too can become outdated
- (B) In the initial period, Gupta ji used to give poems in some posts, but immediately this blog transformed into a news blog
- (C) Maithili Ghazal's Grammar and History (e- version published) 3
- (D) In addition, services related to cinema, music, games, and more are also available through the internet

१४६१. According to “Introduction to the Internet”, which statement is accurate?

- (A) Through the help of the internet we can enjoy various kinds of entertainment such as films, music, games, and more
- (B) My answer to this is simply this much: the book's purpose is to present correct facts, and in that I am satisfied that I have succeeded
- (C) In India's UP, fake news on the internet had a major contribution to spreading riots recently
- (D) Though I have given above that in the year 2000 and after that came through the efforts of diaspora American Maithils

१४६२. Which point best matches the argument of “Introduction to the Internet”?

- (A) Through the help of the internet we can enjoy various kinds of entertainment such as films, music, games, and more
- (B) The publication of every issue of Videha in Mithilakshar (Tirhuta) is also praiseworthy work of Videha
- (C) Later some enlightened ones started using it for literature, music, politics, and other work
- (D) Maithili Fakra This site was created by Roshan Chaudhary ji

१४६३. What does this section most clearly suggest about Internet?

- (A) Making accounts on the internet should have a legal process - meaning it should be linked to a school ID card, workplace ID card, or voter ID card, PAN card, and similar documents
- (B) Mithilakinkar ji - I request you to go to this link, read the article, and then convey it to Kumar Saheb. deha230.pdf I don't know why Kumar Saheb is hesitant to read the article
- (C) Maithili Video Songs HD (Sajeevsapp) Released Date - 23 Jan 2019 32
- (D) Maithili Grammar - This blog is a good attempt on Maithili grammar

१४६४. In “Introduction to the Internet”, which statement is supported by the discussion of Introduction to the Internet?

- (A) Almost every service- providing company has made its own App
- (B) Through the help of the internet we can enjoy various kinds of entertainment such as films, music, games, and more
- (C) Yes, there were many Maithili sites in English. have not read my article and are only reading my comments here
- (D) Even simple multiplication and division are now not done mentally

१४६५. Which point best matches the argument of “Introduction to the Internet”?

- (A) Readers can read this article in his book or in Antika journal's "Internet Special Issue." In Maithili everyone considers the year they started work to be the first
- (B) In 1999 Yahoo GeoCities started, and in 2001 due to lack of profit it was largely shut down (free account holders were closed step by step)
- (C) Maithili Song Video: Maithili Bhajan Released Date - 16 May 2018 25
- (D) Through social networking we can connect with various different people in society and do social service

१४६६. What does this section most clearly suggest about Maithils?

- (A) It is entirely based on Maithili songs and music, and no posts on any other subject appear in it
- (B) In 2016 its app also came, and some posts continued until 2022
- (C) The presence of Bhalsarik Gachh (2004) and Videha is also on Internet Archive, whose photographs are given in the appendix at the end of the book
- (D) This site was operated by diaspora Americans (mainly Maithils from Nepal were more involved); on this site there was some audio-video of Maithili songs and the Durbhaksha mantra

१४६७. Which point best matches the argument of “Maithili Internet Activity by Maithils”?

- (A) Maithili Songs-Maithili Videos (Devaguru Bruhaspati App) Released Date - 10 Dec 20
- (B) Readers can read this article in his book or in Antika journal's "Internet Special Issue." In Maithili everyone considers the year they started work to be the first
- (C) But when you all want to know about Mithila Mirror, you will not find the names of Pradeep Jha, Rahul Rai, Shubham Rai, or Kamlesh Mishra
- (D) With development, the mobile too was made like a computer

१४६८. In “Maithili Internet Activity by Maithils”, which statement is supported by the discussion of Evidence?

- (A) This can be accepted for a moment, but when evidence exists from 2000 to 2003, how can the 2004 one be first?
- (B) Reading the book you will naturally understand which people did which kind of work
- (C) The technical points are even harder for me to grasp
- (D) Maithili Music (Bright logical) Released Date - 31 May 2017 17

१४६९. Which point best matches the argument of “Maithili Internet Activity by Maithils”?

- (A) The first Maithili Music Streaming site was created by this very I Love Mithila
- (B) Most issues of Videha-Sadeha have also been published in Braille script
- (C) The irregularity exists in the first two posts only, and only for the purpose of falsely establishing first position in history
- (D) A special team should be constituted for pornographic material

१४७०. According to “Chapter 4 Appendix - Photographic Evidence”, which statement is accurate?

- (A) If the blog called Yayavar is from 2003, then why did Padmanabh ji feel the need to write in Katek Raas Baat that "Before this (before 2004) Maithili was not on the internet"?
- (B) Maithili's Representative Ghazals (1905 to 2022), e-version published Award - Videha Bhasha Samman (Parallel Sahitya Akademi Award) for the year 2014 for the book Anchinhar Akhar (ghazal collection)
- (C) Maithili Video Songs HD (Sajeevsapp) Released Date - 23 Jan 2019 32
- (D) These days the mind is agitated, but I will give full cooperation soon

१४७१. What does this section most clearly suggest about Maithili on the Internet?

- (A) Today here I will put my views on two misconceptions related to Facebook - 1
- (B) Dharendra Premrishi also built one in January 2003 - it is mentioned in a book published on a Nepali web journal, and that book was also published in 2003
- (C) I am sharing a link; please read the article and then try to counter my argument - deha230.pdf The name of the article is: "Kateko Raas Baat" - Not the First Presence of Maithili on the Internet
- (D) Music Maithili - Maithili's first Music Streaming is available both on web and app from 3 May 2022

१४७२. What does this section most clearly suggest about Chapter 4 Appendix - Photographic Evidence?

- (A) After this came the problem of making an admin
- (B) It would be a very good thing to know that a Maithili website existed from 1999. anger
- (C) Maithili Song - - This blog is from 2008 but who its operator is is not clear from this blog
- (D) And from after that, that first ghazal writer is in shock

१४७३. In “Chapter 4 Appendix - Photographic Evidence”, which statement is supported by the discussion of Dhanakar Thakur?

- (A) Through this version, new writers got encouragement, the effect of which will be seen in the near future
- (B) Dhanakar Thakur: My science article in Maithili from 1973 (Vishanu: Vish va Nav Jibank Nirman - on Viruses) at BSC Honours standard was published in Ranchi College magazine in 1973 (no longer available)
- (C) Maithili Song (- (After Maithili Songs Hub, this too is such a site that is giving the facility of downloading Maithili songs and music
- (D) For some time now, Mithila Students Union has been trending some issues related to Mithila- Maithili quite well on Twitter

१४७४. Which point best matches the argument of “Some Blogs/Sites Between 2004 and 2007, Mozilla Firefox, Bing Translator, ISSN, etc.”?

- (A) So I am informing such people: I am not concerned with my image, only with facts and only facts
- (B) In 2021 Videha was also checked, whose photograph I am also giving - yissn.jsp - this is the link for ISSN
- (C) The first Maithili app is Songs for Mithila, released on 18 February 2013 by apkdotin, apkdotin@gmail.com
- (D) From Nepal, the Janaki font was made by Gaurav Shrestha and Anjan Ale for the Madan Puraskar Library (This font can be downloaded from this link ad&id=

१४७५. Which point best matches the argument of “Language and Literature Section”?

- (A) T- Series is India's first YouTube channel, which started on March - but the first video on it was given on 23 December 2010
- (B) Maithili Song (- (After Maithili Songs Hub, this too is such a site that is giving the facility of downloading Maithili songs and music
- (C) For Google Translation, Gajendra Thakur ji submitted an application in 2011, and its initial translation was done by Videha's members
- (D) In those days, building a website was very difficult

१४७६. According to “Language and Literature Section”, which statement is accurate?

- (A) Before Vinay ji's Lekhpatt, people would go to the Aksharamukh website and convert their writing into Mithilakshar and post it on other media
- (B) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given
- (C) Maithili Wikipedia's approval came in 2014, but before that, the petition required and the number of word translations and pages required - that work was completed under Videha's direction by Videha's then-member Umesh Mandal
- (D) Maithili Song (- (After Maithili Songs Hub, this too is such a site that is giving the facility of downloading Maithili songs and music

१४७७. Which point best matches the argument of “Language and Literature Section”?

- (A) Like Wikipedia, Google Translation is also collective work, and later certainly others joined because it is an open platform
- (B) At that time this very Videha group was the one that had first had more than 10,000 people joined in Maithili
- (C) Maithili Song (- (After Maithili Songs Hub, this too is such a site that is giving the facility of downloading Maithili songs and music
- (D) If the dates of these four posts of Katek Raas Baat are arranged properly, it becomes certain that this blog's first post came between 1 August and 31 August (I call this August-2005 for convenience)

१४७८. What does this section most clearly suggest about Blogs?

- (A) A blog aggregator is such a place where the address of every blog and site remains - meaning all blogs and sites are available in one place
- (B) Maithili video songs: Maithili video Gane Released Date - 7 Feb 2018 22
- (C) Music Maithili is the first music streaming service in Maithili, available both on web and app from 3 May 2022
- (D) Mithila Darshan - about Beyond these, a good channel has also come under the name JM News - News/about - which besides Maithili also reaches Mithila-Maithil-Maithili related facts to people in Hindi

१४७९. In “Language and Literature Section”, which statement is supported by the discussion of Mithilakshar?

- (A) Maithil aur Mithila also posted audio-video of Maithili songs and music on its blog (more than 400 in total), and this also contributed to making it popular
- (B) Esamaad (- Earlier Esamaad was published in PDF form as an internet edition
- (C) These Apps are made both by mobile companies and by other software companies
- (D) The publication of every issue of Videha in Mithilakshar (Tirhuta) is also praiseworthy work of Videha

१४८०. In “Language and Literature Section”, which statement is supported by the discussion of Tirhuta?

- (A) Those who were active on Facebook at that time would know that Vikas Thakore had claimed to form a Mithila state in two months
- (B) Maithili Song - - This blog is from 2008 but who its operator is is not clear from this blog
- (C) And therefore Bhaskar Jha's saying that "Maithili Cinema" is the first portal for Maithili songs and music is a conspiracy to make history a lie
- (D) Earlier all issues of Videha were published in Nagari, Tirhuta, and Braille scripts; now Kaithi, Newari, and IPA scripts have also been added, meaning currently Videha is published in six scripts in total

१४८१. In “Language and Literature Section”, which statement is supported by the discussion of Videha?

- (A) If nothing else, at least 1000 or more songs would be compiled on this blog - which, for Maithili, is large and patiently done work
- (B) Though the above two facts are well known, still misconceptions have spread
- (C) In the initial period, Gupta ji used to give poems in some posts, but immediately this blog transformed into a news blog
- (D) Videha's Arvind Thakur special issue has been published in book form under the name Swatantracheta - Arvind Thakur: Personality and Works

१४८२. What does this section most clearly suggest about Maithil aur Mithila?

- (A) Its second form (Mithila Dainik) is news-centred, whose details will come ahead in the news section
- (B) Maithil aur Mithila also posted audio-video of Maithili songs and music on its blog (more than 400 in total), and this also contributed to making it popular
- (C) Everything published in a newspaper or journal, whether news or literature, falls under the domain of journalism
- (D) For Maithili translation, Google Translate ranks third, Bing-Microsoft Translator second, and AI4Bharat's translation ranks first in terms of accuracy

१४८३. In “Language and Literature Section”, which statement is supported by the discussion of E-Mithila?

- (A) From 17 July 2012, Blogger gave the facility of creating custom links, which can be seen at this link tomize-your-posts-with-permalinks.html
- (B) E-Mithila (- A blog operated by Balmukund Pathak, filled with posts on various topics related to Maithili
- (C) Anshuman Sinha (Sharda Sinha ji's son) got his channel on January sinha/about - on which the first video was given in 2010, and that too in other languages; some Maithili songs were given three or four years later
- (D) My assistance and cooperation will always be available to you

१४८४. What does this section most clearly suggest about Mithila?

- (A) After writing the first instalment, Adi Yayavar ji invited other writers, and subsequent instalments are found under different names
- (B) Some of them are as follows (I am not giving the list of blogs created by Gajendra Thakur here because they are about 20 in number
- (C) Whatever this facility may be for other subjects, for Maithili song and music it worked like nectar
- (D) Mithila Prime (- From July 2012, Mithila Prime started giving news in Maithili

१४८५. Which point best matches the argument of “News Section”?

- (A) Gangesh Gunjan - With the sensitive mind and effort dedicated to Maithili engaged in this Videha-work, I am confident it will start a special and separate chapter in history
- (B) Facebook also gives in "People You May Know" based on location, educational institution, interests, work, etc
- (C) Maithili Song Video: Maithili Bhajan Released Date - 16 May 2018 25
- (D) The internet edition of news ran until 28 February 2009 (issue 24), and after that it completely transformed into an internet portal Esamaad (and started publishing online news

१४८६. What does this section most clearly suggest about Mithila?

- (A) I could have placed all links or photographs together in one place, but my thinking is that readers should find argument and evidence at the same place
- (B) The first Maithili Music Streaming site was created by this very I Love Mithila
- (C) If this novel's other parts were written by different people, then it is a good experiment; but if these names belong only to the editor, then consider it only the compulsion of print journals
- (D) On this blog mainly fiction and memoir literature has been created

१४८७. In “News Section”, which statement is supported by the discussion of Mithila?

- (A) But when you all want to know about Mithila Mirror, you will not find the names of Pradeep Jha, Rahul Rai, Shubham Rai, or Kamlesh Mishra
- (B) Maithili Songs-Maithili Videos (Devaguru Bruhaspati App) Released Date - 10 Dec 20
- (C) In the first, a project and budget are given into one person's hands
- (D) Though I agree that photos of grass, vegetables, and trees are useful for those people who have been cut off from villages and countryside, and that number is in lakhs on Facebook, so there is more activity on such posts

१४८८. According to “Drama, Film, and Music”, which statement is accurate?

- (A) But later Facebook started giving reach according to people's interest and how many others' posts they themselves visit
- (B) In this debate Padmanabh ji's argument was that when I started my blog I did not know that any other blog or site existed, so mine should be considered first
- (C) Maithili Song - - This blog is from 2008 but who its operator is is not clear from this blog
- (D) It is possible someone had built one - it may not have been in my knowledge

१४८९. In “Drama, Film, and Music”, which statement is supported by the discussion of Drama, Film, and Music?

- (A) The mind feels like coming to Delhi and blessing you, but age has become too much now
- (B) Maithili Songs Hub - The first post of this blog was in June 2009
- (C) Here some people are saying that the e-paper "Samad" was published from 2007 - for those people I am giving a photo of its first issue
- (D) The second thing is that whoever writes on this subject after me will have the convenience of citing a book title to support their statements; at present I do not have that convenience

१४९०. According to “Drama, Film, and Music”, which statement is accurate?

- (A) Music Maithili - Maithili's first Music Streaming is available both on web and app from 3 May 2022
- (B) Can a Maithili website or blog running in England be called Maithili language or English language?
- (C) One more thing: it is very possible that much good work is currently being done through the internet that I have not mentioned
- (D) Gangesh Gunjan - With the sensitive mind and effort dedicated to Maithili engaged in this Videha-work, I am confident it will start a special and separate chapter in history

१४९१. In “Drama, Film, and Music”, which statement is supported by the discussion of Maithili Lok Geet?

- (A) Maithili Lok Geet - - This blog was operated by Rajiv Ranjan Lal, whose first and last post was on Sunday, 25 March 2007
- (B) The link for the 2006 proposal is in which for reference to Mithilakshar he took help from Pandit Govind Jha ji's Kalyani Kosh and Pt
- (C) Some festivals that are personal - such as Kojagara, Madhushravani, Bhuiya Baba's worship, and others - their transformation is also happening through this medium
- (D) Many efforts were made, but the despicable habits and mindset of Maithils became an obstacle in finding authentic history

१४९२. According to “Drama, Film, and Music”, which statement is accurate?

- (A) So the burden of doing the specified number of word translations for Wiki fell on Videha's members
- (B) Hindi's first blog is "9-2-11," which Alok Kumar started on 21 April 2003
- (C) Under his direction there is also an online dictionary
- (D) It is entirely based on Maithili songs and music, and no posts on any other subject appear in it

१४९३. Which point best matches the argument of “Drama, Film, and Music”?

- (A) Below some screenshots of his posts have been given
- (B) It is a matter of regret for me that I could not find out who the operator of this blog is
- (C) The main attraction of this library is clear photographs of the original pages of Panjis (genealogical records)
- (D) Kumar Padmanabh: ce) [EN.WIKIPEDIA.ORG - Blogger (service) - Wikipedia] Kumar Padmanabh: I have no objection to accepting that your or someone else's website existed before 2003

१४९४. Which point best matches the argument of “Drama, Film, and Music”?

- (A) If you read the article carefully, there will be no problem
- (B) In terms of Maithili language too, there was purity
- (C) Kumar Padmanabh: Well, what can I do - I am truly immature
- (D) If nothing else, at least 1000 or more songs would be compiled on this blog - which, for Maithili, is large and patiently done work

१४९५. According to “Drama, Film, and Music”, which statement is accurate?

- (A) Sri Taranand Viyogi - Seeing Videha and Kurukshetram Antarmanek I became dizzy
- (B) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given
- (C) Premshankara Singh - Knowing that you have published the first journal "Videha" on the internet in Maithili, I felt pleased
- (D) They all got the idea to publish a news journal

१४९६. According to “Drama, Film, and Music”, which statement is accurate?

- (A) No book or journal exists in Chandrakant ji's font and Vinay ji's early font
- (B) The link of its first post is history-of-maithili-films-birds-eye.html
- (C) Videha (- I have discussed the predecessor form of Videha - Bhalsarik Gachh - earlier
- (D) Like Wikipedia, Google Translation is also collective work, and later certainly others joined because it is an open platform

१४९७. What does this section most clearly suggest about Mithilakshar?

- (A) The link for the 2006 proposal is in which for reference to Mithilakshar he took help from Pandit Govind Jha ji's Kalyani Kosh and Pt
- (B) In between, I wanted to know on Facebook about YouTube's first channels, so Pranav Jha ji gave information that he had listened to songs from Rajni Pallavi ji's channel on YouTube in 2007
- (C) Readers can read this article in his book or in Antika journal's "Internet Special Issue." In Maithili everyone considers the year they started work to be the first
- (D) Through WhatsApp, thousands of people are doing written conversation in Maithili through Devanagari and Roman scripts

१४९८. What does this section most clearly suggest about Mithilakshar?

- (A) Here I am showing some work of Videha's Facebook version briefly: A) The first work on Videha Facebook group is related to Maithili haiku
- (B) In the first, a project and budget are given into one person's hands
- (C) Videha's first issue from January 2008 to the 149th issue 1 March 2014 was published online in Mithilakshar, Devanagari, and Braille - all three
- (D) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given

१४९९. Which point best matches the argument of “Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar”?

- (A) To get an ISSN, there is a rule that you can get this number by submitting the first issue of the journal from when it started
- (B) Some articles also give figures such as how many users Facebook or WhatsApp had in such-and-such a year
- (C) Maithili video songs: Maithili video Gane Released Date - 7 Feb 2018 22
- (D) Every issue of Videha is available for free download

१५००. In “Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar”, which statement is supported by the discussion of Mithilakshar?

- (A) In Maithili, literary history for almost every literary genre has generally been written together - meaning the history of every genre in one book
- (B) It could also be said that someone transliterated in Mithilakshar something composed in Devanagari by a Maithili writer, and therefore case endings may be found unattached
- (C) Anonymous social networks - These give the facility to converse on any topic while hiding one's identity in various ways - such as Whisper, Ask.fm, After School, etc
- (D) Later some enlightened ones started using it for literature, music, politics, and other work

१५०१. In “Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar”, which statement is supported by the discussion of Acharya Ramlochan Sharan ji?

- (A) The complete good wishes are compiled in Videha-Sadeha 36
- (B) Kumar Padmanabh: Google Sites and Google Blog did not exist before 2003
- (C) Maithili Video Songs HD (Sajeevsapp) Released Date - 23 Jan 2019 32
- (D) In Maithili, before the computer, fonts were made for printing presses, and the first credit for that belongs to Acharya Ramlochan Sharan ji

१५०२. In “Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar”, which statement is supported by the discussion of Roshan ji?

- (A) Currently more than 3000 biodata have been placed in this group." 6
- (B) Videha Samman is an annual award given by Videha journal, also called the Parallel Sahitya Akademi award
- (C) Its link and photo are as follows (this font can be downloaded from Roshan ji's website - ge.php?item_id=entry_detail&uid=yteLv888 9u
- (D) And therefore Bhaskar Jha's saying that "Maithili Cinema" is the first portal for Maithili songs and music is a conspiracy to make history a lie

१५०३. Which point best matches the argument of “Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar”?

- (A) In addition, services related to cinema, music, games, and more are also available through the internet
- (B) I have criticised those with whom I disagree, but their work is certainly mentioned
- (C) If the dates of these four posts of Katek Raas Baat are arranged properly, it becomes certain that this blog's first post came between 1 August and 31 August (I call this August-2005 for convenience)
- (D) Many methods were used for writing, and then over time the materials for writing also changed

१५०४. What does this section most clearly suggest about Author of Maithili Ramcharit Manas?

- (A) Though the above two facts are well known, still misconceptions have spread
- (B) Many people in Maithili write articles without evidence
- (C) Author of Maithili Ramcharit Manas and all of Tulsidas's works in Maithili
- (D) The first Maithili app is Songs for Mithila, released on 18 February 2013 by apkdotin, apkdotin@gmail.com

१५०५. Which point best matches the argument of “Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar”?

- (A) But this reach problem happened in India and also in other countries
- (B) From around 2019, there was a commotion between Vinay ji and Bhavnath ji on Vinay ji's claimant posts regarding various reasons and the shape and form of letters
- (C) But the language of all of these was mainly English, not Maithili
- (D) Maithili Video Songs HD (Sajeevsapp) Released Date - 23 Jan 2019 32

१५०६. What does this section most clearly suggest about Mithila?

- (A) From Nepal, the Janaki font was made by Gaurav Shrestha and Anjan Ale for the Madan Puraskar Library (This font can be downloaded from this link [ad&id=](#)
- (B) So probably people started seeing the "profile reach decrease" problem as not technical but political
- (C) Songs for Mithila (apkdotin, apkdotin@gmail.com) Released Date - 18 Feb 2013 2
- (D) Srinivas Rao mentioned Videha in his welcome address

१५०७. According to “Maithili on the Internet - From GeoCities Sites to Social Media”, which statement is accurate?

- (A) Hindi's first blog is "9-2-11," which Alok Kumar started on 21 April 2003
- (B) So the language of this book uses simple and clear first-person throughout
- (C) If not to your liking, your home and your list are your home
- (D) Maithili Song Video: Maithili Bhajan Released Date - 16 May 2018 25

१५०८. In “Maithili on the Internet - From GeoCities Sites to Social Media”, which statement is supported by the discussion of Other Subjects?

- (A) Whatever this facility may be for other subjects, for Maithili song and music it worked like nectar
- (B) So come, now I am introducing some websites and blogs
- (C) Where links have been given, some words in those lines have extra spaces between them
- (D) While on one side the public was suffering terrifying pain, on the other side a "live call" was running for writers

१५०९. According to “Maithili on the Internet - From GeoCities Sites to Social Media”, which statement is accurate?

- (A) I remember the time of 2012-2013 when I was teaching ghazal on the internet
- (B) One more thing: it is very possible that much good work is currently being done through the internet that I have not mentioned
- (C) English to Maithili Dictionary (Live radio Music) Released Date - 20 Oct 2016 11
- (D) From 2008 there is also a Maithili haiku blog where haiku from Videha's Facebook version were collected

१५१०. According to “Maithili on the Internet - From GeoCities Sites to Social Media”, which statement is accurate?

- (A) The first Maithili app is Songs for Mithila, released on 18 February 2013 by apkdotin, apkdotin@gmail.com
- (B) Certainly, Mithila's lagging-behind festivals have strengthened by finding Facebook and other platforms
- (C) It is very possible BJP did it, but think - if Congress's government is formed, would they leave this facility?
- (D) Some different forms of social media are given below - 1

१५११. Which point best matches the argument of “Maithili on the Internet - From GeoCities Sites to Social Media”?

- (A) This site was operated by diaspora Americans (mainly Maithils from Nepal were more involved); on this site there was some audio-video of Maithili songs and the Durbhaksha mantra
- (B) In 2008, in America, Barack Obama also managed his election campaign on social media and won
- (C) English to Maithili Dictionary (Live radio Music) Released Date - 20 Oct 2016 11
- (D) The reason for this I have already told - it is the changed form of Maithil aur Mithila

१५१२. Which point best matches the argument of “Maithili on the Internet - From GeoCities Sites to Social Media”?

- (A) Videha is the first Maithili journal that is published in more than one script
- (B) Maithili Music (Bright logical) Released Date - 31 May 2017 17
- (C) English to Maithili Dictionary (XW infotech) Released Date - 20 Nov 2016 13
- (D) Beyond these two, Windows Mobile operating system is also good, operated by Microsoft

१५१३. According to “Maithili on the Internet - From GeoCities Sites to Social Media”, which statement is accurate?

- (A) Now tell me - who has been running it longer?
- (B) But think - if this same argument everyone started giving, then tomorrow Gajendra Thakur could also claim that I thought about it in August 1995 but it actually started from 2008
- (C) Making a font for Mithilakshar (Tirhuta) was still remaining, and two people from Nepal publicly made it
- (D) Maithili video songs: Maithili video Gane Released Date - 7 Feb 2018 22

१५१४. According to “Maithili on the Internet - From GeoCities Sites to Social Media”, which statement is accurate?

- (A) Both teachers and learners are making many spelling errors
- (B) Mithila Prime (- From July 2012, Mithila Prime started giving news in Maithili
- (C) Maithili Video Songs HD (Sajeevsapp) Released Date - 23 Jan 2019 32
- (D) Because all information is available on the internet, people no longer keep the trouble of memorising things

१५१५. According to “YouTube and Maithili”, which statement is accurate?

- (A) Regarding literature on Facebook, Videha's Facebook version did much work
- (B) E-Mithila (- A blog operated by Balmukund Pathak, filled with posts on various topics related to Maithili
- (C) The credit for establishing Maithili ghazal in the internet world and making it popular beyond it belongs to Anchinhar Akhar alone
- (D) In between, I wanted to know on Facebook about YouTube's first channels, so Pranav Jha ji gave information that he had listened to songs from Rajni Pallavi ji's channel on YouTube in 2007

१५१६. According to “Maithili Wikipedia - From Beginning to Approval (2008 to October 2014)”, which statement is accurate?

- (A) In January 2008, Gajendra Thakur made the request, and with that came the work of translating words on him
- (B) Even more so when someone puts a photo of some grass, vegetable, or tree and asks - what is this? - and thousands of people like and comment on it
- (C) Later, all three agreed to open an online channel instead of a journal
- (D) Maithili video songs: Maithili video Gane Released Date - 7 Feb 2018 22

१५१७. According to “Maithili Wikipedia - From Beginning to Approval (2008 to October 2014)”, which statement is accurate?

- (A) The emails related to becoming admin of Wikipedia - you all can read them in Videha's issue 351
- (B) Maithili Songs-Maithili Videos (Devaguru Bruhaspati App) Released Date - 10 Dec 20
- (C) Here it is important to note that the Yahoo GeoCities blog's archive is not available
- (D) A brief account of Videha's work on ghazal is as follows - a) In Videha's 21st issue (1 November 2008) there are 2 ghazals by Rajendra Vimal ji, 11 ghazals by Ram Bharos Kapari Bhramar and Roshan Janakpuri ji

१५१८. According to “Congratulatory Messages Received upon the Launch of Videha”, which statement is accurate?

- (A) After that, I stepped back and withdrew myself. [Link shared: VIDYAPATI.ORG - Kateko Raas Baat] find them - otherwise you would have found plenty
- (B) In India, election campaigning for India's elections happens less on the ground and more on social media
- (C) After reading the journal completely on the internet, the mind became exhilarated
- (D) Music Maithili - Maithili's first Music Streaming is available both on web and app from 3 May 2022

१५११. In “Congratulatory Messages Received upon the Launch of Videha”, which statement is supported by the discussion of Rajnandan Lal Das?

- (A) Almost every service- providing company has made its own App
- (B) Facebook's current form is more practical (people have made it political - that is a different matter)
- (C) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given
- (D) Sri Rajnandan Lal Das - You are doing very good work through the e-journal "Videha." I saw the young man's work here

१५२०. What does this section most clearly suggest about Subhash Chandra Yadav?

- (A) Where links have been given, some words in those lines have extra spaces between them
- (B) When the video becomes more popular, income can also be earned from that video
- (C) Maithili Songs Hub - The first post of this blog was in June 2009
- (D) Sri Subhash Chandra Yadav - Learning about the e-journal "Videha" I felt pleased

१५२१. What did Videha issue 313 become on 1 January 2021?

- (A) A novel-only issue
- (B) A dictionary supplement only
- (C) A web journalism special issue
- (D) A music album release

१५२२. Which subject categories does the author use for blogs and websites?

- (A) Only film and cooking
- (B) Language and literature, news, drama-film-music, e-commerce, religion, and other
- (C) Only sports and crime
- (D) Only poetry and grammar

१५२३. What were the early English-language Maithili-oriented sites before the Maithili-language internet presence?

- (A) maithili.org, maithili.net, and maithils.home.att.net
- (B) Maithili Wikipedia and AI4Bharat only
- (C) Technical Hojo and Music Maithili only
- (D) Nena-Bhutka and Videha Radio only

१५२४. What is Chapter 11 mainly about?

- (A) The origin of cinema songs only
- (B) Mithilakshar, Maithili fonts, books and journals in Mithilakshar on the internet
- (C) A catalogue of medical apps only
- (D) A purely English-language diaspora site only

१५२५. What does the discussion of Blogger date tools help the author examine?

- (A) Whether Panji records contain gotras
- (B) Whether a book cover uses red colour
- (C) Whether YouTube videos have music
- (D) Whether publication dates and URLs support claims about being first

१५२६. Which broader media fields does Chapter 9 combine?

- (A) Only Panji and genealogy
- (B) Drama, film, songs and music
- (C) Only e-commerce and hospitals
- (D) Only dictionaries and fonts

१५२७. Which kind of published works does the author note list for Ashish Anchinhar?

- (A) Only anonymous government circulars
- (B) Only film song download catalogues
- (C) Only mathematics textbooks and hospital directories
- (D) Ghazal collections, ghazal history, web journalism history, and ghazal criticism

१५२८. What award is listed for Ashish Anchinhar?

- (A) Videha Bhasha Samman for the book Anchinhar Akhar
- (B) A railway service medal
- (C) A film music streaming certificate
- (D) A Nobel Prize for physics

१५२९. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

- (A) For Videha, neither all Brahmins are brahmanical, nor are all Dalits objects of sympathy
- (B) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?
- (C) Videha is the first aggregator of Maithili, where one finds a list of other internet sites of Maithili
- (D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available

१५३०. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

- (A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows:
1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)
- (B) The library received a big 'Iron-Chest' like radio set from the Government of India (1962 - January-March), and all the village people used to listen to the Hindi-English news from 8 AM and 8 PM to 9 PM
- (C) Bal Mandli/ Kishor Jagat (Children's Drama, Short Stories, Poems etc.) (Children's Literature), (2009) 3
- (D) I can say that even among 70-75% illiterate farmers or labourers and buffalo-keepers, listening to the news and the 'Choupal' programme from Patna station on the radio had become a pleasant experience

१५३१. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

- (A) If they were not preserved in books, the next generation would remain ignorant of these systems
- (B) To preserve the ancient heritages with modern technical resources, he has been ready from the very beginning
- (C) 'Gonu Jha and Other Maithili Picture Stories' and 'Maithili Picture Stories' - Dr
- (D) Encompassing songs, tales, movements, stories, and history within itself, this novel has

१५३२. In “Editorial, blessings and Maithili firsts”, which statement is supported by the discussion of Folk Songs?

- (A) The Videha team is undoubtedly worthy of praise for making such good use of the internet
- (B) Therefore, when that person gets an opportunity to feel proud, all those people should be acknowledged
- (C) It is very possible that the use of these folk songs in places may not be liked by some progressive readers and scholars
- (D) The author is given some money in exchange for the book, but the copyright remains with the publisher

१५३३. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

- (A) There is not even one percent scope for improvement there because of that reason
- (B) Along with this, it is also necessary to know where Preeti ji stands after comparison with other language groups
- (C) The title of this book is taken from 'Barahmasa' (a traditional song about the twelve months)
- (D) Like the prayer of the Gayatri Pariwar, 'Vah Shakti Hame Do Dayanidhi', is sung

१५३४. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

- (A) I am grateful to all the known and unknown lyricists whose lines have been used in this book
- (B) A comparison of a character from this novel with a character from Arvind Adiga's work demonstrates the author's linguistic richness
- (C) Uday Narayan Singh 'Nachiketa' has called this book a new experiment and a modern epic, in which abundant textual material is available
- (D) The name Chandrajati was either omitted in the original Devanand Panji or is not found in these two lists due to the carelessness of the two list-makers

१५३५. According to the section “The Village Director Who Turned the Crank: K.N.T.”, which statement is accurate?

- (A) To implant a new flame in this language, one must work by rising above the situation of class struggle
- (B) Similarly, from Misr Toli, there was Raghuvansh ji, who, along with his rustic charm, also had the style and flair for singing film songs
- (C) Gajendra ji has done the real depiction of this poetic form, created by Japanese literature, in Maithili literature
- (D) However, after Harisinghdev, it gained the status of a state record

१५३६. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of Anyway?

- (A) Many books are available on it, but readers have to pay some fee for it
- (B) Anyway, it was another matter that I was known throughout the village among all castes as a singer or a gentleman-honest student, and was respected accordingly. - "Yes, student
- (C) Utthan-Patan (Novel) Jagdish Prasad Mandal 2009 250 ISBN NO.978-93-80538-11-2 11
- (D) In 2002, she first translated the picture book "Chhot Aur Baigh" and in the year 2008, her original Maithili picture book "Gonu Jha Aan Maithili Chitrakatha" was published

१५३७. What does this section most clearly suggest about Today?

- (A) The songs emerging from his pen, in the form of the devotional Raag Vinay Vihag, Maheshwani, Thumri, Tirhuta, Dhrupad, Chaiti, and Samdaun, are invaluable
- (B) Programs were organized in Saurath, Darbhanga, and Lalganj to create awareness for the preservation of manuscripts and Panjis, yet no one budged an inch
- (C) Today, Ayurveda, Unani, Homeopathy, and many other knowledge systems dedicated to knowledge are preserved in books
- (D) Therefore, Kshatriyas and Brahmins, so as not to forget the tradition of their fathers and grandfathers, started the 'Samuh Lekhya'

१५३८. In “A Glance at Both of Preeti Thakur's Picture Story Books”, which statement is supported by the discussion of A Glance at Both of Preeti Thakur's Picture Story Books?

- (A) The book is attractive, interesting, and impresses the child's mind
- (B) That same person, when he goes to a metropolis like Delhi, gets cheated himself on the way
- (C) Maithili Picture Stories - Shiv Kumar Jha 'Tillu' 8
- (D) Some progressive writers and critics may also say that those whose works are in this book have been reduced to singers

१५३९. What does this section most clearly suggest about If the?

- (A) A special attraction of that magazine was a large album of pictures of Maithili writers
- (B) Opening the Videha site and browsing for books does take some time, certainly
- (C) A simple question may arise in the reader's mind: are the editor of Videha or the people associated with it knowledgeable in all these scripts?
- (D) If they were not preserved in books, the next generation would remain ignorant of these systems

१५४०. According to the section “Maithili Picture Stories”, which statement is accurate?

- (A) For literary acquaintance, that is not very necessary
- (B) May the Videha site keep blossoming and flourishing with time
- (C) Encompassing songs, tales, movements, stories, and history within itself, this novel has
- (D) This book is relevant for inspiring the present generation and for awakening affection for Maithili in the next generation

१५४१. What does this section most clearly suggest about Children's Literature?

- (A) Even in the present, the serial re-publication of my novel, 'Badali Rahal Achhi Sab Kichhu', is happening in Videha
- (B) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article “A Panoramic View of Maithili Children's Literature”
- (C) All the songs are in the form of hymns and devotional songs, in which, along with the name, form, weapons, attire, etc., of the concerned deity, a description of the devotee's humility, helplessness, and surrender is there
- (D) In addition to books, there are also 377 issues of Videha e- magazine (published so far), which is published in six scripts including Devanagari, Tirhuta, Kaithi, Newari, Braille, and IPA

१५४२. According to the section “Interview with Preeti Thakur, the First Maithili Picture Story Writer”, which statement is accurate?

- (A) Answer - Nowadays, reading itself is considered good, both print and e-books
- (B) Gotra Panji contains all gotras and their ancient origins
- (C) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38
- (D) For this work, Gajendra Thakur received threats and abuses in his mail

१५४३. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of UPSC Preparation?

- (A) Yes, if you see the collection of the parallel stream, it is equivalent to other literature
- (B) Through the courtesy of Videha-Sadeha, a drama by Nachiketa ji, 'No Entry Ma Pravesh', has been published
- (C) The need for such parallel work even in the Hindi language was expressed by some writers of that language as well
- (D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available

१५४४. What does this section most clearly suggest about The Founder of Maithili Digital Journalism?

- (A) However, after Harisinghdev, it gained the status of a state record
- (B) First, a pleasure-seeking bee, leaving the flower, what did it go to do on the difficult, hard mountain?
- (C) As a result, the work was either lost or decayed
- (D) He used to compose songs related to Ganapati, Shiva, Vishnu, Goddess Sita, Ram, Krishna, etc

१५४५. According to the section “The Internet Man of Maithili: Gajendra Thakur”, which statement is accurate?

- (A) How satisfied are you with the current young litterateurs of Maithili?
- (B) This process requests the creators to fulfill the approved guidelines of their control
- (C) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38
- (D) 'Sangharsh' is the story of a widow who has woven the support of life in the form of her only son

१५४६. What does this section most clearly suggest about Research?

- (A) This gave me a lot of satisfaction and inspiration, after which I occasionally started writing stories, poems, and articles in Maithili
 - (B) And important research reduces inappropriate references, acceptable understanding, and personal approach scattering
 - (C) Similarly, from Misr Toli, there was Raghuvansh ji, who, along with his rustic charm, also had the style and flair for singing film songs
 - (D) Aksharamushtika (Children's Story - Fairy Tale Collection) Gajendra Thakur 2010 50 ISBN NO.978-93-80538-60-0
- 33

१५४७. What does this section most clearly suggest about Written?

- (A) Shree Chandranath Mishra 'Amar' (Sanskrit-Hindi teacher), teachers for all subjects were similarly one more excellent scholar than the other!
 - (B) All these matches and the championship were held at the Tibdebal School ground in Jhanjharpur
 - (C) Written tradition or the folklore of the specific scholarly tradition is found in Mithila as much as it is rare to find elsewhere
 - (D) Tvanchahanch and Asanjati Man (Song- Composition) Gajendra Thakur 2009 50 ISBN NO.978-93-80538-20-4
- 23

१५४८. According to the section “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is accurate?

- (A) In this sequence, the division into Shrotriya, Yogya, and Panjibaddha categories occurred
- (B) A Bengali person as an English teacher, how backward were we that in our cultural capital, Darbhanga, no Maithil English teacher was found for Jhingur Babu
- (C) There was a pang shaking the inner self: what next?
- (D) In the story 'Shabdashastram', there is a song whose first line became the title of the book

१५४९. What does this section most clearly suggest about Dushan Panji?

- (A) This book would consist of 500-600 leaves, with wooden covers on both sides, and the book would be tied with a knot in the string
- (B) One more return can be considered: that only Shruti Publication could break the publication and authorial block of Subhash Chandra Yadav
- (C) This was considered a very big thing (perhaps surprising and strange) at that time, and was exceptionally discussed in the print media
- (D) In the inclusion of only forty-three poems, along with erotic, separation Haiku, thought-based poetry, there is also one flag song

१५५०. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Parashar?

- (A) Parashar - Naraun, Surgan, Sakuri, Sui, Sammual, Pihwal, Nadam, Maheshari, Sakarahon, Soini, Tilay, Bareba
- (B) Encompassing songs, tales, movements, stories, and history within itself, this novel has
- (C) The epochal man of Bhojpur literature, Bhikhari Thakur, got a separate identity for this language through his poignant Bidesiya
- (D) One is Nagendra Kumar Jha, and the other is Panjkar Vidyanand Jha

१५५१. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Panji?

- (A) A detailed description is found of how an ordinary village singer, struggling with joy-sorrow, success and failure, attained greatness
- (B) Utedh Panji provides knowledge of the termination of sapinda relations - mention of six ancestors is found
- (C) Those whose names appeared in the Panji became Panjibaddha
- (D) There is no genre of literature in which he has not written

१५५२. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) Regarding the book, Gajendra Babu tells us that Gotra Panji contains details of Gotra and Mul, Patra Panji contains knowledge of offspring, and Dushan Panji contains knowledge of defects that occurred in the lineage
- (B) Besides the Tirhuta, Kaithi, and Newari scripts of Mithila, he is also always enterprising in preserving Devanagari, Braille, Nastaliq (the Urdu script), and others
- (C) Some progressive writers and critics may also say that those whose works are in this book have been reduced to singers
- (D) In an attempt to create a void, the knowledge traditions of Mithila, preserved in Sanskrit, Prakrit, and other languages, were also opposed, and along with this, the Panji suffered

१५५३. In “The Embodiment of Courtesy, Shri Gajendra Babu”, which statement is supported by the discussion of The Embodiment of Courtesy, Shri Gajendra Babu?

- (A) The commencement of this novel has been done from Kalit's childhood
- (B) Then he said - Now write down the names of the next generation
- (C) Along with this, he presented the introduction of Lochana's Ragatarangini
- (D) The Videha magazine, available on the Videha site in both digital and print forms, has carved a niche for itself as a special magazine

१५५४. According to the section “Gajendra Thakur: Preserver of Mithila's Heritage”, which statement is accurate?

- (A) It bears a Buddhist mantra, which Buddhists used to recite on the occasion of consecrating the image
- (B) There are many folk songs in it, many folk tales
- (C) The size of one is small, the other is large
- (D) Out of the remaining 50-50 copies, some were given to 25-30 prestigious libraries in India, and the rest remain with Gajendra Thakur ji

१५५५. In “Shri Gajendra Thakur: In My View”, which statement is supported by the discussion of Tirhuta Script?

- (A) It bears a Buddhist mantra, which Buddhists used to recite on the occasion of consecrating the image
- (B) He has transcribed into Devanagari more than ten thousand inscriptions written on palm leaves and birch bark in the Tirhuta script of the Maithili language
- (C) From this, Maithili readers can study rare Maithili texts without any expense and inconvenience
- (D) In one condolence song, describing the sentiment of the time of departure of life from its earthly abode, it has been said: "The day of departure has approached for me, O friend, gather all the society

१५५६. What does this section most clearly suggest about Special Issues?

- (A) In contrast, Nand, as an engineer of the Bihar Government, pays the price of his honesty in the form of personal loss
- (B) The full introduction (Yavato Parichay) of 6 ancestors from the paternal line and 5 ancestors from the maternal line of both the groom and bride's sides is given
- (C) In the Maithili language, many magazines have come out as Phagua special issues, with Mithila Mihir being a pioneer
- (D) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38

१५५७. Which point best matches the argument of “Special Issues in Maithili Magazines”?

- (A) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38
- (B) Not only this, Gajendra ji searched for the works of the old Maithili novelist and story writer Sushil ji and wrote *Nit Naval Sushil*
- (C) The Panji of Shrotriyas is divided into Chaupala (categories)
- (D) The language of this book will be either Maithili or English

१५५८. What does this section most clearly suggest about Ganapati?

- (A) Chaitanya Mahaprabhu: Ramapati Upadhyaya of Karamha Tarauni Mul
- (B) He used to compose songs related to Ganapati, Shiva, Vishnu, Goddess Sita, Ram, Krishna, etc
- (C) A Letter for 'Kurukshetram Antarmanak' (A Review of the Epistolary Style) - Rajdeo Mandal 21
- (D) Noteworthy also because this magazine's special issues are focused on living writers

१५५९. In “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is supported by the discussion of Along?

- (A) A special attraction of that magazine was a large album of pictures of Maithili writers
- (B) Incidentally, among those who make such statements are also some of the wealthiest, most generous people, possessing abundant movable and immovable property
- (C) In the instrumental culture of Rajasthan, in the centrality of the relevance of a spectator instrument, the poet's feeling seemed unclear
- (D) Along with this, he presented the introduction of Lochana's Ragatarangini

१५६०. What does this section most clearly suggest about Maithili Literature's Seeker-Worshipper?

- (A) Here, 'hau-rau-yau' was spoken, there, the advanced 'yau-yau-yau'
- (B) पगहल पहर गौरी पूजल... (This section contains a critique of Preeti Thakur's work)
- (C) "Arunee had an obsession like keeping his old things in mind
- (D) The language of the songs follows Mithila music

१५६१. In “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is supported by the discussion of Maithili Literature's Seeker-Worshipper?

- (A) All the songs are in the form of hymns and devotional songs, in which, along with the name, form, weapons, attire, etc., of the concerned deity, a description of the devotee's humility, helplessness, and surrender is there
- (B) Special Issues in Maithili Magazines (Special Reference- Person Centric Special Issues) By Shivshankar Srinivas Just as reading and understanding a creation is enjoyable, understanding a creator is also enjoyable
- (C) Through Kavisheshwar Jyotirishwar Shabdavali, Vidyapati Shabdavali, Rasamay Kavi Chaturbhuj Shabdavali, and Badrinath Shabdavali, a detailed description of the timeless word structure and word treasury of Mithila-Maithili has been given
- (D) If there is any kind of curiosity related to Maithili language and literature, related to the history of Mithila, related to Maithili grammar, script, dictionary, then undoubtedly the books available in the “Videha Archive” will be helpful

१५६२. What does this section most clearly suggest about Ramji Chaudhary ji?

- (A) In the songs of Ramji Chaudhary ji, generally, the following of surrender devotion has been done
- (B) Sahasrabdi Ka Chaupadpar (Poetry Collection) Gajendra Thakur 2009 50 ISBN NO.978-93-80538- 17-4 25
- (C) “Videha Archive” is such a unique library where both entertaining and informative material is found
- (D) For example, in the picture story from Moti Sayar to Mira Saheb, the storyline changes abruptly, which seemed like a summary

१५६३. In “Maithili Literature's Seeker-Worshipper: Gajendra Thakur”, which statement is supported by the discussion of Doing?

- (A) Teen Jeth Egaraham Magh (Song Collection) - Jagdish Prasad Mandal ISBN NO.978-93-80538-88- 90
- (B) Doing, doing worry, days passed, now the body has become withered
- (C) The meaning is that with just one click, all the information of the world becomes available, yes, through the medium of the internet
- (D) In this situation, choosing the easier path, the use of Devanagari here has been prevalent for two hundred years

१५६४. What does this section most clearly suggest about Gajendra Thakur's Kurukshetram Antarmanak?

- (A) This is what I would call the specialty of this meta-text
- (B) And I thought, why not compile these articles along with new articles and make a book?
- (C) Encompassing songs, tales, movements, stories, and history within itself, this novel has
- (D) Many of us were happy that our language was given legal existence

१५६५. What does this section most clearly suggest about Sahastrabadhane?

- (A) Introduction to Gajendra Thakur and Preeti Thakur Like the branch of the Karmi tree, they spread, like the Puraina (water hyacinth/plant), they flourished
- (B) The Headmaster and all the teachers were astonished to learn that a book in Braille script was now available in Maithili too, considering it a matter of great fortune
- (C) In the story 'Shabdashastram', there is a song whose first line became the title of the book
- (D) One episode is 'death's victory', and the second episode is called 'victory over death'

१५६६. What does this section most clearly suggest about A Letter for Kurukshetram Antarmanak?

- (A) In the songs of Ramji Chaudhary ji, generally, the following of surrender devotion has been done
- (B) Everyone knows that the Braille script was invented for those visually impaired brothers and sisters who are divyaang
- (C) By collecting many literary works in one book, you have made such a garland for the readers, in which it seems that flowers of various colours are strung in one place
- (D) So it is proven that my prose and poetry are indebted to each other; the transliteration/digitisation of my manuscripts and the creation of dictionaries also contributed to the distinctiveness of my prose and poetry

१५६७. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

- (A) The creators themselves could not arrange the funds
- (B) Along with sister languages, due to the influence of Western culture, the Maithili language has flickered
- (C) In one song, the description of surrender to Shiva is of this form: "My life also passed in vain
- (D) Thus, apart from the glory of being the first digital fortnightly in Maithili, 'Videha' is unique in the history of Maithili journalism in many senses

१५६८. Which point best matches the argument of “Kurukshetram Antarmanak”?

- (A) In 'Gonu Jha Aan Swargkatha', a Thakur wants to defeat Gonu but fails himself
- (B) From the perspective of transcribing oral histories, this novel holds its own distinct feature
- (C) The best subject of this part, which shook my inner mind, is the fluent and detailed presentation on the world of compositions of the forgotten poet, Pandit Ramji Chaudhary
- (D) In them, with discussions of knowledge and ignorance, logic and analysis, dualism and non-dualism, the story becomes heavy and seems to be filling up, and in between, the inclusion of songs seems to attempt to bring freshness

१५६९. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

- (A) Gangesha Upadhyaya - Chhadan Chhadan, Udayanacharya - Nanaotivar Nanaoti (Karian, Samastipur), Mahesh Thakur's maternal side Rud Jha in Kashyap Gotri Sakradhi Mul
- (B) In the course of study, in the long story section, reaching and reaching 'Shabdashastram', an introduction is made to the source song of the title in a lyrical form, and one steps closer to understanding the significance of words
- (C) On this genre, compositions were already being written in Maithili before, but this genre was known by the name 'Kshanika'
- (D) Therefore, scholars, by exploring manuscripts, try to provide it with the form of living literature through its publication-re-publication and become capable of preserving that wealth of their language

१५७०. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Kurukshetram Antarmanak?

- (A) For Bharati-Mandan, we had sent compositions from Purnia in 2001-02 to Kedar Kanan / Taranand Jha “Tarun”, which later got published
- (B) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture
- (C) Govinda Jha or the Brihat Maithili Shabdkosh by Jayakant Mishra, the Mithila Shabda Kalpadruma by Matinath Mishra 'Matang', or Alice Davis's Basic Colloquial Maithili: A Maithili-Nepali- English Vocabulary
- (D) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows:
1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)

१५७१. Which point best matches the argument of “The Maithili Children's Poetry Stream”?

- (A) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it
- (B) Anyway, it was another matter that I was known throughout the village among all castes as a singer or a gentleman-honest student, and was respected accordingly. - "Yes, student
- (C) 7.85) When a child sees an elephant for the first time, he becomes astonished and suddenly delighted; he suddenly exclaims, “the elephant's ears like winnows” (Kurukshetram Antarmanak, p
- (D) The first Maithili picture story, which was a translation and was translated by Preeti Thakur, was a product of this Webcomic and Creative Commons License

१५७२. What does this section most clearly suggest about Shabdashastram'?

- (A) Hence, it can be said that the name “Aryabhatt” in Genome Mapping is a wrong reading
- (B) Every girl or boy is in the sixth position from certain individuals; all those Chhathis have equal authority, only the direction is given to look - paternal line or maternal line
- (C) 7.63) In the ultra-modern environment, the child has become excessively attached to sports, so much so that he has completely forgotten his ancestral games and has become attracted to Western sports
- (D) In the story 'Shabdashastram', there is a song whose first line became the title of the book

१५७३. In “Stories Penetrating to the Depths of Social Disparity”, which statement is supported by the discussion of Shabdashastram'?

- (A) By him, exploration of Mahesh Thakur's songs, the names of forty-seven Maithili poets, Sahebram Das's Padavali was done, and Govind Das's compositions were compiled
- (B) In the course of study, in the long story section, reaching and reaching 'Shabdashastram', an introduction is made to the source song of the title in a lyrical form, and one steps closer to understanding the significance of words
- (C) Today in my hand is a story-collection of his that, along with the uniqueness of its name, also encompasses diversity in its size and form; that collection is 'Parvat Upar Bhamara Je Satal'
- (D) A computationally processed list (data lexicon or lexical database) that can be used as a reference for information retrieval or word processing

१५७४. In “Stories Penetrating to the Depths of Social Disparity”, which statement is supported by the discussion of Letterbam?

- (A) This means that even before Maharaja Harisinghdev, the people of Mithila used to keep accounts of their Panji, but there was no royal legislation or system for it
- (B) Programs were organized in Saurath, Darbhanga, and Lalganj to create awareness for the preservation of manuscripts and Panjis, yet no one budged an inch
- (C) Here, giving an example of change, the author takes Letterbam from the livelihood imposed by society, brings him into the world of his capabilities, makes him a successful singer, and makes his life meaningful
- (D) In that godforsaken inspection building, there were only two nominal guards sitting outside, lost in their own world

१५७५. Which point best matches the argument of “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”?

- (A) Situated across the western bank of the Kamala- Balan rivers in the central area of that district is a village
- (B) Many might express this doubt: how many people would actually benefit from an effort like Gajendra ji's?
- (C) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38
- (D) In Maithili, an editor is one who can arrange for funds, can get a book printed on good paper with an attractive cover

१५७६. According to the section “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is accurate?

- (A) Nand's son Arunee has seen the result of his father, but while following his honesty, he struggles with adverse circumstances and ultimately becomes victorious
- (B) Therefore, serious readers and writers will like the song lines
- (C) Jeevan-Maran (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-26-6 37
- (D) Gunakar Jha was appointed for Maithil Brahmins, Shankar Dutt for Karna Kayasthas, and Vijay Dutt for Kshatriyas

१५७७. According to the section “Chit-Chat”, which statement is accurate?

- (A) But all this remained unrecorded until two years ago
- (B) Govind Jha, Jayakant Mishra, Tarakant Jha, Prof
- (C) Along with this, a new interview has also been included
- (D) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38

१५७८. Which point best matches the argument of “An Interview with Gajendra Thakur”?

- (A) Doing, doing worry, days passed, now the body has become withered
- (B) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows:
1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)
- (C) Due to Videha's active opposition, change occurred in the Akademi, and different people became Akademi representatives
- (D) The purpose of the translation into English was undoubtedly in the author's mind that the expanse of Maithili stories should not remain limited only to Maithili-speaking readers, but should also get global acquaintance and fame

१५७९. In “An Interview with Gajendra Thakur”, which statement is supported by the discussion of Sagar Raati Deep Jarai?

- (A) Sagar Raati Deep Jarai is a reading program of Maithili stories, so how would it be counted as a Rabindra Jayanti program
- (B) In the story 'Shabdashastram', there is a song whose first line became the title of the book
- (C) In my opinion, this is not a matter of dispute but a subject for research
- (D) This research was published in 2014, and on page 22, Anshuman ji has acknowledged Gajendra Thakur ji's aforementioned work

१५८०. Which three Siddha poets are named as authors of the Charyapadas in the parallel tradition?

- (A) Vidyapati, Jyotirishwar, Gangesa
- (B) Luipada, Kanhapada, Saraha
- (C) Chanda Jha, Raghunandan Das, Lal Das
- (D) Harimohan Jha, Rajkamal Chaudhary, Nagarjun

१५८१. Which ancient Vedic parallel literature does the document refer to as an early example of ‘parallel tradition’?

- (A) Narashanshi songs in the Rigveda
- (B) Upanishadic dialogues
- (C) Puranic Sthala Puranas
- (D) Buddhist Jatakas

१५८२. Which ancient text is considered the foundational corpus of Proto-Maithili, with songs by Siddha poets such as Luipada and Kanhapada (8th-12th century)?

- (A) Varnaratnakara
- (B) Charyapada
- (C) Kirtilata
- (D) Padavali

१५८३. The interview collection 'Hum Puchhait Chhī' (2012) by Munnaji is historically significant because:

- (A) It only contains interviews of Hindi authors
- (B) It archives testimonies of parallel tradition writers like Bechan Thakur, Jagdish Prasad Mandal, and Gajendra Thakur
- (C) It is a collection of folk songs
- (D) It rejects the Videha movement

१५८४. Which of the following is a key collection of Maithili folk songs and endangered genres documented by Hriday Narayan Jha?

- (A) Madhyampurush Ekvachan
- (B) Luptraprāya Maithilī Lokagīta
- (C) Kavyo Vadanti
- (D) Mājh Āngan Me Kaṭiāyal Chhī

१५८५. The water researcher Dinesh Kumar Mishra’s book ‘Bhutahi Nadi Aur Takniki Jhad-Phook’ critiques:

- (A) Bhakti poetry
- (B) Engineering hubris (‘witchcraft’) that fails to manage silt and causes embankment disasters
- (C) Classical music traditions
- (D) Panji genealogical fraud

१५८६. Kameshwar Jha ‘Kamal’ published his song collection ‘Kamal-Taal’ under which diaspora institution?

- (A) Mithila Sanskritik Parishad, Kolkata
- (B) Sahitya Akademi
- (C) Mithila Student Union
- (D) Videha alone

१५८७. Hriday Narayan Jha’s ‘Luptraprāya Maithilī Lokagīta’ documents endangered folk genres. What is the main threat?

- (A) Loss of notation
- (B) Disappearance of performance context and transmission to youth
- (C) Government ban
- (D) Lack of script

१५८८. The Sahitya Akademi’s recognised Maithili organisations (Chetna Samiti etc.) are criticised as:

- (A) Casteist pocket institutions
- (B) Efficient publishers
- (C) Folk song promoters
- (D) Digital leaders

१५८९. According to the critical appreciation of Ashish Anchinhar, what is the ‘Anchinhar Formula’ for literary evaluation?

- (A) A mathematical equation for rhyme schemes
- (B) Three axes: Shakti-kadrat (power proximity), Vishay-kadrat (subject expansion), Tatyā-kadrat (factual evidence)
- (C) A prosodic metre
- (D) A type of folk song

१५९०. The scholar and manuscriptologist Pandit Bhavnath Jha, featured in Videha Issue 428, is known for:

- (A) Writing only poetry
- (B) Restoring lost Sanskrit texts such as the Buddhacharitam from Tibetan and Chinese translations
- (C) Founding a political party
- (D) Composing film songs

१५९१. According to the document, what is the primary contribution of the Anchinhar Aakhar movement to Maithili ghazal?

- (A) Creating new musical instruments
- (B) Restoring strict prosodic discipline (bahr, qāfiyā, radīf) and creating a theoretical grammar (Ghajalsastram)
- (C) Translating Persian ghazals
- (D) Banning ghazal writing

१५९२. Kalpana Jha of Delhi, a song-poet and translator, translated which of Shefalika Verma’s works into Hindi?

- (A) Bhamati
- (B) Yaayaavari (travel narrative)
- (C) Pangu
- (D) Kist Kist Jeevan

१५९३. Kameshwar Jha ‘Kamal’ is a poet and lyricist whose collection ‘Kamal-Taal’ (Lotus Rhythm) includes devotional, seasonal, and patriotic songs. Which diaspora institution published the book?

- (A) Sahitya Akademi
- (B) Mithila Sanskritik Parishad, Kolkata
- (C) Videha eJournal
- (D) Pallavi Prakashan

१५९४. Sagar’s debut poetry collection (2010) has a deliberately anti-lyrical title: ‘Uchharr Baisu Kaua’. What does the title mean?

- (A) ‘Sing, O Cuckoo’
- (B) ‘Sit Down, Crow!’
- (C) ‘The Nightingale’s Song’
- (D) ‘The Peacock Dance’

१५९५. In the Navya-Nyāya analysis of Sagar’s varta-katha ‘Nisoh’, the title word is said to operate as a dhvani. What does it suggest beyond its literal meaning (‘without support’)?

- (A) The author’s solitary position and the condition of Maithili language itself
- (B) A type of bird
- (C) A political party
- (D) A musical instrument

१५९६. Lāl Dev Kāmat’s book ‘Vibhṛiti’ (2020) is described as a ‘Preraṇādāyak Maithilī Bhāṣā-Sāhitya Pustikā’. What unique feature does it contain alongside literary and biographical content?

- (A) A full Sanskrit grammar
- (B) A detailed section on organic/natural farming and cooperative enterprise
- (C) A collection of film songs
- (D) A political manifesto

१५९७. Maun’s research on the Tharu community’s folk songs led him to argue that Tharu culture belongs to which civilisational complex?

- (A) Tibetan
- (B) Mithila (Maithili)
- (C) Dravidian
- (D) Austro-Asiatic

१५९८. Kameshwar Jha ‘Kamal’, a poet and lyricist based in Kolkata, published his song collection ‘Kamal-Taal’ under the aegis of which diaspora institution?

- (A) Sahitya Akademi
- (B) Mithila Sanskritik Parishad, Kolkata
- (C) Videha eJournal
- (D) Pallavi Prakashan

१५९९. Kamal’s collection includes songs in the ‘Nachhari’ tradition. What is unique about the Nachhari genre?

- (A) It is a form of classical Sanskrit drama
- (B) It is a comic-devotional song about Shiva’s ecstatic dance, often from the perspective of an anxious Parvati or her mother Maina
- (C) It is a war ballad
- (D) It is a lullaby

१६००. Jagdish Chandra Thakur ‘Anil’ is a poet, lyricist and autobiographer. His pen-name ‘Anil’ (wind) is emblematic of his poetic style. Which of his works is a collection of Maithili ghazals?

- (A) Geet Ganga
- (B) Ghazal Ganga
- (C) Tora Angana Me
- (D) Aankhime Chitra Ho Maithili Ker

१६०१. Hitnath Jha, a retired bank manager based in Hazaribagh, wrote the village biography ‘Koilakh’. What is the primary value of this work according to the critical appreciation?

- (A) It is a fictional romance
- (B) It documents the intellectual and cultural heritage of his ancestral village, including its notable scholars, while acknowledging social limitations
- (C) It is a political manifesto
- (D) It is a collection of folk songs

१६०२. Among the nine devotional songs documented by Hriday Narayan Jha is a composition by Mahākavi Vidyapati. What is the significance of including Vidyapati in a collection of folk songs?

- (A) It is an anachronism
- (B) It demonstrates the continuity between classical Maithili poetry and the living oral-folk tradition
- (C) It proves Vidyapati was a folk singer
- (D) It is a mistake

१६०३. According to the critical appreciation of Hriday Narayan Jha, what is the 'Jhumra' tradition?

- (A) A wedding song
- (B) A ritual invocation song performed by a nine-member bhagat community, involving divine possession, accompanied by jhāli and māṃḍara
- (C) A harvest dance
- (D) A lullaby

१६०४. In the chapter's synthesis, what common epistemological target do all nine authors attack using Navya-Nyāya reasoning?

- (A) The lack of modern technology
- (B) False vyāpti (pervasion) relations such as 'If Dalit, then incapable of literary achievement' or 'If mute, then incapable of authority'
- (C) The absence of folk music
- (D) The colonial legacy of English education

१६०५. Om Prakash Jha's ghazal 'Karej ghansais saajaak raag nikhrai chai' (By scraping the heart, the instrument's melody is refined) is analysed through which Indian aesthetic theory?

- (A) Rasa theory (karuna)
- (B) Dhvani (suggestion) – suffering as condition of beauty
- (C) Alamkara (figuration)
- (D) Vakrokti (oblique expression)

१६०६. Which poet's collection includes a ghazal with the radif 'I kon gama chai?' (what village is this?), lamenting the loss of Sohara, Lagani, and Nacari songs and the rise of DJ music?

- (A) Om Prakash Jha – 'Kiyo Bujhi Nai Sakal Hamara'
- (B) Amit Mishra – 'Nav Anshu'
- (C) Chandan Kumar Jha – 'Monak Baat'
- (D) None of the above

१६०७. The ghazal with the radif 'I kon gāma chai?' (What village is this?) laments the loss of traditional Maithili folk songs. Which three specific folk genres does Pushpa mention as disappearing?

- (A) Kirtan, Bhajan, and Chhath
- (B) Sohara (birth song), Lagani (wedding song), and Nācārī (devotional tune)
- (C) Bidesia, Kajri, and Jhumar
- (D) Doha, Chaupai, and Soratha

१६०८. Which of the following is NOT a prominent theme in Pushpa's ghazals according to Chapter 56?

- (A) Migration and urban alienation (Delhi experience)
- (B) Cultural erosion and the disappearance of folk songs
- (C) Praise of the Sahitya Akademi establishment
- (D) Social protest against dowry and political corruption

१६०९. Dr. Shashidhar Kumar 'Videh' adopted his pen-name from the ancient Maithili kingdom. What is his most distinctive contribution in the Videha archive?

- (A) Only ghazals and rubai
- (B) The most generically diverse presence, including science writing for children (South Pole, ozone, earthquake sci-fi), a 170-page bāla kavita section, literary criticism, and cultural essays
- (C) Only folk songs
- (D) Only political satire

१६१०. What is the literary form invented by Ramdeo Prasad Mandal 'Jharudar', and what is its metaphorical function?

- (A) Ghazal – a love lyric form
- (B) Jhārū (broom poem) – a literary implement specifically designed to sweep away society's corruption, casteism, dowry, and political hypocrisy
- (C) Bihani kathā – seed story
- (D) Doha – couplet

१६११. What is the formal structure of a jhārū poem?

- (A) A single long stanza
- (B) A bipartite structure: a two-line couplet (the 'jhārū couplet') that names the social evil, followed by a gīt (song) section of multiple stanzas with a refrain, developing the theme
- (C) Only a couplet, no song
- (D) Only prose

१६१२. The chapter applies Mikhail Bakhtin's concept of 'carnavalesque' to Jharudar's poetry. How does the jhārū function as carnivalesque?

- (A) It uses classical Sanskrit metres
- (B) The broom – associated with the lowest social labour – is wielded to strip the powerful of their dignity. The jhārū uses folk-song form and earthy rural imagery to expose elite pretensions, creating a temporary inversion of social hierarchy
- (C) It avoids all humour
- (D) It celebrates only kings

१६१३. In Navya-Nyāya terms, how does the chapter analyse Jharudar's poetry as producing valid knowledge (pramā)?

- (A) Through śabda (verbal testimony) alone
- (B) Through all four pramāṇas: pratyakṣa (observed social reality), anumāna (inference from particular to general), upamāna (analogy, e.g., pollution as rat then tiger), and śabda (reliable witness testimony from within the community)
- (C) Through anumāna only
- (D) Through pratyakṣa only

१६१४. The chapter compares Jharudar to the medieval poet Kabir. What is the key formal and social parallel?

- (A) Both wrote only in Sanskrit
- (B) Both used the doha (two-line aphoristic verse) for spiritual and social critique, worked in vernacular accessible to non-elite audiences, and critiqued both Hindu orthodoxy and social hierarchy
- (C) Both were court poets
- (D) Both wrote only love poetry

१६१५. Gopesh's satirical poem 'He Kavi Kokil' (O Poet-Cuckoo) reimagines Vidyapati in the 1960s. What is the poem's critical point?

- (A) Praise of Vidyapati's timelessness
- (B) Deconstruction of how traditional icons are commodified – Vidyapati as a corrupt IAS officer, film lyricist, or freelancer in the 'Sputnik era'
- (C) Celebration of modern Maithili
- (D) Rejection of all poetry

१६१६. Pt. Ramji Chaudhary's devotional collection 'Vividh Bhajnavali' (c. 1948) includes compositions in how many ragas, ranging from Raga Rekhata to Maheshvani?

- (A) 12 ragas
- (B) 22 ragas
- (C) 15 ragas
- (D) 30 ragas

१६१७. Ravindra Nath Thakur was given the title 'Abhinav Vidyapati' (New Vidyapati) by which legendary Maithili-Hindi poet?

- (A) Harimohan Jha
- (B) Baba Nagarjuna (Vaidyanath Mishra Yatri)
- (C) Phanishwar Nath Renu
- (D) Ramdhari Singh Dinkar

१६१८. What was the name of Ravindra Nath Thakur's landmark Maithili ghazal collection published in 1985, which contained 109 ghazals and proved that ghazal could be written in Maithili despite critics' claims?

- (A) Ravindra Padavali
- (B) Lekhani Ek Rang Anek
- (C) Pratyaya
- (D) Ati-Geet

१६१९. Ravindra Nath Thakur formed a legendary stage partnership with Mahendra Jha of Jamsam village. What was the division of labour in this duo?

- (A) Both sang together equally
- (B) Thakur composed the lyrics and set the tunes; Mahendra Jha sang. The combination of Thakur's verbal genius and Mahendra's melodic voice became unstoppable
- (C) Thakur sang and Mahendra wrote
- (D) They performed only in films

१६२०. Ravindra Nath Thakur played a central role in the creation of the first Maithili feature film. What was the name of this film, for which he was lyricist, co-director, and screenplay writer?

- (A) Mithila Makhaan
- (B) Mamta Gaaye Geet
- (C) Sasta Jingni Mahag Sinur
- (D) Gonujha

१६२१. During his tenure as Director-cum-Secretary of the Maithili Academy (Bihar Government), what was Ravindra Nath Thakur's most significant institutional achievement?

- (A) Establishing a Maithili film board
- (B) Overseeing the publication of the first comprehensive Maithili dictionary in two volumes
- (C) Creating a Maithili university
- (D) Translating the Vedas into Maithili

१६२२. Which of the following major national honours did Ravindra Nath Thakur NOT receive, despite the chapter lamenting this neglect?

- (A) Mithila Vibhuti Samman
- (B) Videha Samman
- (C) Sahitya Akademi Award
- (D) Prabodh Sahitya Samman

१६२३. Ravindra Nath Thakur's ghazal collection 'Lekhani Ek Rang Anek' has been technically critiqued by Ashish Anchinhar. What is the main formal criticism?

- (A) It has too many ghazals
- (B) The compositions are 'kath-it ghazal' (so-called ghazal) rather than ghazals in the technical sense because the bahr (prosodic metre) is not maintained consistently
- (C) It uses too many Urdu words
- (D) It has no matla

१६२४. Which of the following songs by Ravindra Nath Thakur became an anthem of Maithili identity, affirming pride in Mithila?

- (A) Bhari Nagari Me Shor
- (B) Chala Mithila Me Chal
- (C) Kathi Ke Mithila Ke Maithil
- (D) Ar Bakri Ghas Kho

१६२५. Ravindra Nath Thakur's innovation in Maithili song was to move beyond borrowing Hindi film tunes. What was his distinctive compositional method?

- (A) He used only classical ragas
- (B) He composed songs with new tunes invented by himself, rooted in the padavali tradition and the folk soundscape of Mithila, rather than borrowing from Hindi film conventions
- (C) He set Vidyapati's verses to Western music
- (D) He avoided tunes entirely

१६२६. Ravindra Nath Thakur retired from government service in 1980 but was called back to serve the Maithili Academy. In which city did he spend his final years and pass away in 2022?

- (A) Patna
- (B) Darbhanga
- (C) Noida
- (D) Kolkata

१६२७. The chapter quotes Bihar Chief Minister Nitish Kumar's condolence message on Thakur's passing. What did the Chief Minister specifically praise?

- (A) His novels and essays
- (B) His stage singing (manchīya gāyan) and his many books in Maithili, stating that his passing caused an irreparable loss to literature, especially Maithili literature
- (C) His political activism
- (D) His translations from Sanskrit

१६२८. The chapter identifies a central critical problem in the reception of Ravindra Nath Thakur's work. What is the 'defining intellectual challenge' posed by the Videha special issue?

- (A) Why he never won the Padma award
- (B) Why are his songs great, and what exactly makes them stage-worthy? – the longstanding hierarchical distinction between 'manchi' (stage) literature and 'pustak' (book) literature, with the latter accorded canonical status
- (C) Why he wrote only in Maithili
- (D) Why he stopped performing after 2000

१६२९. Renu's use of Maithili language in his Hindi prose is not merely decorative but functional. What is one of its key functions?

- (A) To make the text difficult to read
- (B) To carry semantic and emotional freight that standard Hindi cannot easily bear, and to locate the narrative precisely in a specific social and cultural space
- (C) To replace Hindi entirely
- (D) To appeal only to Maithili speakers

१६३०. Which of the following Maithili folk song traditions appears extensively in Renu's fiction, often giving voice to women who are otherwise oppressed?

- (A) Ghazal
- (B) Sohar (birth songs), Vivah geet (wedding songs), Bidesia (songs of absent husbands), and Samachakwa
- (C) Doha
- (D) Chhand

१६३१. Renu's short story 'Lal Pan Ki Bibi' and his novel 'Maila Aanchal' feature complex female characters. What does the chapter note about Renu's representation of women?

- (A) Women are passive victims
- (B) His female characters (Kamla, Lal Pan Ki Bibi) are among the most complex in Hindi literature – they desire, resist, assert themselves, and carry the community's spiritual and cultural life through folk songs
- (C) Women are absent from his fiction
- (D) He only writes about upper-caste women

१६३२. Safi's poem 'Bhakjogni' (The Firefly) captures a night scene in a lower-caste Mithila household. Which specific cultural element appears in this poem?

- (A) A radio playing film songs
- (B) An uncle singing nirgun (mystical devotional songs of the Kabir tradition) while a child wants to catch a firefly
- (C) A television
- (D) A computer

१६३३. Munnaji's children's poetry collection 'Khurluchhi' includes a formal innovation called 'bāl ghazal'. What does this term refer to?

- (A) Children's folk songs
- (B) Children's ghazals (applying ghazal prosody to children's themes)
- (C) Picture stories for toddlers
- (D) Rhyming nursery riddles

१६३४. Which 14th-century Maithili drama, containing Maithili songs, is mentioned as predating vernacular drama of Bengal and Assam by at least a generation?

- (A) Parijataharananataka of Umapati Upadhyaya
- (B) Dhurtasamagama
- (C) Gorakshavijaya
- (D) Rukmini Haran

१६३५. The Kirtaniya drama tradition of Mithila combines devotional song, gesture and narrative. The Parallel History notes that it parallels which Assamese form?

- (A) Bhaona
- (B) Ankianata
- (C) Sattriya
- (D) Both A and B

१६३६. Chanda Jha (1831–1907) is compared to Bankimchandra Chattopadhyay in Bengali. What was his major contribution?

- (A) Writing the first Maithili novel
- (B) Proving Maithili could sustain epic narrative through his 'Mithila Bhasha Ramayan'
- (C) Founding the Sahitya Akademi
- (D) Translating the Vedas

१६३७. The comparative timeline in the Parallel History shows that between c. 1480–1600, the peak of the Brajabuli synthesis coincided with which major religious movement?

- (A) Bhakti movement and Chaitanya's Vaishnavism
- (B) Sufi movement
- (C) Nathpanthi
- (D) Jain revival

१६३८. The survey notes that Maithili's dramatic tradition predates that of Bengal and Assam. Which early Maithili play established the model of Sanskrit-Prakrit drama with interspersed Maithili songs?

- (A) Dhurtasamagama
- (B) Parijataharananataka
- (C) Gorakshavijaya
- (D) Mudrarakshasa

१६३९. In Gaṅgeśa's analysis of verbal testimony (śabda), what are the four necessary conditions for a sentence to produce valid verbal cognition (śābdabodha)?

- (A) Raga, Tala, Laya, Bhava
- (B) Ākāṅkṣā (expectancy), Yogyatā (fitness), Āsatti (proximity), Tātparya (intention)
- (C) Varna, Pada, Vakya, Chandas
- (D) Śakti, Lakṣaṇā, Vyañjanā, Rasāsvāda

१६४०. What is 'Bhajan par Ghazal ka Prabhav' as a section in Anchinhar Aakhar blog?

- (A) Criticism of bhajans
- (B) Historical exploration of ghazal's influence on Maithili devotional songs, showing deep indigenous resonance
- (C) Translation of Persian poetry
- (D) Analysis of political speeches

१६४१. Which Dalit poet wrote 'Henna-Stained Hands', directly addressing Lord Krishna and inverting mythological hierarchy by challenging him to kiss her 'blood-stained hands'?

- (A) M. Gauri
- (B) Madduri Vijayashri
- (C) Boyi Bhimanna
- (D) J. Subhadra

१६४२. In Telugu Dalit poet M. Gauri's 'Henna-Stained Hands', what is the final transformation of leather that the speaker achieves?

- (A) It is thrown away
- (B) It becomes a drum resonating with pure music – reclaiming Dalit labour and identity
- (C) It is sold in market
- (D) It is offered to Krishna

१६४३. Pandit Bhavnath Jha, honoured in Videha Issue 428, is known for restoring which lost Buddhist epic from Tibetan and Chinese translations back into Sanskrit?

- (A) Agastya Samhita
- (B) Buddhacharitam of Ashvaghosha
- (C) Ragatarangini
- (D) Varna Ratnakara

१६४४. Which of the three Kalpana Jhas (Delhi, Bokaro, Patna) is a prose essayist and critical biographer who wrote a lead essay on her grandfather, novelist Upendra Nath Jha ‘Vyas’?

- (A) Kalpana Jha (Delhi) – song-poet
- (B) Kalpana Jha (Bokaro) – diaspora poet
- (C) Kalpana Jha (Patna) – prose writer and critic
- (D) None of them

१६४५. Kameshwar Jha ‘Kamal’ published the geet collection ‘Kamal-Taal’ (2022). What does the title’s dhvani convey?

- (A) Only a musical instrument
- (B) Lotus-rhythm / lotus-lake – poet’s name, rhythmic pulse, and sacred imagery of devotion
- (C) A type of folk dance
- (D) A political slogan

१६४६. Badri Nath Roy ‘Amatya’ wrote the satirical poem ‘Maithil Bhaiya Karoo Vichar’. What is the central image of the poem’s title?

- (A) A call to arms
- (B) A plea to the Maithil community to think and reflect on social decay
- (C) A love song
- (D) A devotional hymn

१६४७. Hriday Narayan Jha’s essay lists nine Gosaunik Gīta (devotional songs) in nine tunes. One of them is a composition by Mahākavi Vidyapati. Which goddess does that song address?

- (A) Saraswati
- (B) Kali/Bhavani
- (C) Lakshmi
- (D) Ganga

१६४८. Which satirical poet wrote the line ‘Buddhiinath Mishraak sakal rachna arthapraDhaan / Hindi me tain gawait chahi sohar aa samdaaun’, attacking a writer who performs folk songs in Hindi for patronage?

- (A) Badri Nath Roy ‘Amatya’
- (B) Ramlochan Thakur (quoted by Nabo Narayan Mishra)
- (C) Kishan Karigar
- (D) Kumar Pawan

१६४९. According to Harimohan Jha’s framework, what are the four necessary conditions for valid verbal cognition (śābdabodha)?

- (A) Raga, Tala, Laya, Bhava
- (B) Ākāṅkṣā (expectancy), Asatti (proximity), Yogyatā (fitness), Tātparya (intention)
- (C) Shabda, Artha, Rasa, Dhvani
- (D) Varna, Pada, Vakya, Chandas

१६५०. What is the meaning of the term ‘avacchedaka’ (limitor) in Navya-Nyāya epistemology, as applied to literary precision?

- (A) A type of poem
- (B) A delimiter that specifies the exact property, relation, or scope of a claim – preventing ambiguity
- (C) A musical note
- (D) A ritual offering

१६५१. Amod Kumar Jha’s poetry collection ‘Bimbak Pathar’ (The Reflective Stone) uses the title as an aesthetic programme. What does ‘bimba’ signify in Indian poetics?

- (A) A musical note
- (B) Image / reflection – the stone that holds reflections of social reality, aligned with alamkāra tradition
- (C) A type of metre
- (D) A ritual offering

१६५२. Kameshwar Jha ‘Kamal’s song collection ‘Kamal-Taal’ (2022) was published to mark the Azadi ka Amrit Mahotsav. What does the title’s dhvani convey?

- (A) Only a musical instrument
- (B) Lotus-rhythm / lotus-lake – poet’s name, rhythmic pulse of song, and sacred devotion
- (C) A political slogan
- (D) A type of folk dance

१६५३. What does this section most clearly suggest about Lok-Veda?

- (A) That is, if the tradition is considered correct, then the fundamental basis of Indian classical music became the folk song Sohar
- (B) Nowadays, the internet plays a very big role in increasing the importance of any language
- (C) Videha still adheres to this linguistic pro- people stance
- (D) Lok-Veda is the greatest saying of Mithila, in which Lok (folk) comes first and Veda comes after

१६५४. According to “Dedication, blessings, Setushama preface and Maithili firsts”, which statement is accurate?

- (A) This land has had a rich tradition of scholarly debates, the Panji system, folk songs, folk tales, and cultural discipline
- (B) In the Gita, Krishna considers the Samaveda the most important among the Vedas; the reason behind that is singing
- (C) His second book is 'Chakshu', published in 2018 by Pallavi Publication
- (D) In this, by investing his time, money, and energy, he has given Maithili that place in the digital world for which the present and future generations will remain indebted to him

१६५५. According to “Dedication, blessings, Setushama preface and Maithili firsts”, which statement is accurate?

- (A) So, just as the presentation of the first edited book "Preeti Karan Setu Banhal - Redefining Maithili" was based on Maithili folk songs, the presentation of this second book is imbued with the aura of the Vedas
- (B) And... now non- forward caste and newbie writers, turning from minority to majority, have roamed the open field of Maithili and hit a flurry of fours and sixes
- (C) Gajendra Thakur seriously felt the gravity of this crisis and played a pioneering role in reviving Mithilakshar
- (D) A discussion of the subject matter related to this has been done in detail by Gajendra Thakur in an important article

१६५६. What does this section most clearly suggest about Samaveda?

- (A) Does the poet's spring only see flowers and leaves that only give fragrance, give pleasure to the eyes, but would that be pleasing to a burning stomach?
- (B) The meaning of the Samaveda is the "Veda of Song," that is, a Veda that can be sung
- (C) The most notable characteristic of his personality is that he is multi- dimensional
- (D) Would Gajendra Thakur, Ashish Anchinhaar, and the Videha team, being honest and transparent, get the tag of spending money on them?

१६५७. What does this section most clearly suggest about Samaveda?

- (A) Now I am writing articles on 'Upendra Nath Jha 'Vyas's contribution to Maithili literature'
- (B) Almost all music scholars believe that the basis of Indian classical music is the Samaveda
- (C) Durga Nand ji is a skilled stage conductor of 'Sagar Raati Deep Jaray'
- (D) Whereas Gajendra Thakur, away from the stage, has done much more work for Maithili in less time

१६५८. Which point best matches the argument of “Dedication, blessings, Setushama preface and Maithili firsts”?

- (A) Apart from Hindi, other major languages of North India are becoming weak and shrinking, moving towards extinction
- (B) There is a tradition that the folk song 'Sohar' became the melodic basis for the singing of the Samaveda
- (C) Videha's working style is completely different from ordinary literary magazines
- (D) The Scarcity of Non-Forward Caste Writers in Maithili and Mr

१६५९. In “Dedication, blessings, Setushama preface and Maithili firsts”, which statement is supported by the discussion of Sohar?

- (A) 'Videha' in Maithili should be made into an 'Intellectual Hub' of that level
- (B) There were more than 1000 branches (methods or ways of singing) of Samaveda singing, as Panini indicates in his Mahabhashya
- (C) Shiv Kumar Prasad, Durga Nand ji has expressed his views, big and small
- (D) If we believe this tradition, it can be said that the basis of Sanskrit singing was the folk song Sohar

१६६०. Which point best matches the argument of “Dedication, blessings, Setushama preface and Maithili firsts”?

- (A) His scholarly suggestions also played an important role in the Unicode standardization of the Tirhuta script
- (B) That is, if the tradition is considered correct, then the fundamental basis of Indian classical music became the folk song Sohar
- (C) Due to digital availability, readers from villages read and write Videha on their mobiles
- (D) 'Ankur' (short story collection) in 2016 by Shruti Publication, 'Kosi ka Kachher' (poetry collection) in 2017 by Pallavi Publication

१६६१. According to “Dedication, blessings, Setushama preface and Maithili firsts”, which statement is accurate?

- (A) He views the Panji system not only from a traditionalist perspective but also from a scientific perspective
- (B) The Scarcity of Non-Forward Caste Writers in Maithili and Mr
- (C) What is called the 'Tek' in folk songs (like 'Lalana re' in Sohar, 'Ram...' in Bisahari songs, etc.) was also adopted
- (D) In second place is the Spanish language (6%) and in third place is the Russian language (6%)

१६६२. What does this section most clearly suggest about Videha?

- (A) I hope that the result of this effort of mine will be visible in this book, including the special issues of Videha
- (B) This dedication of his towards the Maithili language and literature cannot be measured by any value or award; it is invaluable and priceless
- (C) Any magazine that selects works in the name of its ideology cannot be pro- people at all, but when one looks at the works published in Videha, along with hard-left works, devotional songs are also found
- (D) We stayed with a Panjekar from Madhubani for four hours, but could not convince him for this matter

१६६३. What does this section most clearly suggest about Videha?

- (A) Just as a potter, from the clay scattered here and there in the field, creates skilled and well- shaped utensils
- (B) In his writing, ample use of facts, logic, and references can be seen
- (C) A 10-15 minute exploratory video could be made on a single poem or a historical site, using Gajendra ji's research insight and Videha's archive
- (D) That is, if the tradition is considered correct, then the fundamental basis of Indian classical music became the folk song Sohar

१६६४. Which point best matches the argument of “The Creator of the Digital Era for Maithili: Gajendra Thakur”?

- (A) Therefore, in today's time, podcasts on social media, high-level interviews (video), recorded and live video posts of academic-level discussions on social media, and film production and screening are extremely necessary
- (B) The surprising thing is that Gajendra Thakur and the Videha team, who started the 'Digital Renaissance' and 'Digital Revolution' of Maithili language and literature 26 years ago, have also abandoned this important subject on some basis?
- (C) Any magazine that selects works in the name of its ideology cannot be pro- people at all, but when one looks at the works published in Videha, along with hard-left works, devotional songs are also found
- (D) Rather, by broadening the scope of this language and giving it a 'digital' and 'multi-script' form, he has made its quality global

१६६५. Which point best matches the argument of “Maithili in the Digital Age: Videha and Gajendra Thakur”?

- (A) For detailed and systematic information on these facts, Ashish Anchinhaar's book 'Maithili Web Patrakarita ka Itihas' is an authentic source
- (B) "Ramdev ji writes songs and also colorful brooms like pani-soak
- (C) In this book, you will see that along with the index, you will find details of mantras, symbols (Anjis), etc., along with information from Videha
- (D) Not only this, the evil practice of polygamy developed in the Brahmin class

१६६६. In “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”, which statement is supported by the discussion of Panjekar?

- (A) That is, if the tradition is considered correct, then the fundamental basis of Indian classical music became the folk song Sohar
- (B) He was very sad that the Panjekar's Panjis of his village had been eaten by rats and silverfish, and finally, the leaves of the Panji turned into pulp
- (C) Regarding his work of criticism, the editor of Videha, Gajendra Thakur, comments: "Durga Nand Mandal ji's dozen and a half articles will be remembered in the field of Maithili literature essays and criticism for their clear and sharp vision
- (D) When any non-Maithili scholar wants to know about Mithila's philosophy or literature, they would find such material on Videha's platform

१६६७. In “Diversity and Videha”, which statement is supported by the discussion of Chakshu'?

- (A) Not knowing what word and deed, they started playing dirty tricks
- (B) Gajendra Thakur and the Discipline of Maithili Criticism - Hitnath Jha 10
- (C) There is a tradition that the folk song 'Sohar' became the melodic basis for the singing of the Samaveda
- (D) His second book is 'Chakshu', published in 2018 by Pallavi Publication

१६६८. What does this section most clearly suggest about New Writers?

- (A) Spending time on new writers in this way is called a kind of literary service
- (B) Then, for some reason, I had a WhatsApp conversation with respected Gajendra Thakur ji
- (C) But there is also a truth that in modern times, Maithili literature, due to its stability and conventional standards, did not give adequate space to social diversity
- (D) The folk life, folk songs, puranic references, and works of ancient scholars of Mithila have continued to strengthen its inner power

१६६९. What does this section most clearly suggest about Videha?

- (A) Gajendra Thakur is the first Aruji of Maithili (Aruji means one knowledgeable about the prosody of Ghazals and its pioneer)
- (B) Many stories, heard or unheard, that children hear from their elders at home, grandmothers, and tell among friends, Preeti Thakur has very skillfully encapsulated all those stories in Maithili picture stories
- (C) Any magazine that selects works in the name of its ideology cannot be pro- people at all, but when one looks at the works published in Videha, along with hard-left works, devotional songs are also found
- (D) In literature, the protectors of the sacrificial fire, which is like an edited book, are the participating writers

१६७०. Which point best matches the argument of “Gajendra Thakur: Writer, Historian, and Architect of Modern Maithili Studies”?

- (A) Shruti Publication is the first standard publisher of Maithili
- (B) Editorial Work Gajendra Thakur is the editor of the fortnightly e-magazine of the Maithili language, 'Videha'
- (C) People living in distant lands can take advantage of this facility by paying fees for the decision of 'Ashwajan' or for 'Adhikar Mala'
- (D) Almost all music scholars believe that the basis of Indian classical music is the Samaveda

१६७१. According to “Gajendra Thakur’s Absence from the Forums of Mithila-Maithili: Causes and Effects”, which statement is accurate?

- (A) In such a situation, if Gajendra Thakur is absent from the stage, then this is a new event and a matter of good fortune for Maithili, at least there is one brave person in Maithili
- (B) Jayet satyena canritam. (Mahabharata/Udyoga/39/73) Anger can be conquered by peace, a wicked person by good conduct, a miser by charity, and falsehood by truth
- (C) What is called the 'Tek' in folk songs (like 'Lalana re' in Sohar, 'Ram...' in Bisahari songs, etc.) was also adopted
- (D) Refining that new writer's writing craft and vision is also the work of a good editor

१६७२. 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 bahr
- (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

१६७३. 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

१६७४. 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

१६७५. 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

१६७६. 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

१६७७. 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

१६७८. 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 Anchinhari 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

१६७९. 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

१६८०. 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

१६८१. 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

१६८२. 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

१६८३. 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

१६८४. 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

१६८५. 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 धुनने 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

१६८६. 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

१६८७. 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

१६८८. 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

१६८९. 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 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 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 kafiya in other shers

१६९०. 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 kafiya in the above example, then the letter न must compulsorily be present at the end of the kafiya 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

१६९१. 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

१६९२. 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

१६९३. 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

१६९४. 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 kiyain. 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

१६९५. 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

१६९६. 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

१६९७. 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 Sanrachana - 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 Sanskrit terminology is called bahr in Arabic

१६९८. 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

१६९९. 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

१७००. 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

१७०१. 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 सौ / 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

१७०२. 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

१७०३. 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

१७०४. 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

१७०५. 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

१७०६. 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 Anchinhari 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

१७०७. 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 Anchinhari 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 Anchinhari Akhar, the first aruzi of Maithili ghazal, Gajendra Thakur, gave the name Anchinhari Age to the period from after 2008 up to the present

१७०८. 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

१७०९. 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

१७१०. 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

१७११. 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

१७१२. 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 kafiyas 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

१७१३. 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

१७१४. 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

१७१५. 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

१७१६. 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

१७१७. 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 kafiya in other shers

१७१८. 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

१७१९. 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

१७२०. 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 रगण, 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

१७२१. 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

१७२२. 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 धुने 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

१७२३. 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

१७२४. 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

१७२५. 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 Sanrachanā - 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 कहा 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

१७२६. 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

१७२७. 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

१७२८. 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

१७२९. 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 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

१७३०. 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

१७३१. 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

१७३२. 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

१७३३. 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

१७३४. 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

१७३५. 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 निषङ्गिण इषुधिमते तस्कराणां पतये नमो नमो वज्रंते परिवज्रंते 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

१७३६. 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

१७३७. 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

१७३८. 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

१७३९. 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 R̥gveda

१७४०. 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

१७४१. 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

१७४२. 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

१७४३. 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

१७४४. 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

१७४५. 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 karengē kabhi na kabhi. It is also interesting that kabhi na kabhi is a part of a ghazal by the famous shair Daghdh 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 सभकैँ 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

१७४६. 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

१७४७. 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

१७४८. 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

१७४९. 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

१७५०. 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

१७५१. 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

१७५२. 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

१७५३. 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

१७५४. 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

१७५५. According to the treatment of “Part 1: Origins, Folk and Sanskrit 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 उप्परि दिअ पल अठतीस xxxxxxxxxxxxxxxxxxxx मिथुन मकर पल तीनि गुनू कर्कट तेंतालिस धनू xxxxxxxxxxxxxxxxxxxx नवमी चौठि चौदिशि भउ पोड़े पड़िब एकादशि छठिक बिजोड़े xxxxxxxxxxxxxxxxxxxxxxxxxxxx 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

१७५६. Which statement would fit the discussion in “Part 1: Origins, Folk and Sanskrit 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

१७५७. 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

१७५८. 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

१७५९. 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

१७६०. 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

१७६१. 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

१७६२. 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

१७६३. 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

१७६४. 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

१७६५. 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 kafiyas cannot come in other shers

१७६६. 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

१७६७. 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

१७६८. 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 Anchinhar, Chandan Jha, Rajiv Ranjan Mishra, Amit Mishra, Manu bhai, Om Prakash Jha, Mihir Jha, Gunjan Shri

१७६९. 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

१७७०. 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 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

१७७१. 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

१७७२. 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

१७७३. 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 तीमन and नीमन, then one must be a little careful

१७७४. 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 Kahiya 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

१७७५. 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

१७७६. 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

१७७७. 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

१७७८. 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

१७७९. 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

१७८०. 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

१७८१. 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

१७८३. 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 panjkar Vidyanand Jha: Maithili-English Dictionaries; Maithili_English_Dictionary_Vol.the writer.pdf

१७८३. 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

१७८४. 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 bahar, 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

१७८५. 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

१७८६. 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 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: 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

१७८७. 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

१७८८. 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

१७८९. 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

१७९०. 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

१७९१. 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.

१७९२. With reference to Madanapalle of Andhra Pradesh, which one of the following statements is correct? (2021)

- (A) {'label': 'a', 'text': 'Pingali Venkayya designed the tricolour Indian National Flag here.'}
- (B) {'label': 'b', 'text': 'Pattabhi Sitaramaiah led the Quit India Movement of the Andhra region from here.'}
- (C) {'label': 'c', 'text': 'Rabindranath Tagore translated the National Anthem from Bengali to English here.'}
- (D) {'label': 'd', 'text': 'Madame Blavatsky and Colonel Olcott set up headquarters of Theosophical Society first here.'}

१७९३. With reference to the book 'Desher Katha' written by Sakharam Ganesh Deuskar during the freedom struggle, consider the following statements: (2020) 1. It warned against the Colonial State's hypnotic conquest of the mind. 2. It inspired the performance of swadeshi street plays and folk songs. 3. The use of 'desh' by Deuskar was in the specific context of the region of Bengal. Which of the statements given above are correct?

- (A) {'label': 'a', 'text': '1 and 2 only'}
- (B) {'label': 'b', 'text': '2 and 3 only'}
- (C) {'label': 'c', 'text': '1 and 3 only'}
- (D) {'label': 'd', 'text': '1, 2 and 3'}

१७९४. Who among the following is associated with 'Songs from Prison', a translation of ancient Indian religious lyrics in English? (2021)

- (A) {'label': 'a', 'text': 'Bal Gangadhar Tilak'}
- (B) {'label': 'b', 'text': 'Jawaharlal Nehru'}
- (C) {'label': 'c', 'text': 'Mohandas Karamchand Gandhi'}
- (D) {'label': 'd', 'text': 'Sarojini Naidu'}

१७९५. With reference to medieval India, which one of the following is the correct sequence in ascending order in terms of size? (2021)

- (A) {'label': 'a', 'text': 'Paragana—Sarkar—Suba'}
- (B) {'label': 'b', 'text': 'Sarkar—Paragana—Suba'}
- (C) {'label': 'c', 'text': 'Suba—Sarkar—Paragana'}
- (D) {'label': 'd', 'text': 'Paragana—Suba—Sarkar'}

१७९६. With reference to Mian Tansen, which one of the following statements is not correct? (2019)

- (A) {'label': 'a', 'text': 'Tansen was the title given to him by Emperor Akbar.'}
- (B) {'label': 'b', 'text': 'Tansen composed Dhrupads on Hindu gods and goddesses.'}
- (C) {'label': 'c', 'text': 'Tansen composed songs for his patrons.'}
- (D) {'label': 'd', 'text': 'Tansen invented many Ragas.'}

१७९७. According to Portuguese writer Nuniz, the women in the Vijayanagara Empire were experts in which of the following areas? (2021) 1. Wrestling 2. Astrology 3. Accounting 4. Soothsaying Select the correct answer using the code given below.

- (A) {'label': 'a', 'text': '1, 2 and 3 only'}
- (B) {'label': 'b', 'text': '1, 3 and 4 only'}
- (C) {'label': 'c', 'text': '2 and 4 only'}
- (D) {'label': 'd', 'text': '1, 2, 3 and 4'}

१७९८. Which of the following are the most likely places to find the musk deer in its natural habitat? (2020) 1. Askot Wildlife Sanctuary 2. Gangotri National Park 3. Kishanpur Wildlife Sanctuary 4. Manas National Park Select the correct answer using the code given below:

- (A) {'label': 'a', 'text': '1 and 2 only'}
- (B) {'label': 'b', 'text': '2 and 3 only'}
- (C) {'label': 'c', 'text': '3 and 4 only'}
- (D) {'label': 'd', 'text': '1 and 4 only'}

१७९९. With the present state of development, Artificial Intelligence can effectively do which of the following? (2020) 1. Bring down electricity consumption in industrial units. 2. Create meaningful short stories and songs. 3. Disease diagnosis. 4. Text-to-speech conversion. 5. Wireless transmission of electrical energy. Select the correct answer using the code given below:

- (A) {'label': 'a', 'text': '1, 2, 3 and 5 only'}
- (B) {'label': 'b', 'text': '1, 3, and 4 only'}
- (C) {'label': 'c', 'text': '2, 4, and 5 only'}
- (D) {'label': 'd', 'text': '1, 2, 3, 4 and 5'}

१८००. Consider the following assertion: The genesis of political alliances based on community lay in the very nature of the Montague-Chelmsford Reforms, 1919. Which of the following statements support/supports the above assertion? 1. Reforms retained and extended the principle of separate electorates. 2. Separate electorates were supposed to counter Indian nationalism, which was growing stronger. 3. Deprived classes rallied around the favours inherent in separate electorates. Select the answer using the code given below:

- (A) {'label': 'a', 'text': '1 only'}
- (B) {'label': 'b', 'text': '2 and 3 only'}
- (C) {'label': 'c', 'text': '1 and 2 only'}
- (D) {'label': 'd', 'text': '1, 2 and 3\nPandit Mallikarjun\nMansur, the famous\nnclassical singer from\nnKarnataka, represented\nthe:'}
- (E) {'label': 'a', 'text': 'Agra Gharana'}
- (F) {'label': 'b', 'text': 'Gwalior Gharana'}
- (G) {'label': 'c', 'text': 'Patiala Gharana'}
- (H) {'label': 'd', 'text': 'Jaipur-Atrauli\nnGharana'}

१८०१. Pandit Mallikarjun Mansur, the famous classical singer from Karnataka, represented the:

- (A) {'label': 'a', 'text': 'Agra Gharana'}
- (B) {'label': 'b', 'text': 'Gwalior Gharana'}
- (C) {'label': 'c', 'text': 'Patiala Gharana'}
- (D) {'label': 'd', 'text': 'Jaipur-Atrauli\nnGharana\nIn which one among the\nfollowing texts does the\nnterm kshetra-patni\nn('mistress of the field')\nnoriginate?"}
- (E) {'label': 'a', 'text': 'Rigveda'}
- (F) {'label': 'b', 'text': 'Atharvaveda'}
- (G) {'label': 'c', 'text': 'Ashtadhyayi'}
- (H) {'label': 'd', 'text': 'Arthashastra\nWhich one of the\nfollowing Carnatic music\nnragas is similar to Raga\nnBilawal in Hindustani\nnmusic?"}
- (I) {'label': 'a', 'text': 'Nat Bhairavi'}

१८०२. Which one of the following Carnatic music ragas is similar to Raga Bilawal in Hindustani music?

- (A) {'label': 'a', 'text': 'Nat Bhairavi'}
- (B) {'label': 'b', 'text': 'Kamavardhini'}
- (C) {'label': 'c', 'text': 'Hanumatodi'}
- (D) {'label': 'd', 'text': 'Dheera\nShankarabharanam\nThe artificially fixed\nrupee-sterling exchange\nrate prescribed by the\nHilton-Young\nCommission (1926) was\nadopted by the British\nGovernment for which\nnone of the following\nreasons?"}
- (E) {'label': 'a', 'text': "Aiding the flow of\nremittances from India\nand maintaining India's\ncreditworthiness"}
- (F) {'label': 'b', 'text': 'Providing support to\nIndian importers'}
- (G) {'label': 'c', 'text': 'Encouraging export\nof cotton produce from\nIndia'}
- (H) {'label': 'd', 'text': 'Preventing\n depreciation of the\nRupee in terms of gold'}

१८०३. The Charyapadas (c. 700–1200 AD) are mystical Buddhist songs written in 'Sandhya-bhasha'. Which parallel history claim is made regarding their linguistic affiliation?

- (A) They are purely Bengali and have no link to Maithili.
- (B) They are exclusively Assamese proto-texts.
- (C) They are claimed as ancestral texts by Maithili, Bengali, Assamese, and Oriya traditions.
- (D) They belong to the Sanskrit court tradition only.

१८०४. The 'Anchinhar Aakhar' movement (launched 2008) primarily aimed to:

- (A) Promote English translations of Maithili folk songs
- (B) Restore classical prosodic discipline (Behr & Qaafiya) in Maithili ghazal
- (C) Establish a new political party for Mithila statehood
- (D) Digitise only Vidyapati's manuscripts

१८०५. Which collection by Kameshwar Jha 'Kamal' was published as part of the Azadi ka Amrit Mahotsav and includes geet, ghazal, nachhari and devotional songs?

- (A) Jahalak Diary
- (B) Kamal-Taal
- (C) Pangu
- (D) Mansarbi

१८०६. The Videha Parallel History framework argues that the Sahitya Akademi's Maithili canon has historically been dominated by which social group?

- (A) Maithil Brahmin and Karna Kayastha elites
- (B) Muslim weaver communities
- (C) Dalit writers from Nepal
- (D) Women folk singers

१८०७. According to the chapter, the 'Nachhari' tradition in Maithili folk performance is primarily associated with which deity?

- (A) Goddess Durga
- (B) Lord Shiva (Bholenath's ecstatic dance)
- (C) Lord Rama
- (D) Ganesha

१८०८. Nanyadeva (c. 1097–1147) was not only a warrior but also a connoisseur of music and Sanskrit scholarship. Which work of his links metre with melody — a feature that defined Maithili lyric poetry?

- (A) Gitagovinda
- (B) Saraswathihridayalankarahara
- (C) Varnanaratnakara
- (D) Kirtilata

१८०९. According to S.K. Chatterji, the Varnanaratnakara is 'a document of first-rate importance in the study of culture in early and mid-medieval times in northern India'. How does Chaudhary describe its prose style?

- (A) Highly Sanskritised and metrical
- (B) Staccato, rhymed prose
- (C) Purely conversational dialogue
- (D) Blank verse with no rhyme

- १८१०. Which early Maithili drama, composed by Umapati Upadhyaya, is the earliest surviving Maithili play and includes twenty-one lyrical songs in Maithili?**
- (A) Dhurtasamagama
(B) Goraksha Vijaya
(C) Parijataharananataka
(D) Kirtilata
- १८११. Umapati's drama introduced vernacular songs within a Sanskrit-Prakrit dramatic framework. This model would later be emulated in which Assamese theatrical tradition?**
- (A) Jatra
(B) Bhaona
(C) Ankianata (under Sankaradeva)
(D) Kirtaniya
- १८१२. The features of Umapati's songs are described as more archaic than anything in Vidyapati, with forms closer to which linguistic stage?**
- (A) Avahatta Apabhramsa
(B) Classical Sanskrit
(C) Magadhi Prakrit
(D) Tirhuta script
- १८१३. The early Maithili prose tradition before Vidyapati is represented by the Varnanaratnakara. Which later poet's songs are noted as having a more polished language but less archaic forms compared to Umapati's lyrics?**
- (A) Govindadasa
(B) Vidyapati (c. 1360–1480)
(C) Nagarjun
(D) Chanda Jha
- १८१४. Chanda Jha (1831–1907) is considered the pivotal figure of the modern Maithili renaissance. Which major work demonstrated that Maithili could sustain a full epic narrative and challenged the view that the language was fit only for 'light literature'?**
- (A) Mithila Bhasha Ramayan
(B) Varnanaratnakara
(C) Kirtilata
(D) Maithil-Hit-Sadhana
- १८१५. In Assam, the parallel literary dialect is known as Brajavali. Which 15th-century Vaishnava saint and founder of the Ankianata tradition composed his Baragitis and dramas primarily in Brajavali?**
- (A) Madhavdev
(B) Sankaradeva
(C) Damodaradeva
(D) Purushottama Thakur
- १८१६. Vidyapati's poetic technique draws on Sanskrit aesthetics (the eight rasas, nayika-nayaka typology) but deploys them in a 'simple, musical, and direct' Maithili vernacular. Which signature device does he use in the final stanza of his poems?**
- (A) Takhallus (pen-name)
(B) Bhanita (poet's signature stanza)
(C) Radif (refrain)
(D) Maqta (final couplet)

१८१७. Chaitanya Mahaprabhu (1486–1534) is said to have encountered Vidyapati's songs not as literary artifacts but as lived spiritual expression. Which biographers report that Chaitanya would sing the songs of Jayadeva, Vidyapati, and Chandidasa through the night?

- (A) The Chaitanya Charitamrita
- (B) The Bhakti-ratnakara
- (C) The Padavali of Govindadasa
- (D) The Caitanya-bhāgavata

१८१८. Which early Maithili dramatist established the model of Sanskrit-Prakrit drama with interspersed Maithili songs, influencing both Vidyapati and the later Kirtaniya tradition?

- (A) Jyotirishwar Thakur
- (B) Umapati Upadhyaya
- (C) Vidyapati Thakur
- (D) Jagajyotirmalla

१८१९. The Kirtaniya drama tradition of Mithila — combining devotional song, gesture, and narrative — is compared in the Parallel History to which Assamese theatrical form?

- (A) Bhaona
- (B) Jatra
- (C) Ankianata of Assam
- (D) Satriya

१८२०. The 'Kirtaniya' tradition is specifically associated with which style of performance that combined devotional song, gesture, and narrative in a form peculiar to Mithila?

- (A) Naradiya style of kirian
- (B) Bhagavata Mela
- (C) Yakshagana
- (D) Therukoothu

१८२१. The tradition of Maithili songs in Sanskrit plays eventually evolved into purely Maithili 'Geetinatya' (musical dramas). Which Malla ruler is credited with composing 19 identified plays in Maithili?

- (A) Jagatprakashamalla
- (B) Jagajyotirmalla
- (C) Ranjit Malla
- (D) Siddhinarayanadeva

१८२२. The Kirtaniya tradition, as it developed in Mithila and Nepal, was primarily a form of devotional theatre centred on which religious movement?

- (A) Shaivism
- (B) Shaktism
- (C) Vaishnavism
- (D) Buddhism

१८२३. The Parallel History notes that Maithili drama in Nepal predates the vernacular drama of Bengal and Assam. Which early work by Umapati Upadhyaya, containing twenty-one lyrical songs in Maithili, is considered the earliest surviving Maithili drama?

- (A) Parijataharananataka
- (B) Dhurtasamagamanataka
- (C) Gorakshavijaya
- (D) Kirtilata

१८२४. The Parallel History notes that Maithili poets continued to compose in traditional forms such as Nacharis, Maheshvani, and folk song forms, alongside modern free verse. These traditional forms are specifically mentioned as still being:

- (A) rejected by modern readers
- (B) living parts of Mithila's cultural life
- (C) only preserved in manuscripts
- (D) banned by the Sahitya Akademi

१८२५. The Parallel History points out that women's literary contributions are marginalised in Chaudhary's survey. Which woman writer is mentioned as an exception (though only briefly)?

- (A) Chandrakala (granddaughter of Vidyapati)
- (B) Mahadevi Varma
- (C) Usha Kiran Khan
- (D) Vibha Rani

१८२६. Which important women's oral traditions are listed as being ignored in Chaudhary's survey?

- (A) Kirtan and bhajan
- (B) Sohar, Samadauni, and Lagni (women's folk songs)
- (C) Nachari and Maheshvani
- (D) Padavali and Barahmasa

१८२७. The rich oral and folk traditions of the Salhesa, Bihula, and Lorika ballads are mentioned as being excluded from Chaudhary's primary focus. These traditions belong predominantly to which communities?

- (A) Brahmin and Kayastha elites
- (B) Yadav, Kayastha, Dom, and other non-Brahmin communities
- (C) Nepali Tharu communities
- (D) Bengali Baul singers

१८२८. The period c. 1480–1600 is described as the peak of 'Vaishnava pan-eastern literary culture'. Which Assamese literary form and which Maithili dramatic development are associated with this period?

- (A) Ankianata drama (Assam) and Maithili drama in Nepal
- (B) Brajavali poetry and Kirtaniya theatre
- (C) Sattriya dance and Nachari songs
- (D) Borgeet and Padavali

१८२९. According to the timeline, the 'Nanyadeva music theory influences Assam' is an important cross-regional event. Under which period does this occur?

- (A) c. 700–1100
- (B) c. 1097–1350
- (C) c. 1350–1480
- (D) c. 1480–1600

१८३०. Approximately what percentage of the total sample indicates that Hip-Hop is their favourite style of music?

- (A) 6%
- (B) 8%
- (C) 14%
- (D) 12%

१८३१. What percentage of respondents aged 31+ indicated a favourite style other than classical music?

- (A) 64%
- (B) 60%
- (C) 75%
- (D) 50%

१८३२. In terms of the relationship indicated below, which word will correctly pair to replace the question mark (?)?

___?___ : play :: sing : song

- (A) Field
- (B) Scene
- (C) Act
- (D) Theatre

१८३३. Given below are two premises (A and B). Four conclusions are drawn from them. Select the code that states validly drawn conclusion(s) (taking the premises individually or jointly). Premises: (A) Most of the dancers are physically fit. (B) Most of the singers are dancers. 74 Oswaal UGC NET PAPER - 1 Year-wise Solved Papers
Conclusions: 1. Most of the singers are physically fit. 2. Most of the dancers are singers. 3. Most of the physically fit persons are dancers. 4. Most of the physically fit persons are singers. Code:

- (A) 1 and 2
- (B) 2 and 3
- (C) 3 and 4
- (D) 1 and 4

१८३४. The first talkie film Alam Ara, directed by Ardeshar Irani was made in which year in India?

- (A) 1929
- (B) 1930
- (C) 1931
- (D) 1913

१८३५. What among the following are the barriers to communication? (A) Loud music (B) Ill health (C) A telephone that is in poor working order (D) Good health (E) Traffic noise Choose the correct answer from the options given below:

- (A) (A), (B), (C) and (D) only
- (B) (A), (B), (C) and (E) only
- (C) (B) and (D) only
- (D) (A), (D) and (E) only

१८३६. विदेह पोथी सूचीमे “गीतमाला” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) सिद्ध नरसिंहमल्ल
- (C) आनन्द मिश्र (सौजन्य- रमानन्द झा "रमण")
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

१८३७. विदेह पोथीमे “नन्दीपति” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमज्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) मिथिला भाषाक सुबोध व्याकरण

१८३८. “गीतमाला” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) समकालीन काल
- (C) प्राचीन आ मध्यकालीन
- (D) साधन आ स्रोत

१८३९. विदेह पोथी सूचीमे “१६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) आनन्द मिश्र (सौजन्य- रमानन्द झा "रमण")
- (D) नन्दीपति

१८४०. विदेह पोथीमे “बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) मिथिला भाषाक सुबोध व्याकरण
- (C) गीतमाला
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

१८४१. “१६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) समकालीन काल
- (C) प्राचीन आ मध्यकालीन
- (D) साधन आ स्रोत

१८४२. विदेह पोथी सूचीमे “गीतावली सिद्धि” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) आनन्द मिश्र (सौजन्य- रमानन्द झा "रमण")
- (D) नन्दीपति

१८४३. विदेह पोथीमे “सिद्ध नरसिंहमल्ल” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) मिथिला भाषाक सुबोध व्याकरण
- (C) गीतावली सिद्धि
- (D) गीतमाला

१८४४. “गीतावली सिद्धि” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) समकालीन काल
- (C) प्राचीन आ मध्यकालीन
- (D) साधन आ स्रोत

१८४५. विदेह पोथी सूचीमे “मिथिला भाषाक सुबोध व्याकरण” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) आनन्द मिश्र (सौजन्य- रमानन्द झा "रमण")
- (B) सिद्ध नरसिंहमल्ल
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) नन्दीपति

१८४६. विदेह पोथीमे “आनन्द मिश्र (सौजन्य- रमानन्द झा "रमण")” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) मिथिला भाषाक सुबोध व्याकरण
- (C) गीतमाला
- (D) गीतावली सिद्धि

१८४७. “मिथिला भाषाक सुबोध व्याकरण” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८४८. विदेह पोथी सूचीमे “रूबाइयात-ए-ओमर खैयाम (मैथिली पद्यानुवाद)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) उपेन्द्रनाथ झा "व्यास" (सौजन्य- मयंक झा)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

१८४९. विदेह पोथीमे “उपेन्द्रनाथ झा "व्यास" (सौजन्य- मयंक झा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) रूबाइयात-ए-ओमर खैयाम (मैथिली पद्यानुवाद)
- (D) गीतावली सिद्धि

१८५०. “रूबाइयात-ए-ओमर खैयाम (मैथिली पद्यानुवाद)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८५१. विदेह पोथी सूचीमे “प्रतीक (कविता संग्रह)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) उपेन्द्रनाथ झा “व्यास” (सौजन्य- मयंक झा)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

१८५२. विदेह पोथीमे “उपेन्द्रनाथ झा “व्यास” (सौजन्य- मयंक झा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) प्रतीक (कविता संग्रह)
- (D) गीतमाला

१८५३. “प्रतीक (कविता संग्रह)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८५४. विदेह पोथी सूचीमे “संन्यासी (काव्य)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) उपेन्द्रनाथ झा “व्यास” (सौजन्य- मयंक झा)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

१८५५. विदेह पोथीमे “उपेन्द्रनाथ झा “व्यास” (सौजन्य- मयंक झा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) संन्यासी (काव्य)
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतावली सिद्धि

१८५६. “संन्यासी (काव्य)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८५७. विदेह पोथी सूचीमे “कलानिधि- कविता-संग्रह” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) कालीकान्त झा “बूच”
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

१८५८. विदेह पोथीमे “कालीकान्त झा “बूच”” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) कलानिधि- कविता-संग्रह
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतावली सिद्धि

१८५९. “कलानिधि- कविता-संग्रह” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८६०. विदेह पोथी सूचीमे “पुष्पांजलि (पाण्डुलिपि)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) कालीकान्त झा “बूच”
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

१८६१. विदेह पोथीमे “कालीकान्त झा “बूच”” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) पुष्पांजलि (पाण्डुलिपि)
- (C) गीतमाला
- (D) गीतावली सिद्धि

१८६२. “पुष्पांजलि (पाण्डुलिपि)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८६३. विदेह पोथी सूचीमे “काव्यांजलि (पाण्डुलिपि)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) कालीकान्त झा “बूच”
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

१८६४. विदेह पोथीमे “कालीकान्त झा “बूच”” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) काव्यांजलि (पाण्डुलिपि)
- (D) गीतावली सिद्धि

१८६५. “काव्यांजलि (पाण्डुलिपि)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८६६. विदेह पोथी सूचीमे “सीता-शील” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) सिद्ध नरसिंहमल्ल
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) खड्ग वल्लभ दास 'स्वजन' (सौजन्य- हेमन्त दास "हिम")

१८६७. विदेह पोथीमे “खड्ग वल्लभ दास 'स्वजन' (सौजन्य- हेमन्त दास "हिम")” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) सीता-शील

१८६८. “सीता-शील” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८६९. विदेह पोथी सूचीमे “गणनाथ-विन्ध्यनाथ पदावली” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) गणनाथ-विन्ध्यनाथ पदावली (सौजन्य- रमानन्द झा "रमण")
- (C) सिद्ध नरसिंहमल्ल
- (D) नन्दीपति

१८७०. विदेह पोथीमे “गणनाथ-विन्ध्यनाथ पदावली (सौजन्य- रमानन्द झा "रमण")” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) गीतमाला
- (D) गणनाथ-विन्ध्यनाथ पदावली

१८७१. “गणनाथ-विन्ध्यनाथ पदावली” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८७२. विदेह पोथी सूचीमे “गुम्म भेल ठाढ़ छी” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) गोपालजी झा “गोपेश” (सौजन्य- गोपालजी झा “गोपेश”)
- (B) नन्दीपति
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

१८७३. विदेह पोथीमे “गोपालजी झा “गोपेश” (सौजन्य- गोपालजी झा “गोपेश”)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) गुम्म भेल ठाढ़ छी
- (D) गीतमाला

१८७४. “गुम्म भेल ठाढ़ छी” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८७५. विदेह पोथी सूचीमे “मैथिली ग्रामर” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) सिद्ध नरसिंहमल्ल
- (C) सर जी. ए. ग्रियर्सन (१८५१-१९४१)
- (D) नन्दीपति

१८७६. विदेह पोथीमे “सर जी. ए. ग्रियर्सन (१८५१-१९४१)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) मैथिली ग्रामर
- (C) गीतमाला
- (D) गीतावली सिद्धि

१८७७. “मैथिली ग्रामर” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८७८. विदेह पोथी सूचीमे “मैथिली क्रेस्टोमेथी एण्ड वोकाबुलेरी” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) सिद्ध नरसिंहमल्ल
- (C) सर जी. ए. ग्रियर्सन (१८५१-१९४१)
- (D) नन्दीपति

१८७९. विदेह पोथीमे “सर जी. ए. ग्रियर्सन (१८५१-१९४१)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) मैथिली क्रेस्टोमेथी एण्ड वोकाबुलेरी
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) गीतमाला

१८८०. “मैथिली क्रेस्टोमेथी एण्ड वोकाबुलेरी” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८८१. विदेह पोथी सूचीमे “मैथिली में बिहारी” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) धनुषधारी दास (१८९५-१९६५) (सौजन्य- पञ्जीकार विद्यानन्द झा)
- (B) नन्दीपति
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

१८८२. विदेह पोथीमे “धनुषधारी दास (१८९५-१९६५) (सौजन्य- पञ्जीकार विद्यानन्द झा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) गीतावली सिद्धि
- (C) मैथिली में बिहारी
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

१८८३. “मैथिली में बिहारी” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८८४. विदेह पोथी सूचीमे “ससरफानी” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नगेन्द्र कुमार (सौजन्य- प्रसन्न कुमार झा)
- (D) सिद्ध नरसिंहमल्ल

१८८५. विदेह पोथीमे “नगेन्द्र कुमार (सौजन्य- प्रसन्न कुमार झा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) ससरफानी
- (C) गीतमाला
- (D) गीतावली सिद्धि

१८८६. “ससरफानी” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८८७. विदेह पोथी सूचीमे “विद्यापति-काव्यालोक” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) नन्दीपति
- (C) सिद्ध नरसिंहमल्ल
- (D) नरेन्द्र नाथ दास विद्यालंकार (१९०४-१९९३) (सौजन्य- राधाकृष्णन् दास)

१८८८. विदेह पोथीमे “नरेन्द्र नाथ दास विद्यालंकार (१९०४-१९९३) (सौजन्य- राधाकृष्णन् दास)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) विद्यापति-काव्यालोक
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतमाला

१८८९. “विद्यापति-काव्यालोक” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८९०. विदेह पोथी सूचीमे “मैथिली गद्य संग्रह- सं” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) परिचय निचय
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

१८९१. विदेह पोथीमे “परिचय निचय” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) मैथिली गद्य संग्रह- सं
- (C) गीतावली सिद्धि
- (D) गीतमाला

१८९२. “मैथिली गद्य संग्रह- सं” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८९३. विदेह पोथी सूचीमे “पंचदेवोपासक भूमि मिथिला पृ. १००१-१०८०” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रफुल्ल कुमार सिंह 'मौन'
- (B) सिद्ध नरसिंहमल्ल
- (C) नन्दीपति
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

१८९४. विदेह पोथीमे “प्रफुल्ल कुमार सिंह 'मौन'” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) पंचदेवोपासक भूमि मिथिला पृ. १००१-१०८०
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतमाला

१८९५. “पंचदेवोपासक भूमि मिथिला पृ. १००१-१०८०” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८९६. विदेह पोथी सूचीमे “अन्हेर नगरी (अनुवाद)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता)
- (B) नन्दीपति
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

१८९७. विदेह पोथीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) अन्हेर नगरी (अनुवाद)
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतावली सिद्धि

१८९८. “अन्हेर नगरी (अनुवाद)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१८९९. विदेह पोथी सूचीमे “चयनिका (सम्पादन)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता)
- (B) नन्दीपति
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

१९००. विदेह पोथीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) चयनिका (सम्पादन)

१९०१. “चयनिका (सम्पादन)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९०२. विदेह पोथी सूचीमे “वैजयन्ती (कविता)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता)
- (B) नन्दीपति
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

१९०३. विदेह पोथीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) वैजयन्ती (कविता)
- (D) गीतमाला

१९०४. “वैजयन्ती (कविता)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९०५. विदेह पोथी सूचीमे “हाथीक दाँत” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता)
- (B) नन्दीपति
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

१९०६. विदेह पोथीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) हाथीक दाँत
- (D) गीतमाला

१९०७. “हाथीक दौत” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९०८. विदेह पोथी सूचीमे “टटका गप (सम्पादित कथा संकलन)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता)
- (B) नन्दीपति
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

१९०९. विदेह पोथीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) टटका गप (सम्पादित कथा संकलन)
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतमाला

१९१०. “टटका गप (सम्पादित कथा संकलन)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९११. विदेह पोथी सूचीमे “प्रेमक रोग (नाटक)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता)
- (B) नन्दीपति
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

१९१२. विदेह पोथीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) प्रेमक रोग (नाटक)
- (C) गीतावली सिद्धि
- (D) गीतमाला

१९१३. “प्रेमक रोग (नाटक)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९१४. विदेह पोथी सूचीमे “मानक मैथिली (हिन्दी शोध प्रबन्ध)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता)
- (B) नन्दीपति
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

१९१५. विदेह पोथीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) मानक मैथिली (हिन्दी शोध प्रबन्ध)
- (D) गीतमाला

१९१६. “मानक मैथिली (हिन्दी शोध प्रबन्ध)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९१७. विदेह पोथी सूचीमे “पदावली” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) भवप्रीतानन्द ओझा (सौजन्य- रमानन्द झा “रमण”)
- (D) सिद्ध नरसिंहमल्ल

१९१८. विदेह पोथीमे “भवप्रीतानन्द ओझा (सौजन्य- रमानन्द झा “रमण”)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) पदावली
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतावली सिद्धि

१९१९. “पदावली” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९२०. विदेह पोथी सूचीमे “एक छलीह महारानी” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) सिद्ध नरसिंहमल्ल
- (D) डॉ. मदनेश्वर मिश्र (सौजन्य- पञ्जीकार विद्यानन्द झा)

१९२१. विदेह पोथीमे “डॉ. मदनेश्वर मिश्र (सौजन्य- पञ्जीकार विद्यानन्द झा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
(B) गीतावली सिद्धि
(C) एक छलीह महारानी
(D) गीतमाला

१९२२. “एक छलीह महारानी” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
(B) साधन आ स्रोत
(C) प्राचीन आ मध्यकालीन
(D) समकालीन काल

१९२३. विदेह पोथी सूचीमे “सुभद्रा हरण” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
(B) सिद्ध नरसिंहमल्ल
(C) मुंशी रघुनन्दन दास (१८६०-१९४५) (सौजन्य- राधाकृष्णन् दास)
(D) नन्दीपति

१९२४. विदेह पोथीमे “मुंशी रघुनन्दन दास (१८६०-१९४५) (सौजन्य- राधाकृष्णन् दास)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
(B) गीतावली सिद्धि
(C) सुभद्रा हरण
(D) गीतमाला

१९२५. “सुभद्रा हरण” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
(B) साधन आ स्रोत
(C) प्राचीन आ मध्यकालीन
(D) समकालीन काल

१९२६. विदेह पोथी सूचीमे “बलचनमा” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
(B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
(C) यात्री (नागार्जुन) (सौजन्य- मिथिला सांस्कृतिक परिषद)
(D) सिद्ध नरसिंहमल्ल

१९२७. विदेह पोथीमे “यात्री (नागार्जुन) (सौजन्य- मिथिला सांस्कृतिक परिषद)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
(B) गीतावली सिद्धि
(C) बलचनमा
(D) गीतमाला

१९२८. “बलचनमा” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९२९. विदेह पोथी सूचीमे “प्रबन्ध संग्रह” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) नन्दीपति
- (C) रमानाथ झा (CHIL Site आर्काइव)
- (D) सिद्ध नरसिंहमल्ल

१९३०. विदेह पोथीमे “रमानाथ झा (CHIL Site आर्काइव)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) प्रबन्ध संग्रह
- (B) गीतावली सिद्धि
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतमाला

१९३१. “प्रबन्ध संग्रह” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९३२. विदेह पोथी सूचीमे “मैथिली मुहावरा एवम् लोकोक्ति प्रकाश” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) सिद्ध नरसिंहमल्ल
- (C) रमानाथ मिश्र “मिहिर” (आर्काइव डॉट कॉम)
- (D) नन्दीपति

१९३३. विदेह पोथीमे “रमानाथ मिश्र “मिहिर” (आर्काइव डॉट कॉम)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) गीतमाला
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) मैथिली मुहावरा एवम् लोकोक्ति प्रकाश

१९३४. “मैथिली मुहावरा एवम् लोकोक्ति प्रकाश” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९३५. विदेह पोथी सूचीमे “पाथरक नाव (लघुकथा संग्रह)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) रमेश नारायण (सौजन्य- शेफालिका वर्मा)
- (B) सिद्ध नरसिंहमल्ल
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) नन्दीपति

१९३६. विदेह पोथीमे “रमेश नारायण (सौजन्य- शेफालिका वर्मा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) पाथरक नाव (लघुकथा संग्रह)
- (D) गीतमाला

१९३७. “पाथरक नाव (लघुकथा संग्रह)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९३८. विदेह पोथी सूचीमे “मिथिलाक्षरक उद्भव ओ विकास” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) राजेश्वर झा (मैथिली साहित्य संस्थान आर्काइव)
- (B) सिद्ध नरसिंहमल्ल
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) नन्दीपति

१९३९. विदेह पोथीमे “राजेश्वर झा (मैथिली साहित्य संस्थान आर्काइव)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) मिथिलाक्षरक उद्भव ओ विकास
- (C) गीतावली सिद्धि
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

१९४०. “मिथिलाक्षरक उद्भव ओ विकास” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९४१. विदेह पोथी सूचीमे “विविध भजनावली” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) सिद्ध नरसिंहमल्ल
- (D) पं रामजी चौधरी (१८७८-१९५२) (सौजन्य- श्री श्रीमोहन चौधरी)

१९४२. विदेह पोथीमे “पं रामजी चौधरी (१८७८-१९५२) (सौजन्य- श्री श्रीमोहन चौधरी)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) विविध भजनावली
- (D) गीतमाला

१९४३. “विविध भजनावली” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९४४. विदेह पोथी सूचीमे “जयन्ती-स्मारक ग्रन्थ” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) स्व. आचार्य रामलोचन शरण (१८८९-१९७१)
- (C) सिद्ध नरसिंहमल्ल
- (D) नन्दीपति

१९४५. विदेह पोथीमे “स्व. आचार्य रामलोचन शरण (१८८९-१९७१)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) गीतमाला
- (D) जयन्ती-स्मारक ग्रन्थ

१९४६. “जयन्ती-स्मारक ग्रन्थ” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९४७. विदेह पोथी सूचीमे “मैथिली श्रीरामचरित मानस” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) स्व. आचार्य रामलोचन शरण (१८८९-१९७१)
- (C) सिद्ध नरसिंहमल्ल
- (D) नन्दीपति

१९४८. विदेह पोथीमे “स्व. आचार्य रामलोचन शरण (१८८९-१९७१)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) मैथिली श्रीरामचरित मानस
- (B) गीतावली सिद्धि
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतमाला

१९४९. “मैथिली श्रीरामचरित मानस” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९५०. विदेह पोथी सूचीमे “सुमति” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) रासबिहारी लाल दास (१८७२-१९४०) (सौजन्य- रमानन्द झा "रमण")
- (B) सिद्ध नरसिंहमल्ल
- (C) नन्दीपति
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

१९५१. विदेह पोथीमे “रासबिहारी लाल दास (१८७२-१९४०) (सौजन्य- रमानन्द झा "रमण")” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) सुमति
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतावली सिद्धि

१९५२. “सुमति” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९५३. विदेह पोथी सूचीमे “मनमोहन लड्डू” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) सिद्ध नरसिंहमल्ल
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) रूपनारायण झा "राकेश" (सौजन्य- रमानन्द झा "रमण")

१९५४. विदेह पोथीमे “रूपनारायण झा "राकेश" (सौजन्य- रमानन्द झा "रमण")” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) मनमोहन लड्डू
- (D) गीतमाला

१९५५. “मनमोहन लड्डू” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९५६. विदेह पोथी सूचीमे “हिन्दी-मैथिली-शिक्षक” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) पं लक्ष्मीपति सिंह (सौजन्य रमानन्द झा "रमण")
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

१९५७. विदेह पोथीमे “पं लक्ष्मीपति सिंह (सौजन्य रमानन्द झा "रमण")” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतमाला
- (C) हिन्दी-मैथिली-शिक्षक
- (D) गीतावली सिद्धि

१९५८. “हिन्दी-मैथिली-शिक्षक” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९५९. विदेह पोथी सूचीमे “अर्हीक लेल (गीत-गजल संग्रह)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) विजय नाथ झा (सौजन्य- विजय नाथ झा)

१९६०. विदेह पोथीमे “विजय नाथ झा (सौजन्य- विजय नाथ झा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) अर्हीक लेल (गीत-गजल संग्रह)
- (C) गीतमाला
- (D) गीतावली सिद्धि

१९६१. “अर्हीक लेल (गीत-गजल संग्रह)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९६२. विदेह पोथी सूचीमे “कामायनी (अनुवाद)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) विजय नाथ झा (सौजन्य- विजय नाथ झा)

१९६३. विदेह पोथीमे “विजय नाथ झा (सौजन्य- विजय नाथ झा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) गीतावली सिद्धि
- (C) कामायनी (अनुवाद)

(D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

१९६४. “कामायनी (अनुवाद)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९६५. विदेह पोथी सूचीमे “मैथिली गीत चन्द्रिका” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) श्यामानन्द झा (सौजन्य- रमानन्द झा "रमण")

१९६६. विदेह पोथीमे “श्यामानन्द झा (सौजन्य- रमानन्द झा "रमण")” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) मैथिली गीत चन्द्रिका
- (D) गीतमाला

१९६७. “मैथिली गीत चन्द्रिका” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९६८. विदेह पोथी सूचीमे “मैथिली संदेश (विभिन्न कविक कविता-सम्पादित)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) श्यामानन्द झा (सौजन्य- रमानन्द झा "रमण")

१९६९. विदेह पोथीमे “श्यामानन्द झा (सौजन्य- रमानन्द झा "रमण")” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) मैथिली संदेश (विभिन्न कविक कविता-सम्पादित)
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतमाला
- (D) गीतावली सिद्धि

१९७०. “मैथिली संदेश (विभिन्न कविक कविता-सम्पादित)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९७१. विदेह पोथी सूचीमे “सुदामा चरित” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) हरिनन्दन दास (सौजन्य- राधाकृष्णन् दास)
- (B) सिद्ध नरसिंहमल्ल
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) नन्दीपति

१९७२. विदेह पोथीमे “हरिनन्दन दास (सौजन्य- राधाकृष्णन् दास)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) सुदामा चरित

१९७३. “सुदामा चरित” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९७४. विदेह पोथी सूचीमे “अभिनन्दन ग्रन्थ” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) हरिमोहन झा (१९०८-१९८४) (सौजन्य- मैथिली साहित्य संस्थान/ गौरीनाथ)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

१९७५. विदेह पोथीमे “हरिमोहन झा (१९०८-१९८४) (सौजन्य- मैथिली साहित्य संस्थान/ गौरीनाथ)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) अभिनन्दन ग्रन्थ
- (C) गीतमाला
- (D) गीतावली सिद्धि

१९७६. “अभिनन्दन ग्रन्थ” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९७७. विदेह पोथी सूचीमे “अंतिका (हरिमोहन झा विशेषांक)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) हरिमोहन झा (१९०८-१९८४) (सौजन्य- मैथिली साहित्य संस्थान/ गौरीनाथ)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

१९७८. विदेह पोथीमे “हरिमोहन झा (१९०८-१९८४) (सौजन्य- मैथिली साहित्य संस्थान/ गौरीनाथ)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या- २४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) अंतिका (हरिमोहन झा विशेषांक)

१९७९. “अंतिका (हरिमोहन झा विशेषांक)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) आधुनिक काल
- (B) साधन आ स्रोत
- (C) प्राचीन आ मध्यकालीन
- (D) समकालीन काल

१९८०. विदेह पोथी सूचीमे “शिशु गीत खेल” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) नन्दीपति
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) अणिमा सिंह (सौजन्य- नचिकेता)

१९८१. विदेह पोथीमे “अणिमा सिंह (सौजन्य- नचिकेता)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या- २४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) शिशु गीत खेल
- (D) गीतमाला

१९८२. “शिशु गीत खेल” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१९८३. विदेह पोथी सूचीमे “उपराग (कविता संग्रह)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) उमेश पासवान (सौजन्य- उमेश पासवान)
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) नन्दीपति

१९८४. विदेह पोथीमे “उमेश पासवान (सौजन्य- उमेश पासवान)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) उपराग (कविता संग्रह)
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतावली सिद्धि

१९८५. “उपराग (कविता संग्रह)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१९८६. विदेह पोथी सूचीमे “मिथिलाक संस्कार गीत, विध-व्यवहार गीत आ गीतनाद (संकलन)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) नन्दीपति
- (C) सिद्ध नरसिंहमल्ल
- (D) डॉ. उमेश मण्डल

१९८७. विदेह पोथीमे “डॉ. उमेश मण्डल” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) मिथिलाक संस्कार गीत, विध-व्यवहार गीत आ गीतनाद (संकलन)
- (C) गीतावली सिद्धि
- (D) गीतमाला

१९८८. “मिथिलाक संस्कार गीत, विध-व्यवहार गीत आ गीतनाद (संकलन)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१९८९. विदेह पोथी सूचीमे “हिन्दुस्तानी मुसलमान और हिन्दुस्तानियत - मूल हिन्दी लेख- गीतेश शर्मा, मैथिली अनुवाद- उमेश मण्डल” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) नन्दीपति
- (C) सिद्ध नरसिंहमल्ल
- (D) डॉ. उमेश मण्डल

१९९०. विदेह पोथीमे “डॉ. उमेश मण्डल” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) हिन्दुस्तानी मुसलमान और हिन्दुस्तानियत - मूल हिन्दी लेख- गीतेश शर्मा, मैथिली अनुवाद- उमेश मण्डल
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) गीतमाला

१९९१. “हिन्दुस्तानी मुसलमान और हिन्दुस्तानियत - मूल हिन्दी लेख- गीतेश शर्मा, मैथिली अनुवाद- उमेश मण्डल” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१९९२. विदेह पोथी सूचीमे “मिथिलाक सभ जाति आ धर्मक संस्कार, लोकगीत आ व्यवहार गीत (YouTube)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) डॉ. उमेश मण्डल (सौजन्य- उमेश मण्डल)
- (B) सिद्ध नरसिंहमल्ल
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) नन्दीपति

१९९३. विदेह पोथीमे “डॉ. उमेश मण्डल (सौजन्य- उमेश मण्डल)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) मिथिलाक सभ जाति आ धर्मक संस्कार, लोकगीत आ व्यवहार गीत (YouTube)
- (C) गीतावली सिद्धि
- (D) गीतमाला

१९९४. “मिथिलाक सभ जाति आ धर्मक संस्कार, लोकगीत आ व्यवहार गीत (YouTube)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१९९५. विदेह पोथी सूचीमे “कान्ह पर लहास हमर मैथिली गजल संग्रह” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) कलानन्द भट्ट (सौजन्य- केदार कानन)
- (B) सिद्ध नरसिंहमल्ल
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) नन्दीपति

१९९६. विदेह पोथीमे “कलानन्द भट्ट (सौजन्य- केदार कानन)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) कान्ह पर लहास हमर मैथिली गजल संग्रह
- (B) गीतावली सिद्धि
- (C) गीतमाला
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

१९९७. “कान्ह पर लहास हमर मैथिली गजल संग्रह” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

१९९८. विदेह पोथी सूचीमे “अनुलग्नक-कोसी कॉलोनी सँ किशन कुटीर धरि” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) कलानन्द भट्ट (सौजन्य- केदार कानन)
- (B) सिद्ध नरसिंहमल्ल
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) नन्दीपति

१९९९. विदेह पोथीमे “कलानन्द भट्ट (सौजन्य- केदार कानन)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) गीतमाला
- (D) अनुलग्नक-कोसी कॉलोनी सँ किशन कुटीर धरि

२०००. “अनुलग्नक-कोसी कॉलोनी सँ किशन कुटीर धरि” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२००१. विदेह पोथी सूचीमे “गोसाउनिक गीत” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) सिद्ध नरसिंहमल्ल
- (D) कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)

२००२. विदेह पोथीमे “कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गोसाउनिक गीत
- (B) गीतावली सिद्धि
- (C) गीतमाला
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२००३. “गोसाउनिक गीत” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२००४. विदेह पोथी सूचीमे “नशामुक्ति हित गाबी गीत” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) सिद्ध नरसिंहमल्ल
- (D) कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)

२००५. विदेह पोथीमे “कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतमाला
- (D) नशामुक्ति हित गाबी गीत

२००६. “नशामुक्ति हित गाबी गीत” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२००७. विदेह पोथी सूचीमे “कमल-ताल (गीत संग्रह)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) कामेश्वर झा 'कमल' (सौजन्य- नबोनारायण मिश्र)
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) नन्दीपति

२००८. विदेह पोथीमे “कामेश्वर झा 'कमल' (सौजन्य- नबोनारायण मिश्र)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतमाला
- (C) कमल-ताल (गीत संग्रह)
- (D) गीतावली सिद्धि

२००९. “कमल-ताल (गीत संग्रह)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०१०. “हमर बाल-वाड़ी” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०११. “आर्या कॉकपिट मे” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०१२. “दीपा करमाकर- सही संतुलन मे” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०१३. “जंगल मे अहाँक स्वागत अछि” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०१४. “ढेल छथि आकाश मे” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०१५. “भैया के मुस्कान के चौरौलक” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०१६. “बीज संचयक” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०१७. “अचंभित करय “फिबोनाची”” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०१८. “शौचालयक खिस्सा” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०१९. “लाल बरसाती” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०२०. “गुल्लीक जादुई पेटी” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०२१. “समीराक विकठ भोजन” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०२२. “विवाह मे जाई छी” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०२३. विदेह पोथी सूचीमे “रंगायन” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) सिद्ध नरसिंहमल्ल
- (C) कुणाल (सौजन्य कुणाल)
- (D) नन्दीपति

२०२४. विदेह पोथीमे “कुणाल (सौजन्य कुणाल)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) रंगायन
- (B) गीतावली सिद्धि
- (C) गीतमाला
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२०२५. “रंगायन” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०२६. विदेह पोथी सूचीमे “गुलो: कला आ भाषा (सम्पादन)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) केदार कानन (सौजन्य केदार कानन/ CIIL/ सुभाष चन्द्र यादव)
- (B) सिद्ध नरसिंहमल्ल
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) नन्दीपति

२०२७. विदेह पोथीमे “केदार कानन (सौजन्य केदार कानन/ CIIL/ सुभाष चन्द्र यादव)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) गीतावली सिद्धि
- (C) गुलो: कला आ भाषा (सम्पादन)
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२०२८. “गुलो: कला आ भाषा (सम्पादन)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०२९. विदेह पोथी सूचीमे “गीत-गजल दुखक दुपहरिया” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) सिद्ध नरसिंहमल्ल
- (C) डॉ. गंगेश गुंजन (सौजन्य- गंगेश गुंजन)
- (D) नन्दीपति

२०३०. विदेह पोथीमे “डॉ. गंगेश गुंजन (सौजन्य- गंगेश गुंजन)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीत-गजल दुखक दुपहरिया
- (C) गीतमाला
- (D) गीतावली सिद्धि

२०३१. “गीत-गजल दुखक दुपहरिया” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०३२. विदेह पोथी सूचीमे “६. त्वज्याहज्य आ असज्जाति मन (दूटा गीत प्रबन्ध) (२००९)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) गजेन्द्र ठाकुर
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) सिद्ध नरसिंहमल्ल
- (D) नन्दीपति

२०३३. विदेह पोथीमे “गजेन्द्र ठाकुर” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतमाला
- (D) ६. त्वज्याहज्य आ असज्जाति मन (दूटा गीत प्रबन्ध) (२००९)

२०३४. “6. त्वञ्चाहञ्च आ असञ्जाति मन (दूटा गीत प्रबन्ध) (2009)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०३५. विदेह पोथी सूचीमे “24. नाराशंसी (गीत-प्रबन्ध) (2012)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) गजेन्द्र ठाकुर
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) सिद्ध नरसिंहमल्ल
- (D) नन्दीपति

२०३६. विदेह पोथीमे “गजेन्द्र ठाकुर” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) 24. नाराशंसी (गीत-प्रबन्ध) (2012)
- (D) गीतावली सिद्धि

२०३७. “24. नाराशंसी (गीत-प्रबन्ध) (2012)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०३८. विदेह पोथी सूचीमे “व्यथा- (कविता-गीत संग्रह)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) सिद्ध नरसिंहमल्ल
- (C) जगदानन्द झा “मनु” (सौजन्य- जगदानन्द झा “मनु”)
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२०३९. विदेह पोथीमे “जगदानन्द झा “मनु” (सौजन्य- जगदानन्द झा “मनु”)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) गीतमाला
- (D) व्यथा- (कविता-गीत संग्रह)

२०४०. “व्यथा- (कविता-गीत संग्रह)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०४१. विदेह पोथी सूचीमे “गीत गंगा (गीत संग्रह)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (D) सिद्ध नरसिंहमल्ल

२०४२. विदेह पोथीमे “जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) गीत गंगा (गीत संग्रह)
- (D) गीतमाला

२०४३. “गीत गंगा (गीत संग्रह)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०४४. विदेह पोथी सूचीमे “तोरा अंगना मे (गीत संग्रह)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (D) सिद्ध नरसिंहमल्ल

२०४५. विदेह पोथीमे “जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) तोरा अंगना मे (गीत संग्रह)
- (D) गीतावली सिद्धि

२०४६. “तोरा अंगना मे (गीत संग्रह)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०४७. विदेह पोथी सूचीमे “तोरा अंगना मे (गीत संग्रह)- मूल” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")
- (D) सिद्ध नरसिंहमल्ल

२०४८. विदेह पोथीमे “जगदीश चन्द्र ठाकुर “अनिल” (सौजन्य- जगदीश चन्द्र ठाकुर “अनिल”)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) तोरा अंगना मे (गीत संग्रह)- मूल
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) गीतमाला

२०४९. “तोरा अंगना मे (गीत संग्रह)- मूल” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०५०. विदेह पोथी सूचीमे “गीतांजलि २०१३” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) नन्दीपति
- (C) जगदीश प्रसाद मण्डल
- (D) सिद्ध नरसिंहमल्ल

२०५१. विदेह पोथीमे “जगदीश प्रसाद मण्डल” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) गीतमाला
- (C) गीतांजलि २०१३
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२०५२. “गीतांजलि २०१३” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०५३. विदेह पोथी सूचीमे “गुलो: कला आ भाषा (सम्पादन)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) तारानन्द वियोगी (सौजन्य- तारानन्द वियोगी/ सुभाष चन्द्र यादव)
- (C) नन्दीपति
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२०५४. विदेह पोथीमे “तारानन्द वियोगी (सौजन्य- तारानन्द वियोगी/ सुभाष चन्द्र यादव)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) गीतावली सिद्धि
- (C) गुलो: कला आ भाषा (सम्पादन)
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२०५५. “गुलो: कला आ भाषा (सम्पादन)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०५६. “हमरा ओ चाही!” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०५७. विदेह पोथी सूचीमे “मैथिली लोकगीतों का अध्ययन (१९६२)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) सिद्ध नरसिंहमल्ल
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) तेज नारायण लाल 'शास्त्री' [सौजन्य- ई-पुस्तकालय]

२०५८. विदेह पोथीमे “तेज नारायण लाल 'शास्त्री' [सौजन्य- ई-पुस्तकालय]” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या-२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) मैथिली लोकगीतों का अध्ययन (१९६२)

२०५९. “मैथिली लोकगीतों का अध्ययन (१९६२)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०६०. विदेह पोथी सूचीमे “आधुनिक साहित्यक परिदृश्य” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) डॉ. देवशंकर नवीन (सौजन्य- देवशंकर नवीन)
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) नन्दीपति

२०६१. विदेह पोथीमे “डॉ. देवशंकर नवीन (सौजन्य- देवशंकर नवीन)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या-२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) गीतमाला
- (D) आधुनिक साहित्यक परिदृश्य

२०६२. “आधुनिक साहित्यिक परिदृश्य” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०६३. विदेह पोथी सूचीमे “मैथिली गद्य गीता” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) डॉ धनाकर ठाकुर (सौजन्य- डॉ धनाकर ठाकुर)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२०६४. विदेह पोथीमे “डॉ धनाकर ठाकुर (सौजन्य- डॉ धनाकर ठाकुर)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) मैथिली गद्य गीता
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) गीतमाला

२०६५. “मैथिली गद्य गीता” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०६६. विदेह पोथी सूचीमे “स्वर्ण कमल (बाल उपन्यास)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')
- (B) नन्दीपति
- (C) सिद्ध नरसिंहमल्ल
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२०६७. विदेह पोथीमे “नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) स्वर्ण कमल (बाल उपन्यास)
- (C) गीतावली सिद्धि
- (D) गीतमाला

२०६८. “स्वर्ण कमल (बाल उपन्यास)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०६९. “हमर सभसँ नीक संगी” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०७०. विदेह पोथी सूचीमे “श्रीमद्भगवद्गीता (तिरहुता)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) परमानन्द लाल कर्ण (सौजन्य- परमानन्द लाल कर्ण)
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

२०७१. विदेह पोथीमे “परमानन्द लाल कर्ण (सौजन्य- परमानन्द लाल कर्ण)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) श्रीमद्भगवद्गीता (तिरहुता)
- (D) गीतमाला

२०७२. “श्रीमद्भगवद्गीता (तिरहुता)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०७३. विदेह पोथी सूचीमे “श्रीमद्रामगीता (तिरहुता)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) परमानन्द लाल कर्ण (सौजन्य- परमानन्द लाल कर्ण)
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

२०७४. विदेह पोथीमे “परमानन्द लाल कर्ण (सौजन्य- परमानन्द लाल कर्ण)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) श्रीमद्रामगीता (तिरहुता)
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतमाला

२०७५. “श्रीमद्रामगीता (तिरहुता)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०७६. विदेह पोथी सूचीमे “ईश्वर गीता” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) परमानन्द लाल कर्ण (सौजन्य- परमानन्द लाल कर्ण)
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

२०७७. विदेह पोथीमे “परमानन्द लाल कर्ण (सौजन्य- परमानन्द लाल कर्ण)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) ईश्वर गीता
- (C) गीतावली सिद्धि
- (D) गीतमाला

२०७८. “ईश्वर गीता” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०७९. “हमर माँछ! नै हमर माँछ!” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०८०. “ओंघाइट भीमा” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०८१. विदेह पोथी सूचीमे “अवांतर (गजल-गीतल)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) सिद्ध नरसिंहमल्ल
- (C) नन्दीपति
- (D) मायानन्द मिश्र (सौजन्य- केदार कानन)

२०८२. विदेह पोथीमे “मायानन्द मिश्र (सौजन्य- केदार कानन)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतमाला
- (C) अवांतर (गजल-गीतल)
- (D) गीतावली सिद्धि

२०८३. “अवांतर (गजल-गीतल)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०८४. विदेह पोथी सूचीमे “मैथिली शाक्त साहित्य- शास्त्रीय भगवती गीत (सम्पादन) २००२” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) सिद्ध नरसिंहमल्ल
- (D) नन्दीपति

२०८५. विदेह पोथीमे “डॉ योगानन्द झा (सौजन्य- योगानन्द झा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) मैथिली शाक्त साहित्य- शास्त्रीय भगवती गीत (सम्पादन) २००२
- (C) गीतावली सिद्धि
- (D) गीतमाला

२०८६. “मैथिली शाक्त साहित्य- शास्त्रीय भगवती गीत (सम्पादन) २००२” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०८७. विदेह पोथी सूचीमे “गहबर गीत (संकलन-सम्पादन) २००७” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) डॉ योगानन्द झा (सौजन्य- योगानन्द झा)
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) सिद्ध नरसिंहमल्ल
- (D) नन्दीपति

२०८८. विदेह पोथीमे “डॉ योगानन्द झा (सौजन्य- योगानन्द झा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) गहबर गीत (संकलन-सम्पादन) २००७

२०८९. “गहबर गीत (संकलन-सम्पादन) २००७” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०९०. विदेह पोथी सूचीमे “स्वर्ग एतहि अछि (यात्रा प्रसंग)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) नन्दीपति
- (C) रबीन्द्र नारायण मिश्र (सौजन्य- रबीन्द्र नारायण मिश्र)
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२०९१. विदेह पोथीमे “रबीन्द्र नारायण मिश्र (सौजन्य- रबीन्द्र नारायण मिश्र)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) स्वर्ग एतहि अछि (यात्रा प्रसंग)
- (B) गीतावली सिद्धि
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतमाला

२०९२. “स्वर्ग एतहि अछि (यात्रा प्रसंग)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०९३. विदेह पोथी सूचीमे “कविता-समय ('पाथर पर दूभि', 'समवेत स्वरक आगू', 'सडोर' आ 'नागफेनी' कविता-संग्रहक समेकित संकलन)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) नन्दीपति
- (C) रमेश (सौजन्य- रमेश)
- (D) सिद्ध नरसिंहमल्ल

२०९४. विदेह पोथीमे “रमेश (सौजन्य- रमेश)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) कविता-समय ('पाथर पर दूभि', 'समवेत स्वरक आगू', 'सडोर' आ 'नागफेनी' कविता-संग्रहक समेकित संकलन)
- (B) गीतावली सिद्धि
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतमाला

२०९५. “कविता-समय ('पाथर पर दूभि', 'समवेत स्वरक आगू', 'सडोर' आ 'नागफेनी' कविता-संग्रहक समेकित संकलन)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०९६. “कैयो सकै छी, नहियो कऽ सकै छी” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२०९७. विदेह पोथी सूचीमे “मैथिली लोकगीत (१९४२, १९५५)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) नन्दीपति
- (C) राम इकबाल सिंह 'राकेश' (१९१२-१९९४) [सौजन्य- ई-पुस्तकालय]
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२०९८. विदेह पोथीमे “राम इकबाल सिंह 'राकेश' (१९१२-१९९४) [सौजन्य- ई-पुस्तकालय]” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) गीतमाला
- (D) मैथिली लोकगीत (१९४२, १९५५)

२०९९. “मैथिली लोकगीत (१९४२, १९५५)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२१००. विदेह पोथी सूचीमे “गीत पृ. १४४९-१४५०” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर')
- (B) सिद्ध नरसिंहमल्ल
- (C) नन्दीपति
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२१०१. विदेह पोथीमे “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर')” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) गीत पृ. १४४९-१४५०
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतमाला

२१०२. “गीत पृ. १४४९-१४५०” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२१०३. विदेह पोथी सूचीमे “गजल गीत पृ. २११” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर')
- (B) सिद्ध नरसिंहमल्ल
- (C) नन्दीपति
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२१०४. विदेह पोथीमे “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर')” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतमाला
- (D) गजल गीत पृ. २११

२१०५. “गजल गीत पृ. २११” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२१०६. विदेह पोथी सूचीमे “गीतांजलि झारू” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) रामदेव प्रसाद मण्डल “झारूदार”
- (C) नन्दीपति
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२१०७. विदेह पोथीमे “रामदेव प्रसाद मण्डल “झारूदार”” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतमाला
- (C) गीतांजलि झारू
- (D) गीतावली सिद्धि

२१०८. “गीतांजलि झारू” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२१०९. विदेह पोथी सूचीमे “नाटककार लल्लन प्रसाद ठाकुर समग्र रचनावली (५ टा नाटक, ४ टा एकांकी आ ३ टा गीति नाटिका सहित)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) लल्लन प्रसाद ठाकुर (१९५३-१९९५) (सौजन्य- कुसुम ठाकुर)
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) सिद्ध नरसिंहमल्ल

२११०. विदेह पोथीमे “लल्लन प्रसाद ठाकुर (१९५३-१९९५) (सौजन्य- कुसुम ठाकुर)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) नाटककार लल्लन प्रसाद ठाकुर समग्र रचनावली (५ टा नाटक, ४ टा एकांकी आ ३ टा गीति नाटिका सहित)
- (D) गीतमाला

२१११. “नाटककार लल्लन प्रसाद ठाकुर समग्र रचनावली (५ टा नाटक, ४ टा एकांकी आ ३ टा गीति नाटिका सहित)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२११२. विदेह पोथी सूचीमे “राग-विराग (कविता संग्रह)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) सिद्ध नरसिंहमल्ल
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) डॉ शिव कुमार प्रसाद (सौजन्य- डॉ शिव कुमार प्रसाद)

२११३. विदेह पोथीमे “डॉ शिव कुमार प्रसाद (सौजन्य- डॉ शिव कुमार प्रसाद)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतमाला
- (B) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (C) गीतावली सिद्धि
- (D) राग-विराग (कविता संग्रह)

२११४. “राग-विराग (कविता संग्रह)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२११५. विदेह पोथी सूचीमे “भावांजलि (गद्य गीत)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (B) शेफालिका वर्मा (सौजन्य- शेफालिका वर्मा)
- (C) नन्दीपति
- (D) सिद्ध नरसिंहमल्ल

२११६. विदेह पोथीमे “शेफालिका वर्मा (सौजन्य- शेफालिका वर्मा)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) भावांजलि (गद्य गीत)
- (B) गीतमाला
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतावली सिद्धि

२११७. “भावांजलि (गद्य गीत)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२११८. विदेह पोथी सूचीमे “आखर आखर गीत” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) नन्दीपति
- (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (C) सिद्ध नरसिंहमल्ल
- (D) सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')

२११९. विदेह पोथीमे “सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतावली सिद्धि
- (C) गीतमाला
- (D) आखर आखर गीत

२१२०. “आखर आखर गीत” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२१२१. विदेह पोथी सूचीमे “शेखर रचित गजल ओ गीत” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सुधांशु शेखर चौधरी (सौजन्य- शरदिन्दु चौधरी)
- (B) नन्दीपति
- (C) सिद्ध नरसिंहमल्ल
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२१२२. विदेह पोथीमे “सुधांशु शेखर चौधरी (सौजन्य- शरदिन्दु चौधरी)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुञ्जरी बा कान्हा-गुञ्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) शेखर रचित गजल ओ गीत
- (C) गीतमाला
- (D) गीतावली सिद्धि

२१२३. “शेखर रचित गजल ओ गीत” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२१२४. “बण्टी आ बबली” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२१२५. विदेह पोथी सूचीमे “गुलो: कला आ भाषा (सम्पादक तारानन्द वियोगी आ केदार कानन)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सुभाष चन्द्र यादव (सौजन्य- सुभाष चन्द्र यादव)
- (B) सिद्ध नरसिंहमल्ल
- (C) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)
- (D) नन्दीपति

२१२६. विदेह पोथीमे “सुभाष चन्द्र यादव (सौजन्य- सुभाष चन्द्र यादव)” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गुलो: कला आ भाषा (सम्पादक तारानन्द वियोगी आ केदार कानन)
- (B) गीतावली सिद्धि
- (C) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (D) गीतमाला

२१२७. “गुलो: कला आ भाषा (सम्पादक तारानन्द वियोगी आ केदार कानन)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२१२८. “गप्पू बुते नाचल नै होइ छै” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२१२९. विदेह पोथी सूचीमे “(वैल्यू एडीशन- प्रथम पत्र- लोक गाथा नृत्य नाटक संगीत)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) NTA-UGC/ UPSC/ BPSC Maithili Optional- गजेन्द्र ठाकुर
- (B) सिद्ध नरसिंहमल्ल
- (C) नन्दीपति
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२१३०. विदेह पोथीमे “NTA-UGC/ UPSC/ BPSC Maithili Optional- गजेन्द्र ठाकुर” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) (वैल्यू एडीशन- प्रथम पत्र- लोक गाथा नृत्य नाटक संगीत)
- (C) गीतमाला
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०,३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२१३१. “(वैल्यू एडीशन- प्रथम पत्र- लोक गाथा नृत्य नाटक संगीत)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२१३२. विदेह पोथी सूचीमे “विदेह सम्मान: सम्मान-सूची (समानान्तर साहित्य अकादेमी, समानान्तर ललित कला अकादेमी आ समानान्तर संगीत-नाटक अकादेमी सम्मान/ पुरस्कार नामसँ विख्यात)” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) सिद्ध नरसिंहमल्ल
- (B) नन्दीपति
- (C) Videha e-Learning YouTube Channel
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२१३३. विदेह पोथीमे “Videha e-Learning YouTube Channel” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) गीतावली सिद्धि
- (B) गीतमाला
- (C) विदेह सम्मान: सम्मान-सूची (समानान्तर साहित्य अकादेमी, समानान्तर ललित कला अकादेमी आ समानान्तर संगीत-नाटक अकादेमी सम्मान/ पुरस्कार नामसँ विख्यात)
- (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद

२१३४. “विदेह सम्मान: सम्मान-सूची (समानान्तर साहित्य अकादेमी, समानान्तर ललित कला अकादेमी आ समानान्तर संगीत-नाटक अकादेमी सम्मान/ पुरस्कार नामसँ विख्यात)” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) समकालीन काल
- (B) प्राचीन आ मध्यकालीन
- (C) साधन आ स्रोत
- (D) आधुनिक काल

२१३५. विदेह पोथी सूचीमे “Indira Gandhi National Centre for the Arts - Mithila” केर लेखक/स्रोत रूपमे की देल अछि?

- (A) IGNCA
- (B) नन्दीपति
- (C) सिद्ध नरसिंहमल्ल
- (D) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)

२१३६. विदेह पोथीमे “IGNCA” नामक लेखक/स्रोतसँ संबंधित सही शीर्षक चुनू।

- (A) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद
- (B) गीतमाला
- (C) Indira Gandhi National Centre for the Arts - Mithila
- (D) गीतावली सिद्धि

२१३७. “Indira Gandhi National Centre for the Arts - Mithila” विदेह पोथीमे कोन काल/वर्गक अंतर्गत राखल अछि?

- (A) प्राचीन आ मध्यकालीन
- (B) आधुनिक काल
- (C) समकालीन काल
- (D) साधन आ स्रोत

२१३८. Which folk singer, known as the ‘Bihar Kokila’, is documented in the archive’s Maithili CD/Album special issue (Issue 217) for her wedding songs (Vivah-Geet)?

- (A) Maithili Thakur
- (B) Sharda Sinha
- (C) Ira Mallik
- (D) Kunj Bihari Mishra

२१३९. Bharata's Nāṭyaśāstra distinguishes between 'Lokdharmi' (realistic/folk) and 'Natyadharmi' (stylised/classical) performance modes. The parallel theatre movement uses both, but 'Natyadharmi' is particularly employed in productions that

- (A) Use naturalistic everyday speech
- (B) Employ stylised speech, symbolic gestures, and complex musical structures, as in Ulkamukha
- (C) Reject all costumes
- (D) Focus only on improvisation

२१४०. Which early Maithili dramatist established the model of Sanskrit-Prakrit drama with interspersed Maithili songs, influencing both Vidyapati and the later Kirtaniya tradition?

- (A) Jyotirishwar Thakur
- (B) Umapati Upadhyaya
- (C) Vidyapati Thakur
- (D) Jagajyotirmalla

२१४१. The Kirtaniya drama tradition of Mithila — combining devotional song, gesture, and narrative — is compared in the Parallel History to which Assamese theatrical form?

- (A) Bhaona
- (B) Jatra
- (C) Ankianata of Assam
- (D) Satriya

२१४२. The 'Kirtaniya' tradition is specifically associated with which style of performance that combined devotional song, gesture, and narrative in a form peculiar to Mithila?

- (A) Naradiya style of kirian
- (B) Bhagavata Mela
- (C) Yakshagana
- (D) Therukoothu

२१४३. The tradition of Maithili songs in Sanskrit plays eventually evolved into purely Maithili 'Geetinatya' (musical dramas). Which Malla ruler is credited with composing 19 identified plays in Maithili?

- (A) Jagatprakashamalla
- (B) Jagajyotirmalla
- (C) Ranjit Malla
- (D) Siddhinarayanadeva

२१४४. The Parallel History notes that Maithili drama in Nepal predates the vernacular drama of Bengal and Assam. Which early work by Umapati Upadhyaya, containing twenty-one lyrical songs in Maithili, is considered the earliest surviving Maithili drama?

- (A) Parijataharananataka
- (B) Dhurtasamagamanataka
- (C) Gorakshavijaya
- (D) Kirtilata

२१४५. Kameshwar Jha 'Kamal', a poet and lyricist based in Kolkata, published his song collection 'Kamal-Taal' under the aegis of which diaspora institution?

- (A) Sahitya Akademi
- (B) Mithila Sanskritik Parishad, Kolkata
- (C) Videha eJournal
- (D) Pallavi Prakashan

२१४६. Kamal's collection includes songs in the 'Nachhari' tradition. What is unique about the Nachhari genre?

- (A) It is a form of classical Sanskrit drama
- (B) It is a comic-devotional song about Shiva's ecstatic dance, often from the perspective of an anxious Parvati or her mother Maina
- (C) It is a war ballad
- (D) It is a lullaby

२१४७. मैथिली नाट्य-साहित्यक इतिहासमे 'कीर्तनिया नाटक' कोन श्रेणीक अन्तर्गत रखल जाइत अछि ?

- (A) प्राचीन गीत-नाट्य परम्परा
- (B) संस्कृत शास्त्रीय नाटक
- (C) लोक-नाट्य मात्र
- (D) पारसी नाटक

२१४८. जगज्योतिर्मल्ल रचित 'हरगौरीविवाद' (१६२९) कोन विधाक अछि ?

- (A) गीति-नाट्य (मैथिली गद्य-पद्य)
- (B) संस्कृत नाटक
- (C) केवल नृत्य नाटिका
- (D) एकांकी

२१४९. नेपालमे रचित प्राचीन मैथिली नाटकसभक मुख्य विशेषता छी ?

- (A) गीत-प्रधानता, गद्यक अभिनय हेतु प्रयोग
- (B) शुद्ध गद्य नाटक
- (C) केवल संस्कृत संवाद
- (D) केवल हास्य

२१५०. शंकरदेव के प्रसिद्ध 'अंकीयानाट' के नाम अछि ?

- (A) कालीयदमन, रामविजय, पारिजातहरण
- (B) गीतगोविन्द
- (C) उपाहरण
- (D) पारिजातहरण (उमापति)

२१५१. मिथिलामे आधुनिक मैथिली नाटकक प्रथम प्रयास कोनक रचना 'सुन्दरसंयोग' (१९०४) सँ भेल ?

- (A) पं. जीवनाथ झा
- (B) गोविन्द झा
- (C) हर्षनाथ झा
- (D) कुमार गंगानन्द सिंह

२१५२. 'कसात' नाटकक मुख्य समस्या कोन अछि ?

- (A) नवीन आदर्श आ परम्परागत कुरीति (दहेज, भेदभाव)
- (B) राजनीतिक षड्यन्त्र
- (C) ऐतिहासिक विरोध
- (D) प्रेम-त्रिकोण

२१५३. पं. शृङ्गी झा (शृङ्गी) के 'मैथिली-नाटक' के विशेषता कोन अछि ?

- (A) दार्शनिक जीवनवाद शैली
- (B) प्राचीन रीतिक पुनरुद्धार
- (C) हास्य-व्यंग्य
- (D) गीति-नाट्य

२१५४. आधुनिक युगमे मैथिली नाटकक व्यावसायिक अभिनयक सूत्रपात कोन कम्पनी केलनि ?

- (A) उमाकान्त नाटक-कम्पनी (२०वीं शताब्दीक प्रारम्भ)
- (B) पारसी कम्पनी
- (C) बंगाल कम्पनी
- (D) संस्कृत रंगमंच

२१५५. प्रो. चन्द्रकान्त झा के नाटक 'आचार्य दोष' (१९६१) कोन प्रकृतिक अछि ?

- (A) महाभारतक कथा पर आधारित (दुर्योधन)
- (B) आधुनिक समस्या
- (C) विद्यापति जीवनी
- (D) लोककथा

२१५६. 'जुआएल कनकनी' (नाटक) – श्री महेन्द्र मल्लिक के रचना कोन प्रकारक अछि ?

- (A) आधुनिक यथार्थवादी पारिवारिक नाटक
- (B) ऐतिहासिक नाटक
- (C) रूपक काव्य
- (D) प्रहसन

२१५७. आसामक 'अंकीयानाट' शैली के मैथिली संग सम्बन्ध स्थापित करैत कोन तत्व मुख्य अछि ?

- (A) वैष्णव पदावली (ब्रजबुली) आ राधाकृष्णलीला
- (B) संगीतशास्त्र
- (C) युद्ध कथा
- (D) शिव स्तुति

२१५८. मैथिली नाटकमे 'एकांकी' के सबसँ सफल रचनाकार केरुपमे प्रो. चन्द्रकान्त झा के 'कादचरौ', 'प्रायश्चित्त' उल्लेखनीय अछि, एकर शैली कोन अछि ?

- (A) आधुनिक प्रयोगशील, मनोविश्लेषणात्मक
- (B) पुरान ढाँचा
- (C) केवल हास्य
- (D) केवल शोक

२१५९. मैथिली नाट्य-साहित्यक इतिहासमे पं. शशिनाथ झा के 'मदालसा' नाटक कोन परम्पराक अछि ?

- (A) संस्कृत-मैथिली मिश्रित नाटक
- (B) केवल मैथिली गद्य
- (C) लोकनाट्य
- (D) गीति-काव्य

२१६०. मिथिलामे प्राचीन 'कीर्तनिया' मण्डलीक नाट्य-प्रस्तुति मुख्यतः कोन हेतु होइत छल ?

- (A) धार्मिक प्रचार आ मनोरंजन (शिव-गीत, भागवत)
- (B) राज्य-अभिषेक
- (C) युद्ध कला
- (D) व्यावसायिक स्टेज

२१६१. नेपाली राजा 'जगतप्रकाशमल्ल' रचित 'उपाहरण', 'नलीयनाटकम्' मे मैथिली गद्यक अभिनय निर्देश देबाक प्रणाली अछि, एकरा कहल जाइत अछि ?

- (A) नाट्य-शैलीक उदाहरण
- (B) संकेत-लेख
- (C) परम्परागत सूत्रधार
- (D) कोनो नहि

२१६२. प्रो. रमानाथ झा के अनुसार मिथिलाक 'कीर्तनिया नाटक' वास्तविक अर्थमे नाटक नहि, बल्कि कोन अछि ?

- (A) गीति-नृत्य प्रधान अनुष्ठान
- (B) गद्य नाटक
- (C) शास्त्रीय नाट्य
- (D) स्टेज नाटक

२१६३. 'गोरक्षविजय' (विद्यापति) आ 'धूर्तसमागम' (ज्योतिरीश्वर) मे मैथिली पद तँ अछि, मुदा ई संस्कृत-प्राकृत नाटकक श्रेणीमे आबैत अछि, कारण ?

- (A) मैथिली गद्य अभाव, संवाद संस्कृत-प्राकृतमे
- (B) पूर्ण मैथिली नाटक
- (C) गीत मात्र
- (D) नृत्य नाटिका

२१६४. विद्यापति-पश्चात् मैथिली प्राचीन गीत-परम्पराक मुख्य प्रवर्तक कोन छथि ?

- (A) उगापति (उमापति)
- (B) गोविन्ददास
- (C) नन्दीपति
- (D) रत्नपाणि

२१६५. 'पारिजातहरण' नाटकक रचयिता कोन अछि ?

- (A) उगापति उपाध्याय
- (B) गोविन्ददास
- (C) विद्यापति
- (D) धनुर्धर झा

२१६६. गोविन्ददास के सम्बन्ध मे कोन कथन सत्य अछि ?

- (A) मैथिल ब्राह्मण, बंगालमे सेहो प्रसिद्ध
- (B) केवल असमीया कवि
- (C) नेपाली राजा
- (D) फारसी कवि

२१६७. मैथिली संगीत-शास्त्रक प्रसिद्ध ग्रन्थ 'रागतरंगिणी' के रचयिता कोन अछि ?

- (A) लोचन (कवि)
- (B) जगज्योतिर्मल्ल
- (C) उगापति
- (D) गोविन्ददास

२१६८. लोचन के 'रागतरंगिणी' मे मुख्यतः कोन कविक पद सङ्कलित अछि ?

- (A) विद्यापति
- (B) उगापति
- (C) गोविन्ददास
- (D) नन्दीपति

२१६९. नेपालक मल्ल राजसभामे मैथिली गीत-नाट्यक प्रसार कोन राजाक समयमे भेल ?

- (A) जगज्योतिर्मल्ल (1613-37)
- (B) प्रतापमल्ल
- (C) शिवसिंह
- (D) हरिसिंहदेव

२१७०. जगज्योतिर्मल्ल रचित 'हरगौरीविवाह' कोन प्रकारक रचना अछि ?

- (A) नाटक (मैथिली गद्य-पद्य)
- (B) महाकाव्य
- (C) कथा-संग्रह
- (D) व्याकरण

२१७१. मैथिली कवि 'उगापति उपाध्याय' के समय कोन शताब्दी मानल जाइत अछि ?

- (A) १६वीं सदीक अन्त-१७वीं सदीक आरम्भ
- (B) १५वीं सदी
- (C) १८वीं सदी
- (D) १४वीं सदी

२१७२. उगापति के अतिरिक्त प्राचीन गीत-परम्पराक अन्य प्रमुख कवि छथि ?

- (A) नन्दीपति, गोविन्ददास, लोचन
- (B) चन्द्राझा
- (C) ज्योतिरीश्वर
- (D) विद्यापति

२१७३. नेपालक राजा 'प्रतापमल्ल' (१६४१-७४) के कोन उपाधि प्रसिद्ध अछि ?

- (A) कवीन्द्र
- (B) महाकवि
- (C) अभिनवजयदेव
- (D) कविराज

२१७४. मैथिली भाषा-साहित्यक विकासमे नेपालक सर्वाधिक योगदान कोन राजवंशकालमे भेल ?

- (A) मल्लवंश
- (B) शाहवंश
- (C) गुप्तवंश
- (D) सेनवंश

२१७५. 'गीतपद्याशिक' (गुटिका) के रचनाकार कोन अछि ?

- (A) जगज्योतिर्मल्ल
- (B) प्रतापमल्ल
- (C) सिद्धिनरसिंह
- (D) भूपालेन्द्र मल्ल

२१७६. असममे मैथिली पदावलीक प्रसारकर्ता मुख्यतः कोन सम्प्रदाय छल ?

- (A) शंकरदेवक वैष्णव (एकशरण)
- (B) शैव
- (C) शाक्त
- (D) बौद्ध

२१७७. शंकरदेव के मैथिलीमे रचित 'अंकीयानाट' कोन प्रकारक अछि ?

- (A) गीति-नाट्य (पदप्रधान)
- (B) गद्य नाटक
- (C) हास्य-व्यंग्य
- (D) दरबारी नाटक

२१७८. मैथिली प्राचीन गीत-परम्परामे 'भनिता' प्रयोग कोनक द्वारा प्रचलित भेल ?

- (A) विद्यापति
- (B) ज्योतिरीश्वर
- (C) उगापति
- (D) लोचन

२१७९. विद्यापति-सम्प्रदायक कवि 'नन्दीपति' के रचना कोन अछि ?

- (A) कृष्णकिरिटिनी (नाटक)
- (B) पारिजातहरण
- (C) कीर्तिलता
- (D) रसकौस्तुभ

२१८०. प्राचीन गीत-परम्पराक कवि 'गोविन्ददास' के पद संग्रह कोन नामसँ प्रकाशित भेल ?

- (A) शृंगार-मंजरी-गीतावली
- (B) विद्यापति पदावली
- (C) कीर्तिपताका
- (D) रागमाला

२१८१. नेपालक राजा 'सिद्धिनरसिंह मल्ल' (१६२०-५७) कोन क्षेत्रक राजा छलाह ?

- (A) ललितपुर (पाटन)
- (B) कान्तिपुर
- (C) भक्तपुर
- (D) गोरखपुर

२१८२. सिद्धिनरसिंह मल्ल रचित प्रसिद्ध मैथिली पद कोन अछि ?

- (A) हरिपद जुग भजन गुण
- (B) जय जय शंकर
- (C) कानु हेरब
- (D) बहु सुखसार

२१८३. प्राचीन गीत-परम्परामे 'धनुर्धर झा' के कोन उपाधि हल ?

- (A) कविरत्न
- (B) महाकवि
- (C) अभिनव विद्यापति
- (D) कवीश्वर

२१८४. नेपालमे मैथिली गीति-नाट्यक सर्वाधिक पोषक राजा कोन छलाह ?

- (A) जगतप्रकाशमल्ल (कान्तिपुर)
- (B) जयप्रकाश मल्ल
- (C) राजेन्द्र मल्ल
- (D) अमर मल्ल

२१८५. जगतप्रकाशमल्ल के रचित 'उपाहरण नाटक' कोन भाषामे अछि ?

- (A) मैथिली (गद्य-पद्य)
- (B) संस्कृत
- (C) नेवारी
- (D) हिन्दी

२१८६. प्राचीन गीत-परम्पराक कवि 'रत्नपाणि' के प्रसिद्ध नाटक कोन अछि ?

- (A) उपाहरण
- (B) प्रभावतीहरण
- (C) मदालसा नाटक
- (D) गीतगोविन्द

२१८७. प्रो. रमानाथ झा के अनुसार मैथिली प्राचीन गीत-परम्पराक अन्तिम महत्त्वपूर्ण कवि कोन छथि ?

- (A) हर्षनाथ झा (उन्नीसवीं शताब्दी)
- (B) चन्द्राझा
- (C) गोविन्ददास
- (D) नन्दीपति

२१८८. लोचन के 'रागतरंगिणी' मे कोन-कोन कविक पद अहि ?

- (A) विद्यापति, उगापति, गोविन्ददास, नन्दीपति
- (B) केवल विद्यापति
- (C) केवल नवीन कवि
- (D) केवल लोचन स्वयं

२१८९. मैथिली प्राचीन गीतक 'नेपाली पदावली' के सबसँ प्राचीन संग्रह कोन अछि ?

- (A) नेपाल दरबार पदावली
- (B) रामभद्रपुर पदावली
- (C) तरीनी पदावली
- (D) भाषापीत संग्रह

२१९०. शंकरदेव के 'अंकीयानाट' मे प्रयुक्त भाषा मैथिली कहल जाइत अछि, कारण ?

- (A) मैथिलीक माधुर्य आ राधाकृष्ण भक्ति
- (B) राजाज्ञा
- (C) विद्यापति परम्परा
- (D) असमीया मैथिलीसँ मिलैत

२१९१. प्राचीन गीत-परम्परामे 'गीतपद्याशिक' के महत्व अछि ?

- (A) नद्यारी गीतक व्यापक अर्थ स्पष्ट करैत अछि
- (B) प्रथम मैथिली व्याकरण
- (C) काव्यशास्त्र
- (D) नाट्य सिद्धान्त

२१९२. मैथिली कवि 'उगापति' के नाटक 'पारिजातहरण' मे कोन रस प्रधान अछि ?

- (A) शृंगार, भक्ति
- (B) वीर, रौद्र
- (C) हास्य
- (D) शान्त

२१९३. नेपालक मल्ल शासक 'सिद्धिनरसिंह' के प्रसिद्ध मैथिली पद 'हरिपद जुग भजन' के विशेषता अछि ?

- (A) विरही नायिकाक मार्मिकता
- (B) शिव स्तुति
- (C) दार्शनिकता
- (D) वीर रस

२१९४. प्राचीन गीत-परम्पराक कवि 'हर्षनाथ झा' के रचना 'उषाहरण' कोन विधामे अछि ?

- (A) नाटिका (मैथिली-संस्कृत)
- (B) गीतिकाव्य
- (C) महाकाव्य
- (D) व्याकरण

२१९५. मैथिली प्राचीन गीत मे 'गोविन्ददास' के पद मुख्यतः कोन रस प्रधान अछि ?

- (A) शृंगार (राधा-कृष्ण)
- (B) भक्ति
- (C) वात्सल्य
- (D) शान्त

२१९६. नेपालमे मैथिली गीति-नाट्य परम्पराक सर्वाधिक फसल उपजाएबिहारु राजा कोन छलाह ?

- (A) जगतप्रकाशमल्ल
- (B) यक्षमल्ल
- (C) प्रतापमल्ल
- (D) रत्नमल्ल

२१९७. जगतप्रकाशमल्ल के समय रचित 'नलीयनाटकम्' (१६७०) कोन विषय पर अछि ?

- (A) नल-दमयन्ती कथा
- (B) रामायण
- (C) महाभारत
- (D) कृष्णलीला

२१९८. प्राचीन गीत-परम्पराक कवि 'नन्दीपति' अपन नाटक 'कृष्णकिरिटिनी' मे कतय कवित्व प्रदर्शित केलनि ?

- (A) प्रेम-पूर्वराग आ प्रवास वर्णन
- (B) युद्ध वर्णन
- (C) हास्य
- (D) अलंकारिकता

२१९९. मैथिली साहित्यमे 'साहेबरामदास' कविक प्रसिद्धि कोन रूपमे अछि ?

- (A) वैष्णव भजन-पद (मधुर भक्ति)
- (B) शृंगार कवि
- (C) शैव कवि
- (D) नाटककार

२२००. असमीय शंकरदेव परम्परा में मैथिली पद रचना करेवाला अन्य कवि छथि ?

- (A) माधवदेव, गोपालदेव
- (B) बंगमणि झा
- (C) विद्यापति
- (D) जगज्योतिर्मल्ल

२२०१. प्राचीन गीत-परम्पराक कवि 'छक्याणि' के उल्लेख वैष्णव भजनमे अछि, हिनकर रचना प्रायः कोन विषयक अछि ?

- (A) शृंगार (अभिसारिका)
- (B) वीर रस
- (C) वैराग्य
- (D) भक्ति-निरूपण

२२०२. लोचन कवि के 'रागतरंगिणी' में विद्यापतिक पद रागबद्ध गाबाक प्रणाली के देखौने अछि, एहि सँ कया सिद्ध होइत अछि ?

- (A) मैथिली संगीत परम्पराक प्रामाणिकता
- (B) नाट्य सिद्धान्त
- (C) राजाश्रय
- (D) विद्यापतिक प्रभाव

२२०३. प्राचीन गीत-परम्पराक अन्तर्गत 'रामभद्रपुर पदावली' के प्राप्ति कतय भेल ?

- (A) पटना विश्वविद्यालय
- (B) नेपाल
- (C) दरभंगा राजपुस्तकालय
- (D) बंगाल लाइब्रेरी

२२०४. मैथिली गीत-परम्परामे 'कंसनारायण' के पदक लक्षण कोन अछि ?

- (A) नखशिख सौन्दर्य वर्णन
- (B) वीर रस
- (C) वियोग
- (D) बालचरित

२२०५. प्राचीन गीत-परम्पराक नेपाली राजा 'भूपतीन्द्र मल्ल' (१६९५-१७२२) के समय कोन नाटक लिखल गेल ?

- (A) कौलासुरवधोपाख्यान
- (B) हरगौरीविवाह
- (C) उपाहरण
- (D) गीतगोविन्द

२२०६. प्राचीन गीत-परम्पराक प्रायः सभ कवि के गीत कोन राग-रागिणी बद्ध प्रयोग करैत छल ?

- (A) हाँ, संगीतबद्ध गीत
- (B) केवल मुक्तक
- (C) केवल छन्द
- (D) वार्णिक छन्द

२२०७. नेपालक मल्ल राजसभा मे मैथिली नाटकक शिल्प पर कोन भाषाक प्रभाव देखल जाइत अछि ?

- (A) संस्कृत आ स्थानीय नेवारी
- (B) फारसी
- (C) तुर्की
- (D) अंग्रेजी

२२०८. लोचन के 'रागतरंगिणी' के रचना काल कोन शताब्दी मानल जाइत अछि ?

- (A) १७वीं शताब्दीक उत्तरार्ध (१६८० के आसपास)
- (B) १५वीं सदी
- (C) १६वीं सदी
- (D) १८वीं सदी

२२०९. प्राचीन गीत-परम्पराक कवि 'उमापति' (उगापति) के पद सभ मे प्रयुक्त भाषा कोन दिशाक सङ्केत करैत अछि ?

- (A) परिमार्जित, पाण्डित्यपूर्ण कोमल शैली
- (B) ठेट ग्रामीण
- (C) संस्कृतनिष्ठ
- (D) फारसी मिश्रित

२२१०. प्रसिद्ध विद्वान डा. जयकान्त मिश्र के अनुसार प्राचीन गीत-परम्परा कोन कालखण्ड धरि सक्रिय छल ?

- (A) १७०० ई. धरि
- (B) १८०० ई. धरि
- (C) १६०० ई. धरि
- (D) १५०० ई. धरि

२२११. मैथिली प्राचीन गीत-परम्पराक कवि 'गोविन्ददास' के वंश परिचय अनुसार हिनक गोत्र अछि ?

- (A) काश्यप गोत्र
- (B) भारद्वाज
- (C) वशिष्ठ
- (D) गौतम

२२१२. नेपाली मल्ल राजा 'जगज्योतिर्मल्ल' के 'गीतपद्याशिक' मे संगीत के साथ मैथिली गीत प्रस्तुति के विधान अछि, तहि सँ कया सिद्ध होइत अछि ?

- (A) मैथिली नयारी गीति-नाट्य परिपाटी
- (B) मैथिली गद्य विकास
- (C) केवल कथोपकथन
- (D) कोनो नहि

२२१३. प्राचीन गीत-परम्पराक सबसँ अन्तिम महत्वपूर्ण कवि 'हर्षनाथ झा' के समयक मिथिलाक राजा कोन छल ?

- (A) लक्ष्मीश्वर सिंह
- (B) शिवसिंह
- (C) नान्यदेव
- (D) हरिसिंहदेव

२२१४. डॉ. शम्भु कुमार सिंहक जन्म कोन तारीखकें भेल?

- (A) १८ मार्च १९६५
- (B) १८ अप्रैल १९६५
- (C) १८ अगस्त १९६५
- (D) १८ जनवरी १९६५

२२१५. डॉ. शम्भु कुमार सिंहक जन्म कोन प्रखंडक लहुआर गाममे भेल?

- (A) सिमरी बख्तियारपुर
- (B) सौर बाजार
- (C) महिषी
- (D) नवहट्टा

२२१६. डॉ. शम्भु कुमार सिंह कोन विश्वविद्यालयसँ एम.ए. मैथिली (स्वर्णपदक) प्राप्त केलनि?

- (A) पटना विश्वविद्यालय
- (B) मगध विश्वविद्यालय
- (C) तिलका माँझी भागलपुर विश्वविद्यालय
- (D) ललित नारायण मिथिला विश्वविद्यालय

२२१७. BET परीक्षा कोनक समतुल्य छल आ डॉ. सिंह एकरा कोन वर्षमे उत्तीर्ण केलनि?

- (A) JRF क समतुल्य, १९९२
- (B) NET क समतुल्य, १९९५
- (C) SLET क समतुल्य, १९९७
- (D) SET क समतुल्य, २०००

२२१८. डॉ. शम्भु कुमार सिंहक पी-एच.डी. कोन विषयपर छल?

- (A) मैथिली कविताक सामाजिक विवर्तन
- (B) मैथिली नाटकक सामाजिक विवर्तन
- (C) मैथिली कथाक आर्थिक पृष्ठभूमि
- (D) मैथिली उपन्यासक मानवीय संवेदना

२२१९. डॉ. सिंहक पी-एच.डी. कोन वर्षमे, कोन विश्वविद्यालयसँ भेल?

- (A) २००५, पटना विश्वविद्यालय
- (B) २००८, तिलका माँझी भागलपुर विश्वविद्यालय
- (C) २०१०, दरभंगा विश्वविद्यालय
- (D) २००३, मगध विश्वविद्यालय

२२२०. लेखक वर्तमानमे कोन संस्थामे कोन पदपर कार्यरत छलाह?

- (A) मैथिली अकादमी, पटनामे संचालक
- (B) राष्ट्रीय अनुवाद मिशन, केन्द्रीय भारतीय भाषा संस्थान, मैसूरमे शैक्षिक सलाहकार (मैथिली)
- (C) साहित्य अकादेमी, दिल्लीमे सलाहकार
- (D) बिहार सरकारमे मैथिली अधिकारी

२२२१. डॉ. सिंहक आरम्भिक शिक्षा कतयसँ भेल?

- (A) पटनासँ
- (B) गामहिसँ (स्थानीय ग्राम विद्यालयसँ)
- (C) दरभंगासँ
- (D) भागलपुरसँ

२२२२. डॉ. सिंह बी.ए. मैथिलीमे कोन उपाधि लेने छलाह?

- (A) साधारण उपाधि
- (B) मैथिली सम्मान
- (C) प्रथम श्रेणी
- (D) स्वर्णपदक

२२२३. डॉ. सिंहक रचनाएँ कोन-कोन विधामे प्रकाशित छल?

- (A) केवल नाटक
- (B) केवल आलोचना
- (C) कविता, कथा, निबंध आदि
- (D) केवल अनुवाद

२२२४. डॉ. सिंहक रचनाएँ कतय-कतय प्रकाशित होइत छल?

- (A) केवल विदेहमे
- (B) केवल मिथिला मिहिरमे
- (C) मैथिलीक कतोक प्रतिष्ठित पत्र-पत्रिका सभमे
- (D) केवल अकादेमी प्रकाशनमे

२२२५. जीवनाथ झाक 'वीर-वीरेन्द्र' कोन वर्षमे प्रकाशित भेल?

- (A) १९५०
- (B) १९५४
- (C) १९५६
- (D) १९६०

२२२६. भाग्य नारायण झाक 'मनोरथ' कोन वर्षमे प्रकाशित भेल?

- (A) १९६०
- (B) १९६३
- (C) १९६६
- (D) १९७०

२२२७. बाबूसाहेब चौधरीक 'कुहेस' कोन वर्षमे प्रकाशित भेल?

- (A) १९६५
- (B) १९६७
- (C) १९७०
- (D) १९७२

२२२८. गुणनाथ झाक 'कनियों-पुतरा' कोन वर्षमे प्रकाशित भेल?

- (A) १९६५
- (B) १९६७
- (C) १९७०
- (D) १९७५

२२२९. महेन्द्र मलंगियाक 'ओकरा आँगनक बारहमासा' कोन वर्षमे प्रकाशित भेल?

- (A) १९७५
- (B) १९७८
- (C) १९८०
- (D) १९८२

२२३०. नचिकेताक 'नायकक नाम जीवन' कोन वर्षमे प्रकाशित भेल?

- (A) १९६८
- (B) १९७०
- (C) १९७१
- (D) १९७५

२२३१. अरविन्द कुमार 'अक्कू'क 'आगि धधकि रहल छै' कोन वर्षमे प्रकाशित भेल?

- (A) १९७८
- (B) १९८०
- (C) १९८१
- (D) १९८५

२२३२. गोविन्द झाक 'अन्तिम प्रणाम' कोन वर्षमे प्रकाशित भेल?

- (A) १९७८
- (B) १९८०
- (C) १९८२
- (D) १९८५

२२३३. गंगेश गुंजनक 'बुधबधिया' कोन वर्षमे प्रकाशित भेल?

- (A) १९७८
- (B) १९८०
- (C) १९८२
- (D) १९८५

२२३४. 'मनोरथ' नाटकमे निर्धनताकेँ कोसनिहार मुख्य पात्र के छलाह?

- (A) रामनाथ
- (B) लक्ष्मीनाथ
- (C) धनपति
- (D) मुरारी

२२३५. 'मनोरथ'मे लक्ष्मीनाथ अपन नाम कोन नाम होमक चाही कहैत छलाह?

- (A) धनेश्वर
- (B) दरिद्रनाथ
- (C) निर्धननाथ
- (D) गरीबनाथ

२२३६. 'ओकरा आँगनक बारहमासा'क रचनाकार के छलाह?

- (A) नचिकेता
- (B) गोविन्द झा
- (C) गंगेश गुंजन
- (D) महेन्द्र मलंगिया

२२३७. 'बुधबधिया'क रचनाकार के छलाह?

- (A) महेन्द्र मलंगिया
- (B) नचिकेता
- (C) डॉ. गंगेश गुंजन
- (D) गोविन्द झा

२२३८. 'अन्तिम प्रणाम'क रचनाकार के छलाह?

- (A) महेन्द्र मलंगिया
- (B) गोविन्द झा
- (C) गंगेश गुंजन
- (D) नचिकेता

२२३९. 'नायकक नाम जीवन'क रचनाकार के छलाह?

- (A) जीवनाथ झा
- (B) भाग्यनारायण झा
- (C) नचिकेता
- (D) गुणनाथ झा

२२४०. निम्नमे कोन नाटकमे 'नाटकक लेल' शीर्षकक उल्लेख अछि?

- (A) मनोरथ
- (B) नायकक नाम जीवन
- (C) नाटकक लेल (नचिकेता)
- (D) बुधबधिया

२२४१. आलेखमे उद्धृत कोन नाटकमे 'कूड़ाक ढेरसँ किछु बीछि रहल' दृश्य अछि?

- (A) ओकरा आँगनक बारहमासा
- (B) नाटकक लेल
- (C) बुधबधिया
- (D) अन्तिम प्रणाम

२२४२. 'ओकरा आँगनक बारहमासा'मे कातिक मासकेँ खेतिहर मजदूरक कोन प्रकारक मास कहल गेल?

- (A) उत्सवक मास
- (B) दुखक मास
- (C) खुशीक मास
- (D) कमाईक मास

२२४३. 'ओकरा आँगनक बारहमासा'मे सर्वहारा वर्गक जीवनमे ऋतुक वर्णन कतेक मासक अछि?

- (A) छह मास
- (B) नौ मास
- (C) बारह मास
- (D) चार मास

२२४४. आलेखमे उल्लिखित कोन नाटकमे 'एकरा देहपर एक बीत वस्त्र नहि' उद्धरण अछि?

- (A) अन्तिम प्रणाम
- (B) मनोरथ
- (C) बुधबधिया
- (D) ओकरा आँगनक बारहमासा

२२४५. डॉ. प्रेम शंकर सिंह मैथिली नाट्यालोचकक कथन 'आर्थिक दशाक क्षीणताक कारणेँ मनुष्यकेँ केहन संकटापन्न समस्याक सामना करए पड़ेछ' — कोन नाटकक सन्दर्भमे कहल गेल?

- (A) बुधबधिया
- (B) ओकरा आँगनक बारहमासा
- (C) मनोरथ
- (D) अन्तिम प्रणाम

२२४६. डॉ. प्रेम शंकर सिंहक कोन ग्रंथसँ उक्त उद्धरण लेल गेल?

- (A) मैथिली नवीन साहित्य
- (B) मैथिली नाटक परिचय
- (C) मैथिली नाट्य समीक्षा
- (D) मैथिली साहित्यक इतिहास

२२४७. प्रो. प्रेमशंकर सिंह 'ओकरा आँगनक बारहमासा' नाटककेँ कोन नाम देने छलाह?

- (A) मिथिलाक श्रमिक वर्गक महाकाव्य
- (B) मिथिलाक निम्नवर्गीय समाजक अलबम
- (C) मिथिलाक गरीबीक दर्पण
- (D) मिथिलाक सर्वहाराक आवाज

२२४८. 'मिथिलाक निम्नवर्गीय समाजक अलबम' — एहि उद्धरणक स्रोत कोन ग्रंथ थिक?

- (A) मैथिली नाटक परिचय
- (B) मैथिली नवीन साहित्य (सं. डॉ. बासुकीनाथ झा)
- (C) मैथिली साहित्यक इतिहास
- (D) विदेह : सदेह

२२४९. 'मैथिली नवीन साहित्य'क सम्पादक के छलाह?

- (A) डॉ. प्रेम शंकर सिंह
- (B) डॉ. बासुकीनाथ झा
- (C) डॉ. शम्भु कुमार सिंह
- (D) डॉ. गंगेश गुंजन

२२५०. कातिक मास सम्बन्धी पंक्ति 'कातिक हे सखि बोनियो ने लागै छै, अन्नक नहि कोनो बाट यौ' — कोन नाटकसँ अछि?

- (A) अन्तिम प्रणाम
- (B) बुधबधिया
- (C) ओकरा आँगनक बारहमासा
- (D) मनोरथ

२२५१. उक्त कातिक-वर्णन पंक्तिमे 'राइ' शब्दसँ की बुझाइत अछि?

- (A) आनन्द
- (B) रोदन/क्रन्दन, विलाप
- (C) उत्सव
- (D) काज

२२५२. 'दू गोठ कोकड़ा पकबिति पियास लागल हय' — एहि पंक्तिसँ कोन परिस्थितिक वर्णन होइत अछि?

- (A) गरीबक न्यूनतम भोजनक विवशता
- (B) उत्सवक भोजन
- (C) बच्चाक खेलक वर्णन
- (D) बाजारक दृश्य

२२५३. 'अन्न बिना पेट जरिते हय, बस्तर बिना ठिठुरबे केली आ घर त' दखते छी' — एहिमे कतेक समस्याक उल्लेख अछि?

- (A) एकटा
- (B) दूटा
- (C) तीनटा
- (D) चारिटा

२२५४. उक्त 'अन्न बिना पेट जरिते हय' उद्धरण कोन नाटकसँ अछि?

- (A) मनोरथ
- (B) बुधबधिया
- (C) ओकरा आँगनक बारहमासा
- (D) अन्तिम प्रणाम

२२५५. 'जाहि आँगनक बारहमासा एहिमे टेरल गेल अदि तकर ध्वनि खाली ओहि आँगनसँ नहि आबि रहल अछि, प्रत्युत मिथिलाक लाख-लाख आँगनसँ उठैत...' — एहिमे 'एहि' शब्दसँ कोन नाटक बुझाइत अछि?

- (A) अन्तिम प्रणाम
- (B) बुधबधिया
- (C) ओकरा आँगनक बारहमासा
- (D) मनोरथ

२२५६. उक्त उद्धरण 'मिथिलाक लाख-लाख आँगनसँ उठैत' — एकर अर्थ की?

- (A) केवल एक परिवारक कष्ट
- (B) मिथिलाक सम्पूर्ण निम्नवर्गक सार्वभौमिक व्यथा
- (C) मिथिलाक उत्सव
- (D) एक गाँवक कथा

२२५७. 'ठीके तँ कहै छिए! हमरा आरु गरीब छी मुदा आनिपर दस गोटे मिलि जाए तँ की ने क' सकैत छी' — एहि पंक्ति कोन नाटकसँ अछि?

- (A) बुधबधिया
- (B) ओकरा आँगनक बारहमासा
- (C) अन्तिम प्रणाम
- (D) मनोरथ

२२५८. उक्त उद्धरणमे गरीबीक बाद सेहो 'दस गोटे मिलि जाए तँ' — एहिसँ कोन भावना व्यक्त होइत अछि?

- (A) निराशा
- (B) एकजुटता ओ सामूहिक शक्तिक आशावाद
- (C) क्रोध
- (D) समर्पण

२२५९. 'तीन-तीनटा बच्चोंकेँ भुखले सुतैत देखैत रहैत छी, घरवालीकेँ फाटल वस्त्रमे देखैत छी' — एहि कथन कोन पात्रक थिक?

- (A) लक्ष्मीनाथक
- (B) मुरारीक
- (C) रामचन्द्रक
- (D) बलदेवक

२२६०. 'कतेको लोक एक किनारमे पड़ल कूड़ाक ढेरसँ की सभने बीछि रहल छल, क्यो दू एकटा रोगाएल बच्चाकेँ डेंगा रहल छल' — कोन नाटकक पृष्ठ ५४ सँ उद्धृत?

- (A) अन्तिम प्रणाम
- (B) नाटकक लेल (नचिकेता)
- (C) ओकरा आँगनक बारहमासा
- (D) बुधबधिया

२२६१. 'एकरा देहपर एक बीत वस्त्र नहि, एकर अंग-अंग उधार अछि' — एहि पंक्ति कोन नाटकसँ अछि?

- (A) मनोरथ
- (B) अन्तिम प्रणाम
- (C) बुधबधिया
- (D) ओकरा आँगनक बारहमासा

२२६२. निम्नमे कोन उद्धरण 'ओकरा आँगनक बारहमासा'क पृष्ठ-२ सँ अछि?

- (A) 'अन्न बिना पेट जरिते हय'
- (B) 'दू गोटे कोकड़ा पकबिति पियास लागल हय'
- (C) 'बोनियो ने लागै छै'
- (D) 'एकरा देहपर एक बीत वस्त्र नहि'

२२६३. आलेख कोन पत्रिकाक कोन अंकमे प्रकाशित अछि?

- (A) विदेह : सदेह : १
- (B) विदेह : सदेह : २ (विदेह ई-पत्रिकाक २६मसँ ५०म अंकसँ बीचल)
- (C) विदेह : सदेह : ३
- (D) मैथिली प्रबन्ध-निबन्ध-समालोचना

२२६४. आलेखक अनुसार भारतक कुल आबादीक कतेक प्रतिशत लोक जीवनोपयोगी न्यूनतम आवश्यकताक पूर्ति करबामे अक्षम छथि?

- (A) पच्चीस प्रतिशत
- (B) तीस प्रतिशत
- (C) पैंतीस प्रतिशत
- (D) चालीस प्रतिशत

२२६५. आलेखक अनुसार गामक लोकक गरीबीक मुख्य कारण कोन-कोन अछि?

- (A) केवल सरकारी उपेक्षा
- (B) अनियमित बरखा, सरकारी उपेक्षा, अशिक्षा ओ पिछड़ापन
- (C) केवल अशिक्षा
- (D) केवल प्राकृतिक आपदा

२२६६. आलेखक अनुसार गरीब किसान जखन कमाइ हेतु शहर जाइत छथि तँ ओतय की कहबाइत छथि?

- (A) कारीगर वा दस्तकार
- (B) मजदूर वा बोनिहार
- (C) व्यापारी वा दुकानदार
- (D) कर्मचारी वा नौकर

२२६७. आलेखक अनुसार निर्धनता मनुष्यकेँ कोन-कोन रूपमे प्रभावित करैत अछि?

- (A) केवल आर्थिक रूपसँ
- (B) बेवस, लाचार, शक्तिहीन, पिछड़ल, दीन-हीन बनाबैत अछि
- (C) केवल मानसिक रूपसँ
- (D) केवल सामाजिक रूपसँ

२२६८. 'निर्धनता मनुखकेँ बेवस लाचार आ शक्तिहीन बना दैत अछि' — एहिसँ आलेखकार कोन मूल विचार प्रस्तुत करैत छथि?

- (A) आर्थिक स्वतंत्रताक महत्व
- (B) निर्धनता स्वतंत्रता, विचार ओ कार्यक्षमता सभकेँ बाधित करैत अछि
- (C) धार्मिक आस्थाक महत्व
- (D) शिक्षाक महत्व

२२६९. आलेखक अनुसार 'आधुनिक सामाजिक मैथिली नाटकक मूल-स्वर' कोन थिक?

- (A) प्रेम ओ सौन्दर्यक गान
- (B) विभिन्न संघर्ष, तनाव ओ अनेक सामाजिक समस्या
- (C) धार्मिक भक्ति
- (D) ऐतिहासिक प्रसंग

२२७०. आलेखमे 'परम्परागत रूढ़ि व्यवस्थाक जड़ता'क विपरीत कोन बात कहल गेल?

- (A) धर्मक शक्ति
- (B) सामाजिक चेतनाक निरन्तर बढ़ैत गतिशीलता
- (C) राजनीतिक परिवर्तन
- (D) आर्थिक समृद्धि

२२७१. आलेखक अनुसार मिथिलांचलक समाजमे आर्थिक विपन्न जीवनक अस्तव्यस्तता कोन रूप ले लेने अछि?

- (A) असाधारण रूप
- (B) स्वाभाविकतामे परिवर्तित भ' गेल अछि
- (C) अस्थायी रूप
- (D) परिवर्तनशील रूप

२२७२. आलेखमे कोन बात कहल गेल — गरीबकेँ मुइलाक उपरान्त?

- (A) समाज मदद करैत अछि
- (B) कफन किनबाक लेल टाका नहि रहैत छैक
- (C) सरकार सहायता दैत अछि
- (D) परिवार जोगाड़ करैत अछि

२२७३. आलेखक अनुसार सरकारी योजनाक लाभ कतय धरि नहि पहुँचि सकैत अछि?

- (A) शहरी गरीब लोकक घरि
- (B) गरीब लोकक घरि
- (C) मध्यमवर्गक घरि
- (D) उच्चवर्गक घरि

२२७४. आलेखमे 'किछु व्यक्ति अपन जीवन-यापन विलासितापूर्ण ढंगसँ व्यतीत करैत छथि' — एहिसँ कोन विषमताक उल्लेख अछि?

- (A) जातिगत विषमता
- (B) आर्थिक ओ सामाजिक असमानता
- (C) धार्मिक विषमता
- (D) शैक्षिक विषमता

२२७५. आलेखक अनुसार 'जाहि मनुखकेँ दू-साँझक रोटी नहि' — एकर बाद कोन तर्क दैल गेल?

- (A) ओ धार्मिक नहि भ' सकैत
- (B) ओ आत्माक उच्चताक दावा करत तँ मिथ्याक सिवाय किछु नहि भ' सकैत
- (C) ओ शिक्षित नहि भ' सकैत
- (D) ओ समाजक नेता नहि भ' सकैत

२२७६. नाटक विशेषांकक संपादकीयमे 'मैथिली नाटकक समानान्तर दुनिया' कहबाक अर्थ की अछि?

- (A) लोक-रंगमंच, मंडली, गीत-नाटिका आ मंच-अनुभवक ओ परम्परा जे किताबक इतिहाससँ अलग जीवित रहल
- (B) केवल अंग्रेजी नाटकक अनुवाद
- (C) केवल विश्वविद्यालयी पाठ्यक्रमक नाटक
- (D) केवल रेडियो-समाचारक परम्परा

२२७७. रामखेलावन मंडार आ हुनक मंडलीक उल्लेख मैथिली रंगमंचक कोन पक्ष खोलैत अछि?

- (A) केवल लिखित नाटकक पुरस्कार-सूची
- (B) गामक सामूहिक प्रदर्शन-परम्परा आ लोक-नाट्यक जीवंतता
- (C) केवल शहरी सभागारक परम्परा
- (D) केवल बालगीतक पाठशाला

२२७८. 'मैथिली-बिदेसिया' प्रकारक प्रस्तुति विशेषांकमे कोन सांस्कृतिक पुल बनबैत अछि?

- (A) नाट्यलेखनकेँ पूर्णतः अंग्रेजी बनबैत अछि
- (B) मिथिला क्षेत्रक रंग-परम्पराकेँ पड़ोसी लोक-रंग आ प्रवासी अनुभवसँ जोड़ैत अछि
- (C) मैथिली नाटककेँ केवल संस्कृत नाटकमे सीमित करैत अछि
- (D) नाटकमे संवादक भूमिका हटबैत अछि

२२७९. 'रिहर्सल' शीर्षक नाटकमे शीर्षक स्वयं कोन संकेत दैत अछि?

- (A) केवल कवितापाठ
- (B) केवल विद्यालयक परीक्षा-तैयारी
- (C) केवल संगीत-सभा
- (D) मंचनक तैयारीक भीतर समाजक वास्तविक अभिनय आ सांस्कृतिक विडम्बना देखाएब

२२८०. 'मैथिली नाटकक विकासमे आनंद जीक योगदान' शीर्षक लेखक मुख्य प्रयोजन की अछि?

- (A) गजल-छन्दक गणना करब
- (B) मैथिली नाट्य-इतिहासमे छूटल/कम चर्चा भेल योगदानकेँ केंद्रमे आनब
- (C) वेब-पत्रकारिताक तकनीक सिखाएब
- (D) बालगीतक शब्दार्थ देब

२२८१. महेश मलंगिया सन नाटककारक चर्चा मैथिली नाटकक कोन मानक उठबैत अछि?

- (A) लोकप्रियता, साहित्यिकता, मंचयोग्यता आ भाषा-स्वरूपक संयुक्त कसौटी
- (B) केवल जन्म-तिथि
- (C) केवल पृष्ठ-संख्या
- (D) केवल आवरणक रंग

२२८२. 'डॉक्टर फॉस्टस' मैथिली पाठक लेल कोन नाट्य-विषयक शिक्षा दे सकैत अछि?

- (A) घरेलू उपहारक हास्य
- (B) बाल-कविता मात्र
- (C) केवल विवाह-गीत
- (D) ज्ञान, महत्वाकांक्षा आ आत्म-विनाशक त्रासदीक संरचना

२२८३. 'सैमसन एगोनीस्टेस'क चर्चा नाटक विशेषांकमे किएक सार्थक अछि?

- (A) ई लोकगीतक मुखड़ा अछि
- (B) विश्व-नाटकक धार्मिक, वीर आ आन्तरिक संघर्षपरक रूप मैथिली विमर्शसँ जोड़ैत अछि
- (C) ई शब्दकोशक अनुच्छेद अछि
- (D) ई केवल पाक-शास्त्रक ग्रन्थ अछि

२२८४. 'मर्डर इन द कैथेड्रल' सन नाटक मैथिली नाट्य-विमर्शमे कोन धुरी जोड़ैत अछि?

- (A) केवल गीत-संग्रह
- (B) धर्म, सत्ता, शहादत आ नैतिक निर्णयक मंचीय संघर्ष
- (C) केवल बाल-मनोरंजन
- (D) केवल हास्य-झुमका प्रसंग

२२८५. 'स्ट्राइफ'क उल्लेख मैथिली पाठककेँ कोन आधुनिक नाट्य-विषय दिस लऽ जाइत अछि?

- (A) केवल निजी आत्मकथा
- (B) श्रम, पूँजी, वर्ग-संघर्ष आ सामाजिक तनावक रंगमंच
- (C) केवल ऋतु-वर्णन
- (D) केवल देव-स्तुति

२२८६. मंचीय ध्वनि-व्यवस्था सफल हो तँ अभिनेता कोन लाभ पबैत अछि?

- (A) नाटक गीतमे बदलि जाइत अछि
- (B) किसी कोनसँ बाजल संवाद सेहो दर्शकधरि स्पष्ट पहुँचैत अछि
- (C) प्रकाशक उपयोग बन्द भऽ जाइत अछि
- (D) अभिनयक जरूरत समाप्त भऽ जाइत अछि

२२८७. नाटकमे संगीतक उपयोग पर समीक्षा कोन संतुलन सुझबैत अछि?

- (A) संगीत भावी वातावरण बनबैत अछि, मुदा पूर्वाभ्यास आ संयोजनक सजगता चाही
- (B) संगीत भए गेल तँ संवाद हटि जाए
- (C) संगीत सदैव नाटकक शत्रु अछि
- (D) संगीत मात्र सजावट अछि

२२८८. ज्योति सुनीत चौधरीसँ गप्प-सप्प नाटक विशेषांकमे किएक महत्त्वपूर्ण अछि?

- (A) ई पाठ्यक्रमक प्रश्नपत्र अछि
- (B) ई प्रवासी/अंग्रेजी-माध्यम शिक्षित मैथिली अनुरागी लेखिकाक भाषा-संबंध आ प्रेरणा खोलैत अछि
- (C) ई केवल विज्ञापन अछि
- (D) ई मंच-निर्देशकक वेतन-सूची अछि

२२८९. ज्योति सुनीत चौधरीक कथनमे मैथिली अनुरागक मूल स्रोत कोन-कोन अछि?

- (A) केवल नाटक पुरस्कार
- (B) परिवार, गाम, विद्यापति-समारोह, पितामहक मिथिला-विकास चिन्ता आ विदेहक प्रेरणा
- (C) केवल सरकारी आदेश
- (D) केवल विदेशी विश्वविद्यालय

२२९०. साहित्यिक चोरी पर बहसक उपस्थिति नाटक विशेषांकमे कोन नैतिक चेतना देखबैत अछि?

- (A) बालगीतक नियम
- (B) चोरीक समर्थन
- (C) रचनात्मक मौलिकता आ साहित्यिक उत्तरदायित्व पर सजगता
- (D) समीक्षाक निषेध

२२९१. नाटक समीक्षा करैत काल कथ्य मात्र नहि, 'प्रस्तुति' किएक जरूरी अछि?

- (A) नाटक केवल लेखकक निजी डायरी अछि
- (B) ध्वनि आ प्रकाश साहित्यक बाहर अछि
- (C) रंगमंच सामूहिक कला अछि—निर्देशन, अभिनय, प्रकाश, ध्वनि, संगीत आ दर्शक-संवाद मिलि नाटक बनबैत अछि
- (D) दर्शकक भूमिका शून्य अछि

२२९२. मिथिला रंगमंचक विकास लेल विशेषांक अप्रत्यक्ष रूपेँ कोन कार्य-सूची सुझबैत अछि?

- (A) केवल पुरस्कार-वितरण
- (B) लेखन, मंचन, प्रशिक्षण, प्रेक्षागृह, ध्वनि-प्रकाश सुविधा आ आलोचना—सभक समन्वय
- (C) केवल लोकगीत हटाएब
- (D) केवल पृष्ठ-सूची

२२९३. 'कचरस' वा लोक-रंगक स्वाद मैथिली नाटक लेल किएक बचाएब जरूरी अछि?

- (A) स्थानीयता साहित्यक विरोधी अछि
- (B) कचरस सदैव अशिक्षितता अछि
- (C) ओहि मे स्थानीय जीवन, बोली, देहभाषा आ दर्शकक अपना-पन रहैत अछि
- (D) लोक-रंगक मंचसँ सम्बन्ध नहि

२२९४. मैथिली सी.डी. अल्बम गीत-संगीत विशेषांकक मूल केन्द्र की अछि?

- (A) केवल पुरस्कार-सूची
- (B) मैथिली गीत-संगीत, लोकगीत, सी.डी./डी.वी.डी. प्रयोग, विवाह गीत, सुन्दरकाण्ड एलबम आ बाल सी.डी. अभावक समग्र चर्चा
- (C) केवल एक गायकक जीवनी
- (D) केवल फिल्म समीक्षा

२२९५. संपादकीयमे मैथिली सी.डी./अल्बम विशेषांकक प्रस्तुति किएक महत्त्वपूर्ण अछि?

- (A) केवल विज्ञापन
- (B) मात्र सूचना
- (C) परम्परागत गीत-संगीत आ उपलब्ध बाल-गीत/नाटक आदि सी.डी. अल्बमक संकलन-समीक्षा बनैत अछि
- (D) संगीतक नकार

२२९६. दिनेश यादवक 'नेपाल मे मैथिली गीत-संगीतक अवस्था' शीर्षक कोन व्यापक प्रश्न उठबैत अछि?

- (A) केवल भारतक चर्चा
- (B) सीमा-पार मैथिली सांस्कृतिक जीवनमे गीत-संगीतक स्थिति, चुनौती आ संभावना
- (C) नेपालमे मैथिली अनुपस्थित
- (D) गीत-संगीत असंबद्ध

२२९७. मैथिली गीत-संगीतक 'अवस्था' पर चर्चा किएक केवल कलात्मक नहि, सामाजिक सेहो अछि?

- (A) गीत-संगीत भाषा-प्रयोग, समुदाय, बाजार, मंच, मीडिया आ पहचानसँ जुड़ल अछि
- (B) भाषा गौण
- (C) समाजसँ संबंध नहि
- (D) संगीत केवल निजी शौक

२२९८. प्रदीप पुष्पक 'सिनेहिया' शीर्षक गीत-समीक्षा कोन संवेदनात्मक केन्द्रक ओर संकेत करैत अछि?

- (A) वाद्य-विवरण मात्र
- (B) केवल तकनीकी सूची
- (C) प्रेम, टीस, स्मृति आ कठोर जीवनानुभवक गीतात्मक अभिव्यक्ति
- (D) गीतक अर्थ नकार

२२९९. योगेन्द्र पाठक 'वियोगी'क 'वन्दनाक स्वरूप' लेख संगीत-विशेषांकमे किएक उपयुक्त अछि?

- (A) स्वर अप्रासंगिक
- (B) भक्ति, स्तुति, स्वर, लय आ सांस्कृतिक आराधनाक गीतात्मक रूप बुझबैत अछि
- (C) वन्दना संगीतसँ अलग
- (D) भक्ति नकार

२३००. चन्द्रेशक 'अरिपन'क उपस्थिति गीत-संगीत विशेषांकमे कोन सांस्कृतिक विस्तार दैत अछि?

- (A) गीत-संगीतक संग मिथिलाक दृश्य-संस्कार, मांगलिकता आ प्रतीक-संसार जोड़ैत अछि
- (B) गीतसँ कोई संबंध नहि
- (C) अरिपन केवल सजावट
- (D) दृश्य-कला असंगत

२३०१. इरा मल्लिकक शारदा सिन्हाक 'विवाह गीत' पर लेख किएक महत्त्वपूर्ण अछि?

- (A) स्त्री-स्वर अनुपस्थित
- (B) विवाह गीत असाहित्यिक
- (C) विवाह-गीतक लोकपरम्परा, स्त्री-स्वर आ लोकप्रिय गायनक पुल देखबैत अछि
- (D) लोकगीतक मूल्य नहि

२३०२. विवाह गीत मैथिली संस्कृतिमे कोन भूमिका निभबैत अछि?

- (A) केवल पंडितक पाठ
- (B) भाषा-विहीन ध्वनि
- (C) संस्कार, स्त्री-समुदाय, पारिवारिक स्मृति, हास्य-वेदना आ लोकभाषाक सामूहिक मंच
- (D) केवल मनोरंजन

२३०३. मनीष झा बौआभाइक 'वर्तमान मैथिली गीत-संगीत हमरा नजरिसँ' शीर्षकक महत्त्व की अछि?

- (A) समकालीन गीत-संगीतक आलोचनात्मक निजी दृष्टि आ समय-बोध
- (B) पुरातन सूची मात्र
- (C) संगीतक इतिहास नकार
- (D) लेखकक नाम-स्मरण

२३०४. वर्तमान मैथिली गीत-संगीतक समीक्षा करत समय कोन कसौटी आवश्यक अछि?

- (A) केवल धुन तेज हो
- (B) केवल वीडियो चमकदार
- (C) भाषा, लय, भाव, लोक-संबंध, रचना-गुण, प्रस्तुति आ बाजारी दबावक संतुलन
- (D) भाषा-कथ्य अप्रासंगिक

२३०५. डॉ. कैलाश कुमार मिश्रक प्रो. चण्डेश्वर झा केर सी.डी./डी.वी.डी. प्रयोग पर चर्चा कोन संक्रमण देखबैत अछि?

- (A) रिकॉर्डिंग असंगत
- (B) प्रयोगक कोनो अर्थ नहि
- (C) लोकगीत/अकादमिक परम्परा सँ डिजिटल रेकॉर्डिंग माध्यम धरि ज्ञान-संरक्षणक बदलाव
- (D) लोकगीत केवल मौखिक रहय

२३०६. सी.डी./डी.वी.डी. प्रयोग लोकगीत-अध्ययन लेल किएक महत्त्वपूर्ण अछि?

- (A) केवल लिखित पाठ पर्याप्त
- (B) स्वर, धुन, लय, उच्चारण, प्रस्तुति आ प्रसंगिक श्रव्य-दृश्य अभिलेखन संभव करैत अछि
- (C) धुनक महत्व नहि
- (D) रेकर्डिंग शोध रोकेत अछि

२३०७. गजेन्द्र ठाकुरक 'मैथिली सी.डी. एलबम' लेखक केन्द्रीय प्रयोजन की अछि?

- (A) केवल व्यापारिक विज्ञापन
- (B) सी.डी.क नकार
- (C) एक गायकक जीवनी
- (D) मैथिली रेकर्डेड गीत-संगीत सामग्रीक संकलन, मूल्यांकन आ सांस्कृतिक दस्तावेजीकरण

२३०८. जगदीश चन्द्र ठाकुर अनिल द्वारा महाकवि चन्दा झा कृत रामायणक सुन्दरकाण्ड एलबम पर लेखन किएक महत्त्वपूर्ण अछि?

- (A) एलबमक कोई अर्थ नहि
- (B) क्लासिक साहित्य संगीतसँ अलग
- (C) क्लासिक मैथिली काव्य, रामायण परम्परा आ आधुनिक ऑडियो एलबमक संगम देखबैत अछि
- (D) सुन्दरकाण्ड अप्रासंगिक

२३०९. बाल सी.डी. अल्बमक 'सर्वथा अभाव' पर गजेन्द्र ठाकुरक टिप्पणी कोन संकट देखबैत अछि?

- (A) बाल-पाठक/बाल-श्रोताक लेल मैथिली श्रव्य-सामग्रीक कमी भाषा-संस्कारक बाधा अछि
- (B) बाल सामग्री अनावश्यक
- (C) बच्चा मैथिली न सीखय
- (D) सी.डी. केवल वयस्क लेल

२३१०. बाल सी.डी. अभावक प्रश्न भाषा-संरक्षणसँ कोना जुड़ैत अछि?

- (A) बालक सुनि नहि सकैत
- (B) बच्चा कानसँ भाषा, लय, उच्चारण आ सांस्कृतिक शब्दावली ग्रहण करैत अछि
- (C) भाषा केवल पुस्तकसँ सीखल जाए
- (D) गीतक प्रभाव नहि

२३११. गीत-संगीतक सी.डी. अल्बम युगक अध्ययन आज किएक महत्त्वपूर्ण अछि?

- (A) ई मौखिक परम्परा सँ डिजिटल स्ट्रीमिंग युगक बीचक सांस्कृतिक संक्रमणक दस्तावेज अछि
- (B) इतिहासक अर्थ नहि
- (C) माध्यम बदललासँ गीत समाप्त
- (D) सी.डी. पुरान तें बेकार

२३१२. मैथिली गीतमे भाषा-शुद्धि आ स्वाभाविकता किएक जरूरी अछि?

- (A) धुन सब किछु अछि
- (B) शब्द हटाएब चाही
- (C) गीत लोकप्रिय माध्यम होयबाक कारण गलत/अस्वाभाविक भाषा व्यापक रूपे फैलि सकैत अछि
- (D) गीतमे भाषा महत्त्वहीन

२३१३. लोकगीतकेँ रेकर्ड करब आ मंचीय/स्टूडियो प्रस्तुति बनएबमे मुख्य चुनौती की अछि?

- (A) भाषा बदलि देब
- (B) धुन हटाएब
- (C) मूल प्रसंग, सामूहिकता आ स्वाभाविक लय केँ कृत्रिमता सँ बचा कऽ प्रस्तुत करब
- (D) लोकगायक अप्रासंगिक

२३१४. विवाह गीतक रेकॉर्डेड रूपमे स्त्री-समुदायक भूमिका किएक विचारणीय अछि?

- (A) समुदाय असंगत
- (B) विवाह गीत पुरुषक एकल पाठ
- (C) मूल विवाह गीत प्रायः स्त्रीगणक सामूहिक मुख-संस्कृतिसँ उपजल अछि
- (D) स्त्री-स्वरक जरूरत नहि

२३१५. मैथिली गीत-संगीतक वर्तमान अवस्थाक आलोचना मे बाजारक प्रश्न किएक उठैत अछि?

- (A) बाजार सदैव श्रेष्ठ
- (B) बाजारक कोई प्रभाव नहि
- (C) बाजार लोकप्रियता बढ़बैत अछि, मुदा भाषा, शब्द, भाव आ लोक-संस्कृतिक सरलीकरण/विकृति सेहो कऽ सकैत अछि
- (D) साहित्यिक कसौटी चाही नहि

२३१६. गीतक 'टीस' किएक महत्त्वपूर्ण सौन्दर्य-अनुभव अछि?

- (A) दुख गीतमे निषिद्ध
- (B) टीस केवल कमजोरी
- (C) दुख, प्रेम, विरह आ स्मृति केँ संक्षिप्त ध्वनि-लयमे तीव्र बनबैत अछि
- (D) भावनारहित गीत श्रेष्ठ

२३१७. वन्दना गीतक संरचना मे कोन तत्व सामान्यतः आवश्यक होइत अछि?

- (A) आवाहन, स्तुति, विनय, लयात्मकता आ सामूहिक गेयता
- (B) निरर्थक शोर
- (C) लयक अभाव
- (D) भाषा-विहीन धुन

२३१८. अरिपन, विवाह गीत आ वन्दनाक संयुक्तता मिथिलाक कोन सांस्कृतिक रूप देखबैत अछि?

- (A) संगीतक अंत
- (B) केवल सजावट
- (C) तीनू असंबंधित
- (D) दृश्य प्रतीक, श्रव्य परम्परा आ संस्कारक समन्वित लोक-संसार

२३१९. मैथिली गीत-संगीतक नेपाल-भारत संदर्भक अध्ययन किएक महत्त्वपूर्ण अछि?

- (A) साझा संस्कृति नहि
- (B) सीमा पार गीत असंगत
- (C) मैथिली सांस्कृतिक क्षेत्र राजनीतिक सीमा सँ व्यापक अछि
- (D) नेपालक मैथिली अलग विषय नहि

२३२०. सी.डी. अल्बमक संकलन भविष्यक शोधार्थी लेल कोन सामग्री दैत अछि?

- (A) गायक, गीत, धुन, विषय, माध्यम, समय आ श्रोता-संस्कृतिक प्राथमिक अभिलेख
- (B) गीत असंग्रहणीय
- (C) रिकॉर्डिंग क्षणिक
- (D) शोधक कोई उपयोग नहि

२३२१. मैथिली गीत-संगीतमे बाल सामग्रीक अभाव कतेक गंभीर अछि?

- (A) बालगीत गौण
- (B) बालक भाषा न सीखय
- (C) अभाव लाभकारी
- (D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनूकेँ कमजोर करैत अछि

२३२२. मैथिली सी.डी. अल्बमक आलोचना करत समय केवल लोकप्रियता किएक पर्याप्त नहि?

- (A) लोकप्रियता सब किछु
- (B) गुण अप्रासंगिक
- (C) भाषा न देखब
- (D) लोकप्रियता संग भाषा, शिल्प, सांस्कृतिक प्रामाणिकता आ संगीत-गुण सेहो देखबाक चाही

२३२३. लोकगीतक रेकॉर्डिंगमे उच्चारणक महत्त्व किएक अछि?

- (A) कुनू भाषा चलेत
- (B) उच्चारणक असर नहि
- (C) उच्चारण क्षेत्रीय पहचान, भाषिक शुद्धता आ गीतक भाव-सत्य बचबैत अछि
- (D) शब्द गौण

२३२४. शारदा सिन्हाजीक विवाह गीतक चर्चा मैथिली गीतक लोकप्रिय प्रसार पर की संकेत दैत अछि?

- (A) लोकगीत उच्च गुणवत्ता गायन द्वारा क्षेत्रीय सीमा पार श्रोता तक पहुँचि सकैत अछि
- (B) लोकप्रियता असंभव
- (C) लोकगीत सीमित रहय
- (D) विवाह गीत निजी मात्र

२३२५. सुन्दरकाण्ड एलबमक माध्यमे धार्मिक काव्यक पुनर्प्रस्तुति कतेक उपयोगी अछि?

- (A) क्लासिक चुप रहय
- (B) श्रव्य-भक्ति, काव्य-स्मरण, सामूहिक पाठ आ क्लासिकक पुनर्जीवन लेल
- (C) एलबम बेकार
- (D) धर्मगीत असाहित्यिक

२३२६. मैथिली गीत-संगीतक डिजिटल अभिलेखनमे कॉपी/लेखकीय अधिकारक प्रश्न किएक उठैत अछि?

- (A) अधिकार अप्रासंगिक
- (B) रेकॉर्डेड सामग्रीक प्रसार संग सर्जक, गायक, संगीतकार आ समुदायकें उचित मान्यता चाही
- (C) लोकगीतक कोई धारक नहि
- (D) नाम हटाएब ठीक

२३२७. गीत-संगीत विशेषांकमे समीक्षा-लेखकक निजी 'नजरि' किएक उपयोगी अछि?

- (A) संगीतक वर्तमान स्थिति पर अनुभवजन्य, आलोचनात्मक आ समय-सापेक्ष दृष्टि भेटैत अछि
- (B) निजी दृष्टि निषिद्ध
- (C) केवल सरकारी रिपोर्ट
- (D) अनुभव महत्त्वहीन

२३२८. मैथिली गीत-संगीतमे लोक आ आधुनिक माध्यमक सम्बन्ध कोना होएबाक चाही?

- (A) दुनू असंभव
- (B) माध्यम आधुनिक हो, मुदा भाषा, लोकलय आ सांस्कृतिक आत्मा संरक्षित रहय
- (C) आधुनिकता लेल लोक हटाओ
- (D) लोक लेल रिकॉर्डिंग हटाओ

२३२९. गीत-संगीत विशेषांकक प्रश्नावलीमे कतेक प्रकारक विषय समेटल जाएब चाही?

- (A) लोकगीत, विवाह गीत, वन्दना, एल्बम, बाल-सामग्री, डिजिटल माध्यम, आलोचना आ भाषा-संरक्षण
- (B) केवल पृष्ठ संख्या
- (C) केवल वर्ष-स्मरण
- (D) केवल नाम-सूची

२३३०. सी.डी. युगक समाप्ति बाद सेहो एहि विशेषांकक महत्त्व किएक रहत?

- (A) इतिहास बेकार
- (B) गीतक स्मृति नहि
- (C) माध्यम पुरान भेल तें मूल्य समाप्त
- (D) ई मैथिली संगीतक एक ऐतिहासिक माध्यम-अवधि केँ दर्ज करैत अछि

२३३१. मैथिली गीत-संगीतमे बाल सी.डी. निर्माणक आदर्श दिशा की होयबाक चाही?

- (A) लयहीन पाठ
- (B) कठिन भाषा
- (C) सहज भाषा, शुद्ध उच्चारण, रोचक लय, बाल-मन, लोक-संस्कार आ शिक्षात्मक संवेदना
- (D) वयस्क विषय

२३३२. मैथिली गीत-संगीतक आलोचना मे 'लोकप्रिय' आ 'लोक' मे भेद किएक आवश्यक अछि?

- (A) लोक असंगत
- (B) दुनू पूर्ण समान
- (C) लोकप्रिय बाजारमे चलि सकैत अछि, मुदा लोक समुदाय-स्मृति आ परम्परासँ उपजैत अछि
- (D) लोकप्रियता ही संस्कृति

२३३३. मैथिली गीत-संगीत विशेषांकमे स्त्री-स्वरक प्रमुख क्षेत्र कोन देखाइत अछि?

- (A) केवल पुरुष मंच
- (B) गृह-संस्कार असाहित्यिक
- (C) विवाह गीत, लोकसंस्कार, वन्दना आ पारिवारिक-सांस्कृतिक स्मृति
- (D) स्त्री-स्वर अनुपस्थित

२३३४. गीत-संगीत विशेषांकक आधार पर मैथिली सांस्कृतिक नीति लेल कोन सुझाव बनैत अछि?

- (A) बाल-अल्बम निर्माण, लोकगीत अभिलेखन, गुणवत्तापूर्ण रेकर्डिंग, भाषा-शुद्धि आ डिजिटल आर्काइव विस्तार
- (B) रेकर्डिंग रोकू
- (C) लोकगीत विसरू
- (D) बालसामग्री छोड़ू

२३३५. मैथिली गीत-संगीतक प्रश्न-संख्या ३०-४० सँ बढ़ायब किएक उचित अछि?

- (A) किएकि पृष्ठ-संख्या याद करब
- (B) किएकि प्रश्न स्थिर चाही
- (C) कारण अंकमे अनेक लेखक, अनेक विधा, संगीत-लेख, एल्बम-समीक्षा, बाल-सामग्री आ डिजिटल आर्काइवक प्रश्न अछि
- (D) किएकि नाम दोहराएब

२३३६. गीत-संगीत विशेषांकक समग्र संदेश की अछि?

- (A) मैथिली गीत-संगीत परम्परा, आधुनिक माध्यम, बाल-संस्कार आ डिजिटल अभिलेखनक संग जीवित रहि सकैत अछि
- (B) परम्परा आ आधुनिकता असंगत
- (C) मैथिली संगीत समाप्त
- (D) गीत भाषा-संरक्षणमे बेकार

२३३७. उच्च-स्तरीय क्विजमे 'कौन लेख कतय' छोड़ि कोन बात पूछल जायत?

- (A) कौन पृष्ठ
- (B) कतेक उपशीर्षक
- (C) केवल क्रमांक
- (D) लेखकक तर्क, सांस्कृतिक अर्थ, गीत-रूप, माध्यम-परिवर्तन आ भाषा-संरक्षणक सम्बन्ध

२३३८. मैथिली गीत-संगीत विशेषांक आजक यूट्यूब/स्ट्रीमिंग युगमे कोन शिक्षा दैत अछि?

- (A) माध्यम बदलैत रहैत अछि, मुदा गुणवत्ता, भाषा, अभिलेखन आ बाल-संस्कारक प्रश्न स्थायी अछि
- (B) नव माध्यममे भाषा गौण
- (C) गुणक कसौटी खत्म
- (D) इतिहासक जरूरत नहि

२३३९. “मैथिली लोक गीत” (maithilivideos.blogspot.com) नामक ब्लाग केर संचालक कोन छलाह ?

- (A) राजीव रंजन लाल
- (B) गजेन्द्र ठाकुर
- (C) रोशन चौधरी
- (D) आशीष अनचिन्हार

२३४०. “मैथिली सांगस हब” (Maithili Songs Hub) ब्लागपर अंतिम पोस्ट कोन वर्ष आएल छल ?

- (A) २०१३
- (B) २०१४
- (C) २०१५
- (D) २०१६

२३४१. “मैथिली फिल्मस” (maithilifilms.blogspot.com) ब्लाग केर संस्थापक कोन छथि ?

- (A) भाष्कर झा
- (B) आशीष अनचिन्हार
- (C) प्रकाश झा
- (D) राजीव रंजन लाल

२३४२. “विदेह मैथिली नाट्य उत्सव” ब्लाग कोन मास (वर्ष २०११) मे शुरू भेल छल ?

- (A) जनवरी
- (B) जून
- (C) अगस्त
- (D) दिसम्बर

२३४३. “मैथिली सिनेमा” ब्लागक संचालक भाष्कर झा कोन भ्रम फैलैत छलाह ?

- (A) हमर ब्लाग सभसँ पुरान गजल ब्लाग अछि
- (B) हमर ब्लाग मैथिली फिल्म-संगीतक पहिल पोर्टल अछि
- (C) हमर ब्लाग पर पहिल बेर गीत सुविधा अछि
- (D) हमर ब्लाग एकमात्र नाटक समर्पित अछि

२३४४. मैथिलीक पहिल Music Streaming साइट “Music Maithili” (वेब आ एप दूनु) कोन तिथिकेँ शुरू भेल छल ?

- (A) ३ मई २०२१
- (B) ३ मई २०२२
- (C) ३ जून २०२२
- (D) ३ मई २०२३

२३४५. “मैथिली लोक गीत” ब्लागक पहिल (आ अंतिम) पोस्ट कोन वर्ष भेल छल ?

- (A) २००५
- (B) २००६
- (C) २००७
- (D) २००८

२३४६. Audio-Video पृष्ठमे “गीत · गजल” कोन प्रकारक शीर्षक अछि?

- (A) मुख्य भाग/सेक्शन
- (B) व्यक्ति-नाम
- (C) केवल बाहरी विज्ञापन
- (D) अलग वेबसाइटक शीर्षक

२३४७. “विदेह १-४४० इण्डेक्स सदेह १-३७ इण्डेक्स” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (B) विद्यापति गीत
- (C) "Videha" Ist Maithili Fortnightly ejournal Archive of Audios-Videos ' विदेह ' प्रथम मैथिली पाक्षिक ई पत्रिका ऑडियो- वीडियो आर्काइव मैथिली ऑडियो- वीडियोक संकलन (पूर्णतः अव्यवसायिक उद्देश्य आ मात्र एकेडमिक प्रयोग लेल) ऑडियो- वीडियो देखबाक लेल सबधित लिंककें क्लिक करू। For viewing audios-videos click the respective links.
- (D) मैलोरंग-१ (सौजन्य- प्रकाश झा)

२३४८. “३ कान्हा रामदास — गौरीस्वयंवर” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सौभाग्य मिथिला
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (D) गीत · गजल

२३४९. “९ नन्दीपति — कृष्णकेलिमाला” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह सदेह ३७
- (B) विद्यापति गीत
- (C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

२३५०. “१० नन्दीपति — गीतमाला” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह सदेह ३७
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) मैथिली फिल्म
- (D) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री

२३५१. “११ भानुनाथ — प्रभावती हरण” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) विद्यापति गीत
- (C) खोज आ इण्डेक्स
- (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

२३५२. “१४ रमापति — रुक्मणी परिचय” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (D) गीत-गोविन्ददास (गायन दीक्षा भारती)

२३५३. “प्रबोध नारायण सिंह (सौजन्य- नचिकेता) — प्रेमक रोग (नाटक)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) POTHY HARDBACK
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी

२३५४. “आनन्द कुमार झा — बदलैत समाज (नाटक)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (D) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)

२३५५. “आनन्द कुमार झा — मुक्ति यात्रा (नाटक)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत · गजल
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) [Series ISBN Number: 978-93-5812-486-6]
- (D) विदेह सदेह ३७

२३५६. “डॉ. गंगेश गुंजन (सौजन्य- गंगेश गुंजन) — प्रथम-चौबटिया-नाटक (बुधिबधिया)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) गीत · गजल
- (D) मैलोरंग-१ (सौजन्य- प्रकाश झा)

२३५७. “गजेन्द्र ठाकुर — 4. संकर्षण (नाटक) (2009)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विद्यापति गीत
- (B) ऑडियो बुक · रीड-अलाउड · संकेत भाषा
- (C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (D) "Videha" Ist Maithili Fortnightly ejournal Archive of Audios-Videos ' विदेह ' प्रथम मैथिली पाक्षिक ई पत्रिका ऑडियो- वीडियो आर्काइव मैथिली ऑडियो- वीडियो संकलन (पूर्णतः अव्यवसायिक उद्देश्य आ मात्र एकेडमिक प्रयोग लेल) ऑडियो- वीडियो देखबाक लेल सबधित लिंक क्लिक करू। For viewing audios-videos click the respective links.

२३५८. “गजेन्द्र ठाकुर — 25. भऽ जाएब छू (मैथिलीक 2012 मे प्रकाशित पहिल क्लाइमेट-फिक्शन प्ले- Maithili's first climate-fiction play o...)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (B) POTHY HARDBACK
- (C) गजल पाठ
- (D) गीत · गजल

२३५९. “गजेन्द्र ठाकुर — 30. मचण्ड (नाटक) (2014)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत · गजल
- (B) सौभाग्य मिथिला
- (C) नाटक, रंगमंच आ नाट्य पोथी
- (D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी

२३६०. “राजदेव मण्डल — लाज (एकांकी)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) Audiobooks (English Translation of Maithili Literature)
- (C) विद्यापति गीत
- (D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी

२३६१. “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर') — महिषासुर मुर्दावाद एवं अन्य नाटक (१९९७)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) गजल पाठ
- (D) 2nd November 2012 Uzna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)

२३६२. “५) नाटक विशेषांक अंक ७२ (15 दिस 2010) — अंक ७२ (15 दिस 2010)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली सीखू Learn Maithili
- (B) गीत · गजल
- (C) मैथिली फिल्म
- (D) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री

२३६३. “३. मुन्नी कामतक एकांकी “जिन्दगीक मोल”पर गजेन्द्र ठाकुरक टिप्पणी VIDEHA_354 — VIDEHA_354” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
- (B) विद्यापति गीत
- (C) नाटक, रंगमंच आ नाट्य पोथी
- (D) विदेह सदेह ३७

२३६४. “Setushama- Vibrant Maithili (2026) Audiobook” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (B) NCERT BHASHA SANGAM
- (C) गीत · गजल
- (D) Audiobooks (English Translation of Maithili Literature)

२३६५. “ममता गाबय गीत” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली फिल्म
- (B) मैथिली सीखू · संकेत भाषा
- (C) 1. गौरीशकर
- (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

२३६६. “कन्यादान” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली फिल्म
- (B) गीत · गजल
- (C) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (D) NCERT BHASHA SANGAM

२३६७. “BEJOD” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) Maithili Movies on Rent
- (B) POTHY HARDBACK
- (C) गीत · गजल
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३६८. “चौबटिया” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) परिचर्चा · सेमिनार · साक्षात्कार · पाठ
- (B) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (C) विभिन्न भाषासँ अनूदित गद्य आ पद्य रचना (खण्ड-२) (विदेह www.videha.co.in/ पेटार अंक १-३५० सँ)
- (D) गीत · गजल

२३६९. “ललका पाग भाग-१” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (B) विदेह सदेह २८
- (C) Maithili Movies on Rent
- (D) सौभाग्य मिथिला

२३७०. “काठक लोक- महेन्द्र मलंगिया भाग- 2” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (B) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (C) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (D) खोज आ इण्डेक्स

२३७१. “कोसी सेमीनार 12 सितम्बर 2008 भाग-२” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) गीत · गजल
- (C) मैलोरंग-२
- (D) 1. गौरीशकर

२३७२. “प्यारे मैथिल चैनल- किरण चौधरी आ संगीता आनन्द” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (B) NCERT BHASHA SANGAM
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) मैथिली फिल्म आ रंगमंच

२३७३. “मिथिला दर्शन” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (C) विद्यापति गीत
- (D) यू-ट्यूब चैनल आ रेडियो

२३७४. “स्मृति एंटरटेनमेंट” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (D) गीत · गजल

२३७५. “नीलम मैथिली” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) [Series ISBN Number: 978-93-5812-486-6]
- (B) यू-ट्यूब चैनल आ रेडियो
- (C) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (D) POTHY HARDBACK

२३७६. “मैथिली क्लास” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विद्यापति गीत
- (B) विदेह सदेह २८
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) ऑडियो बुक · रीड-अलाउड · संकेत भाषा

२३७७. “मैथिली टॉक्स” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत · गजल
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (D) यू-ट्यूब चैनल आ रेडियो

२३७८. “मैथिली पाठ” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विद्यापति गीत
- (B) मैथिली फिल्म
- (C) मैथिली- भोजपुरी अकादमी , द्वारका , नई दिल्ली सेमीनार
- (D) यू-ट्यूब चैनल आ रेडियो

२३७९. “आकाशवाणी मैथिली समाचार” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) "Videha" Ist Maithili Fortnightly ejournal Archive of Audios-Videos ' विदेह ' प्रथम मैथिली पाक्षिक ई पत्रिका ऑडियो- वीडियो आर्काइव मैथिली ऑडियो- वीडियो संकलन (पूर्णतः अव्यवसायिक उद्देश्य आ मात्र एकेडमिक प्रयोग लेल) ऑडियो- वीडियो देखबाक लेल सबधित लिंकें क्लिक करू। For viewing audios-videos click the respective links.
- (B) मैथिली- भोजपुरी अकादमी , द्वारका , नई दिल्ली सेमीनार
- (C) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (D) यू-ट्यूब चैनल आ रेडियो

२३८०. “आकाशवाणी अमृत महोत्सव” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली सीखू Learn Maithili
- (B) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (C) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (D) यू-ट्यूब चैनल आ रेडियो

२३८१. “कुञ्ज बिहारी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गजल पाठ
- (B) "Videha" Ist Maithili Fortnightly ejournal Archive of Audios-Videos ' विदेह ' प्रथम मैथिली पाक्षिक ई पत्रिका ऑडियो- वीडियो आर्काइव मैथिली ऑडियो- वीडियो संकलन (पूर्णतः अव्यवसायिक उद्देश्य आ मात्र एकेडमिक प्रयोग लेल) ऑडियो- वीडियो देखबाक लेल सबधित लिंकें क्लिक करू। For viewing audios-videos click the respective links.
- (C) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (D) यू-ट्यूब चैनल आ रेडियो

२३८२. “राम बाबू झा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) मैथिली फिल्म
- (C) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (D) विद्यापति गीत

२३८३. “मैथिली ठाकुर” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सौभाग्य मिथिला
- (B) गीत · गजल
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) विभिन्न भाषासँ अनूदित गद्य आ पद्य रचना (खण्ड-२) (विदेह www.videha.co.in/ पेटार अंक १-३५० सँ)

२३८४. “अरिपन फाउण्डेशन” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (C) 1. गौरीशकर
- (D) मैथिली फिल्म

२३८५. “Pratham Books Maithili Storyweaver” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) विभिन्न भाषासँ अनूदित गद्य आ पद्य रचना (खण्ड-२) (विदेह www.videha.co.in/ पेटार अंक १-३५० सँ)
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) गीत-गोविन्ददास (गायन दीक्षा भारती)

२३८६. “आकाशवाणी दरभंगा यू ट्यूब चैनल” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 2nd November 2012 Uzna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)
- (B) गीत · गजल
- (C) POTHY HARDBACK
- (D) यू-ट्यूब चैनल आ रेडियो

२३८७. “तू लिका” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) परिचर्चा · सेमिनार · साक्षात्कार · पाठ
- (B) विद्यापति गीत
- (C) सगर राति दीप जरय आ नाट्य उत्सव
- (D) ऑडियो बुक · रीड-अलाउड · संकेत भाषा

२३८८. “गोविन्ददास-२” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (B) सुषमा
- (C) [Series ISBN Number: 978-93-5812-486-6]
- (D) ऑडियो बुक · रीड-अलाउड · संकेत भाषा

२३८९. “गोविन्ददास-३” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (D) मैथिली सीखू Learn Maithili

२३९०. “गोविन्ददास-४” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (B) Maithili Movies on Rent
- (C) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (D) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ

२३९१. “गोविन्ददास-५” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली- भोजपुरी अकादमी , द्वारका , नई दिल्ली सेमिनार
- (B) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (C) Maithili Movies on Rent
- (D) [Series ISBN Number: 978-93-5812-486-6]

२३९२. “गोविन्ददास-६” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) NCERT BHASHA SANGAM
- (B) मैलोरंग-२
- (C) मैथिली सीखू · संकेत भाषा
- (D) गीत-गोविन्ददास (गायन दीक्षा भारती)

२३९३. “गजल-४” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)
- (B) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (C) Maithili Movies on Rent
- (D) POTHY HARDBACK

२३९४. “जितेन्द्र झा , जनकपुर” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) Audiobooks (English Translation of Maithili Literature)
- (B) विद्यापति गीत
- (C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (D) विदेह सदेह ३७

२३९५. “सामा चकेवा 2” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विद्यापति गीत
- (B) मैथिली सीखू · संकेत भाषा
- (C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (D) मैथिली सीखू Learn Maithili

२३९६. “मैथिली कवि सम्मेलन” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) NCERT BHASHA SANGAM
- (B) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (C) गीत · गजल
- (D) मैथिली सीखू Learn Maithili

२३९७. “प्रबोध सम्मान: राजमोहन झा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गजल पाठ
- (B) विभिन्न भाषासँ अनूदित गद्य आ पद्य रचना (खण्ड-२) (विदेह www.videha.co.in/ पेटार अंक १-३५० सँ)
- (C) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (D) गीत · गजल

२३९८. “साहित्य अकादमी पुरस्कार: मन्त्रेश्वर झा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मिनाप-१
- (B) मैथिली फिल्म आ रंगमंच
- (C) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (D) गीत-गोविन्ददास (गायन दीक्षा भारती)

२३९९. “मिथिलाक मूडन- (रसनचौकीक स्वरक संग)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) गीत-गोविन्ददास (गायन दीक्षा भारती)
- (B) 1. गौरीशंकर
- (C) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (D) 2nd November 2012 Uzna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)

२४००. “नन्द कुमार मिश्रक गजल पाठ” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली सीखू Learn Maithili
- (B) विद्यापति गीत
- (C) खोज आ इण्डेक्स
- (D) गजल पाठ

२४०१. “विदेह:सदेह २८ (अनूदित गद्य आ पद्य खण्ड-१ विदेह अंक १-३५० सँ)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (C) विद्यापति गीत
- (D) विभिन्न भाषासँ अनूदित गद्य आ पद्य रचना (खण्ड-२) (विदेह www.videha.co.in/ पेटार अंक १-३५० सँ)

२४०२. Q27. The Charya songs represent mystic practices mainly of which tradition?

- (A) A. Buddhist Sahajiya / Tantric tradition
- (B) B. Victorian realism
- (C) C. Mughal court prose
- (D) D. Modern drama

२४०३. Q68. Which literary form carried Maithili most strongly outside Mithila?

- (A) A. Songs and dramas
- (B) B. Legal charters only
- (C) C. Modern newspapers only
- (D) D. Stone edicts only

२४०४. Q72. What two features marked Maithili literature up to the mid-eighteenth century?

- (A) A. Preference for drama and musical qualities
- (B) B. Only prose and satire
- (C) C. Only war epics and journalism
- (D) D. Only novels and essays

२४०५. Kameshwar Jha ‘Kamal’, a poet and lyricist based in Kolkata, published his song collection ‘Kamal-Taal’ under the aegis of which diaspora institution?

- (A) Sahitya Akademi
- (B) Mithila Sanskritik Parishad, Kolkata
- (C) Videha eJournal
- (D) Pallavi Prakashan

२४०६. Kamal’s collection includes songs in the ‘Nachhari’ tradition. What is unique about the Nachhari genre?

- (A) It is a form of classical Sanskrit drama
- (B) It is a comic-devotional song about Shiva’s ecstatic dance, often from the perspective of an anxious Parvati or her mother Maina
- (C) It is a war ballad
- (D) It is a lullaby

२४०७. Ravindra Nath Thakur was given the title 'Abhinav Vidyapati' (New Vidyapati) by which legendary Maithili-Hindi poet?

- (A) Harimohan Jha
- (B) Baba Nagarjuna (Vaidyanath Mishra Yatri)
- (C) Phanishwar Nath Renu
- (D) Ramdhari Singh Dinkar

२४०८. What was the name of Ravindra Nath Thakur's landmark Maithili ghazal collection published in 1985, which contained 109 ghazals and proved that ghazal could be written in Maithili despite critics' claims?

- (A) Ravindra Padavali
- (B) Lekhani Ek Rang Anek
- (C) Pratyaya
- (D) Ati-Geet

२४०९. Ravindra Nath Thakur formed a legendary stage partnership with Mahendra Jha of Jamsam village. What was the division of labour in this duo?

- (A) Both sang together equally
- (B) Thakur composed the lyrics and set the tunes; Mahendra Jha sang. The combination of Thakur's verbal genius and Mahendra's melodic voice became unstoppable
- (C) Thakur sang and Mahendra wrote
- (D) They performed only in films

२४१०. Ravindra Nath Thakur played a central role in the creation of the first Maithili feature film. What was the name of this film, for which he was lyricist, co-director, and screenplay writer?

- (A) Mithila Makhaan
- (B) Mamta Gaaye Geet
- (C) Sasta Jingni Mahag Sinur
- (D) Gonujha

२४११. During his tenure as Director-cum-Secretary of the Maithili Academy (Bihar Government), what was Ravindra Nath Thakur's most significant institutional achievement?

- (A) Establishing a Maithili film board
- (B) Overseeing the publication of the first comprehensive Maithili dictionary in two volumes
- (C) Creating a Maithili university
- (D) Translating the Vedas into Maithili

२४१२. Which of the following major national honours did Ravindra Nath Thakur NOT receive, despite the chapter lamenting this neglect?

- (A) Mithila Vibhuti Samman
- (B) Videha Samman
- (C) Sahitya Akademi Award
- (D) Prabodh Sahitya Samman

२४१३. Ravindra Nath Thakur's ghazal collection 'Lekhani Ek Rang Anek' has been technically critiqued by Ashish Anchinhar. What is the main formal criticism?

- (A) It has too many ghazals
- (B) The compositions are 'kath-it ghazal' (so-called ghazal) rather than ghazals in the technical sense because the bahr (prosodic metre) is not maintained consistently
- (C) It uses too many Urdu words
- (D) It has no matla

२४१४. Which of the following songs by Ravindra Nath Thakur became an anthem of Maithili identity, affirming pride in Mithila?

- (A) Bhari Nagari Me Shor
- (B) Chala Mithila Me Chal
- (C) Kathi Ke Mithila Ke Maithil
- (D) Ar Bakri Ghas Kho

२४१५. Ravindra Nath Thakur's innovation in Maithili song was to move beyond borrowing Hindi film tunes. What was his distinctive compositional method?

- (A) He used only classical ragas
- (B) He composed songs with new tunes invented by himself, rooted in the padavali tradition and the folk soundscape of Mithila, rather than borrowing from Hindi film conventions
- (C) He set Vidyapati's verses to Western music
- (D) He avoided tunes entirely

२४१६. Ravindra Nath Thakur retired from government service in 1980 but was called back to serve the Maithili Academy. In which city did he spend his final years and pass away in 2022?

- (A) Patna
- (B) Darbhanga
- (C) Noida
- (D) Kolkata

२४१७. The chapter quotes Bihar Chief Minister Nitish Kumar's condolence message on Thakur's passing. What did the Chief Minister specifically praise?

- (A) His novels and essays
- (B) His stage singing (manchīya gāyan) and his many books in Maithili, stating that his passing caused an irreparable loss to literature, especially Maithili literature
- (C) His political activism
- (D) His translations from Sanskrit

२४१८. The chapter identifies a central critical problem in the reception of Ravindra Nath Thakur's work. What is the 'defining intellectual challenge' posed by the Videha special issue?

- (A) Why he never won the Padma award
- (B) Why are his songs great, and what exactly makes them stage-worthy? – the longstanding hierarchical distinction between 'manchi' (stage) literature and 'pustak' (book) literature, with the latter accorded canonical status
- (C) Why he wrote only in Maithili
- (D) Why he stopped performing after 2000

२४१९. Which early Maithili dramatist established the model of Sanskrit-Prakrit drama with interspersed Maithili songs, influencing both Vidyapati and the later Kirtaniya tradition?

- (A) Jyotirishwar Thakur
- (B) Umapati Upadhyaya
- (C) Vidyapati Thakur
- (D) Jagajyotirmalla

२४२०. The Kirtaniya drama tradition of Mithila — combining devotional song, gesture, and narrative — is compared in the Parallel History to which Assamese theatrical form?

- (A) Bhaona
- (B) Jatra
- (C) Ankianata of Assam
- (D) Sattriya

२४२१. The 'Kirtaniya' tradition is specifically associated with which style of performance that combined devotional song, gesture, and narrative in a form peculiar to Mithila?

- (A) Naradiya style of kirian
- (B) Bhagavata Mela
- (C) Yakshagana
- (D) Therukoothu

२४२२. The tradition of Maithili songs in Sanskrit plays eventually evolved into purely Maithili 'Geetinatya' (musical dramas). Which Malla ruler is credited with composing 19 identified plays in Maithili?

- (A) Jagatprakashamalla
- (B) Jagajyotirmalla
- (C) Ranjit Malla
- (D) Siddhinarayanadeva

- २४२३. The Kirtaniya tradition, as it developed in Mithila and Nepal, was primarily a form of devotional theatre centred on which religious movement?**
- (A) Shaivism
 - (B) Shaktism
 - (C) Vaishnavism
 - (D) Buddhism
- २४२४. The Parallel History notes that Maithili drama in Nepal predates the vernacular drama of Bengal and Assam. Which early work by Umapati Upadhyaya, containing twenty-one lyrical songs in Maithili, is considered the earliest surviving Maithili drama?**
- (A) Parijataharananataka
 - (B) Dhurtasamagamanataka
 - (C) Gorakshavijaya
 - (D) Kirtilata
- २४२५. Which section title belongs to Chapter 9 in this quiz?**
- (A) Drama, Film, and Music
 - (B) The First Web Seminar of Maithili
 - (C) YouTube and Maithili
 - (D) Maithili Internet Activity by Maithils
- २४२६. Which section title belongs to Back Matter in this quiz?**
- (A) About the Author: Ashish Anchinhar
 - (B) YouTube and Maithili
 - (C) Chapter 4 Appendix - Photographic Evidence
 - (D) Drama, Film, and Music
- २४२७. According to “Language and Literature Section”, which statement is accurate?**
- (A) Before Vinay ji's Lekhpatt, people would go to the Aksharamukh website and convert their writing into Mithilakshar and post it on other media
 - (B) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given
 - (C) Maithili Wikipedia's approval came in 2014, but before that, the petition required and the number of word translations and pages required - that work was completed under Videha's direction by Videha's then-member Umesh Mandal
 - (D) Maithili Song (- (After Maithili Songs Hub, this too is such a site that is giving the facility of downloading Maithili songs and music
- २४२८. According to “Drama, Film, and Music”, which statement is accurate?**
- (A) But later Facebook started giving reach according to people's interest and how many others' posts they themselves visit
 - (B) In this debate Padmanabh ji's argument was that when I started my blog I did not know that any other blog or site existed, so mine should be considered first
 - (C) Maithili Song - - This blog is from 2008 but who its operator is is not clear from this blog
 - (D) It is possible someone had built one - it may not have been in my knowledge
- २४२९. In “Drama, Film, and Music”, which statement is supported by the discussion of Drama, Film, and Music?**
- (A) The mind feels like coming to Delhi and blessing you, but age has become too much now
 - (B) Maithili Songs Hub - The first post of this blog was in June 2009
 - (C) Here some people are saying that the e-paper "Samad" was published from 2007 - for those people I am giving a photo of its first issue
 - (D) The second thing is that whoever writes on this subject after me will have the convenience of citing a book title to support their statements; at present I do not have that convenience

२४३०. According to “Drama, Film, and Music”, which statement is accurate?

- (A) Music Maithili - Maithili's first Music Streaming is available both on web and app from 3 May 2022
- (B) Can a Maithili website or blog running in England be called Maithili language or English language?
- (C) One more thing: it is very possible that much good work is currently being done through the internet that I have not mentioned
- (D) Gangesh Gunjan - With the sensitive mind and effort dedicated to Maithili engaged in this Videha-work, I am confident it will start a special and separate chapter in history

२४३१. In “Drama, Film, and Music”, which statement is supported by the discussion of Maithili Lok Geet?

- (A) Maithili Lok Geet - - This blog was operated by Rajiv Ranjan Lal, whose first and last post was on Sunday, 25 March 2007
- (B) The link for the 2006 proposal is in which for reference to Mithilakshar he took help from Pandit Govind Jha ji's Kalyani Kosh and Pt
- (C) Some festivals that are personal - such as Kojagara, Madhushravani, Bhuiya Baba's worship, and others - their transformation is also happening through this medium
- (D) Many efforts were made, but the despicable habits and mindset of Maithils became an obstacle in finding authentic history

२४३२. According to “Drama, Film, and Music”, which statement is accurate?

- (A) So the burden of doing the specified number of word translations for Wiki fell on Videha's members
- (B) Hindi's first blog is "9-2-11," which Alok Kumar started on 21 April 2003
- (C) Under his direction there is also an online dictionary
- (D) It is entirely based on Maithili songs and music, and no posts on any other subject appear in it

२४३३. Which point best matches the argument of “Drama, Film, and Music”?

- (A) Below some screenshots of his posts have been given
- (B) It is a matter of regret for me that I could not find out who the operator of this blog is
- (C) The main attraction of this library is clear photographs of the original pages of Panjis (genealogical records)
- (D) Kumar Padmanabh: ce) [EN.WIKIPEDIA.ORG - Blogger (service) - Wikipedia] Kumar Padmanabh: I have no objection to accepting that your or someone else's website existed before 2003

२४३४. Which point best matches the argument of “Drama, Film, and Music”?

- (A) If you read the article carefully, there will be no problem
- (B) In terms of Maithili language too, there was purity
- (C) Kumar Padmanabh: Well, what can I do - I am truly immature
- (D) If nothing else, at least 1000 or more songs would be compiled on this blog - which, for Maithili, is large and patiently done work

२४३५. According to “Drama, Film, and Music”, which statement is accurate?

- (A) Sri Taranand Viyogi - Seeing Videha and Kurukshetram Antarmanek I became dizzy
- (B) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given
- (C) Premshankara Singh - Knowing that you have published the first journal "Videha" on the internet in Maithili, I felt pleased
- (D) They all got the idea to publish a news journal

२४३६. According to “Drama, Film, and Music”, which statement is accurate?

- (A) No book or journal exists in Chandrakant ji's font and Vinay ji's early font
- (B) The link of its first post is history-of-maithili-films-birds-eye.html
- (C) Videha (- I have discussed the predecessor form of Videha - Bhalsarik Gachh - earlier
- (D) Like Wikipedia, Google Translation is also collective work, and later certainly others joined because it is an open platform

२४३७. What does this section most clearly suggest about Mithilakshar?

- (A) Here I am showing some work of Videha's Facebook version briefly: A) The first work on Videha Facebook group is related to Maithili haiku
- (B) In the first, a project and budget are given into one person's hands
- (C) Videha's first issue from January 2008 to the 149th issue 1 March 2014 was published online in Mithilakshar, Devanagari, and Braille - all three
- (D) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given

२४३८. In “Congratulatory Messages Received upon the Launch of Videha”, which statement is supported by the discussion of Rajnandan Lal Das?

- (A) Almost every service- providing company has made its own App
- (B) Facebook's current form is more practical (people have made it political - that is a different matter)
- (C) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given
- (D) Sri Rajnandan Lal Das - You are doing very good work through the e-journal "Videha." I saw the young man's work here

२४३९. Which subject categories does the author use for blogs and websites?

- (A) Only film and cooking
- (B) Language and literature, news, drama-film-music, e-commerce, religion, and other
- (C) Only sports and crime
- (D) Only poetry and grammar

२४४०. Which broader media fields does Chapter 9 combine?

- (A) Only Panji and genealogy
- (B) Drama, film, songs and music
- (C) Only e-commerce and hospitals
- (D) Only dictionaries and fonts

२४४१. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

- (A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows:
1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)
- (B) The library received a big 'Iron-Chest' like radio set from the Government of India (1962 - January-March), and all the village people used to listen to the Hindi-English news from 8 AM and 8 PM to 9 PM
- (C) Bal Mandli/ Kishor Jagat (Children's Drama, Short Stories, Poems etc.) (Children's Literature), (2009) 3
- (D) I can say that even among 70-75% illiterate farmers or labourers and buffalo-keepers, listening to the news and the 'Choupal' programme from Patna station on the radio had become a pleasant experience

२४४२. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of UPSC Preparation?

- (A) Yes, if you see the collection of the parallel stream, it is equivalent to other literature
- (B) Through the courtesy of Videha-Sadeha, a drama by Nachiketa ji, 'No Entry Ma Pravesh', has been published
- (C) The need for such parallel work even in the Hindi language was expressed by some writers of that language as well
- (D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available

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२४४५. What does this section most clearly suggest about Samaveda?

- (A) Now I am writing articles on 'Upendra Nath Jha 'Vyas's contribution to Maithili literature'
- (B) Almost all music scholars believe that the basis of Indian classical music is the Samaveda
- (C) Durga Nand ji is a skilled stage conductor of 'Sagar Raati Deep Jaray'
- (D) Whereas Gajendra Thakur, away from the stage, has done much more work for Maithili in less time

२४४६. According to “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”, which statement is accurate?

- (A) In such a situation, if Gajendra Thakur is absent from the stage, then this is a new event and a matter of good fortune for Maithili, at least there is one brave person in Maithili
- (B) Jayet satyena canritam. (Mahabharata/Udyoga/39/73) Anger can be conquered by peace, a wicked person by good conduct, a miser by charity, and falsehood by truth
- (C) What is called the 'Tek' in folk songs (like 'Lalana re' in Sohar, 'Ram...' in Bisahari songs, etc.) was also adopted
- (D) Refining that new writer's writing craft and vision is also the work of a good editor

२४४७. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) Acharya Ramanand Mandal aligns with this movement by explicitly rejecting the "standardization" (Manak) of Maithili, which he recognises as a tool of linguistic and social oppression.
- (B) The election the ritual of democracy, becomes the theatrical event by way of which the contradictions of Indian democratic practice (vote-buying, caste mobilisation, official corruption, gangster intimidation) are dramatised.
- (C) The chapter places Gajendra Thakur inside the wider parallel history of Maithili literature.
- (D) The Videha Samman for performing arts recognized, in its earliest iterations: Parmanand Thakur (harmonium), Bulan Raut (dholak), Bahadur Ram (rasnachowki player), and Hari Narayan Mandal (nritya/dance), folk musicians and performers who would never appear...

२४४८. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that oomen further writes: "... even when a language is pronounced to be distinct from Hindi, it may be treated as a dialect of Hindi.
- (B) The chapter notes that patriotism, Sacrifice, and National Identity Hathat Parivartan and Mukti Yatra constitute a distinctive strand of patriotic drama inside Jha's corpus.
- (C) Jharudar's jhārū form is precisely such a folkloric world-view given systematic literary shape: it draws on the existing resources of Maithili folk song (the gīt form, the refrain structure, the communal mode of address) and inflects them with a consistent...
- (D) The chapter notes that to the adult migrant, it is a trap-a light that glows but carries a "current" that can deaden the soul (Indian Rasa of Bhaya/Adbhuta).

२४४९. Which answer matches the critical direction of Chapter 1?

- (A) The chapter notes that marx's formula, "the worker produces capital and capital produces the worker as worker", is dramatized in Sahu's story Bāl-Bodh: the poor father (Dukhilāl) literally sells his children's labour to clear a debt, reproducing the...
- (B) The chapter notes that together, they illuminate the vitality of the Mithila intellectual line of inheritance in the twentieth and twenty-first centuries.
- (C) The chapter notes that charyapadas (mystical songs) by 23 Siddha poets rarely integrated into standard literary surveys.
- (D) The chapter notes that she has translated seven books of three Sahitya Akademi award-winning Maithili authors into Hindi.

२४५०. Which answer matches the critical direction of Chapter 1?

- (A) The chapter notes that created a parallel Maithili stage that confronts caste violence directly, a "slap" on existing slapstick Maithili theatre.
- (B) The chapter notes that ecocriticism Ecocriticism, developed in the 1990s by way of the work of Lawrence Buell, Cheryl Glotfelty, and Indian ecocritics like Ranjan Ghosh, looks closely at the representation of the natural world in literature and the ethical...
- (C) The chapter notes that cRITICAL APPRECIATION: INDIAN AESTHETICS, NĀṬYAŚĀSTRA, AND RASA THEORY 7.1 Bharata's Nāṭyaśāstra: Rasa in the Jhārū Poems Bharata Muni's Nāṭyaśāstra (c.
- (D) The Shiv Vivah songs explore Maiya Maina's (Parvati's mother's) anxieties about marrying her daughter to this unconventional deity, a domestic comedy rooted in folk line of inheritance.

२४५१. According to Chapter 1, which statement best fits the discussion of Dinesh Chandra Bhattacharya?

- (A) The chapter notes that sulekha's Character: Sulekha is described as educated and dutiful, caring for her parents in their village whenever college is closed.
- (B) The chapter notes that ramanath Jha concealed this from historian Dinesh Chandra Bhattacharya, and Sahitya Akademi's 2016 monograph on Gangesh perpetuated the suppression.
- (C) The chapter notes that this recognition, conferred by the Videha Parallel Literature Movement, is itself a political and aesthetic statement: the Videha movement deliberately serves as an alternative canon-building institution, rewarding work that the...
- (D) The chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and...

२४५२. According to Chapter 1, which statement best fits the discussion of Caste Identity?

- (A) The chapter notes that this alternative perspective, often referred to as the "Vidyapati of Parallel line of inheritance," highlights several key points of divergence: Caste Identity: The parallel line of inheritance asserts that Vidyapati's specific caste...
- (B) The chapter notes that every element of his dramatic language, the Maithili dialect register, the domestic settings, the prayer-songs embedded in Takak Mol, the folk-idioms of village dispute in Kalahachieves perfect Auchitya: contextual appropriateness to...
- (C) The chapter notes that kamat's insistence on writing in Maithilī, on publishing by way of a Maithilī-medium press, on archiving by way of a Maithilī digital platform, is itself a postcolonial act.
- (D) Thematically: Om Prakash is the most politically engaged and socially critical, the most philosophically ambitious, and the most tonally varied.

२४५३. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) These resolutions are not naive optimism but Lokasangraha, the dramatist's obligation to 'hold society together' by demonstrating that alternatives to oppression are possible.
- (B) The chapter notes that koilī Kuhkai Āmak Ḍārr (The Cuckoo Calls on the Mango Branch) is a classic separation (viraha) song in the line of inheritance of Vidyapati's padāvalī, reimagined in a contemporary register where the separated loved one is a pardeshī...
- (C) The chapter notes that durganand Mandal represents the reproduction and expansion of this line of inheritance: a younger writer who has absorbed its values and practices and is extending them into new formal territories (critical review, social essay) and...
- (D) The chapter notes that rājendranāth Ghoṣ, Gaṅgeśa lost his father early and was raised by his mother's brother (māmā) in Kiryan village, where his uncle ran a school.

२४५४. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) Historical Evidence At the poem's end, the mention of Alisamma, Muthavva, and Mahadevamma -who were stripped naked and paraded by upper-caste men -is a historical anchor (grounding the poem in reality by way of the concrete events of history).
- (B) The chapter notes that during this period, the line of inheritance of Maithili songs was integrated into Sanskrit plays, eventually evolving into purely Maithili Geetinatya (musical dramas).
- (C) The chapter notes that safi's poem thus functions as both poetry and agricultural observation, a document of climate's effect on the subaltern economy of Mithila.
- (D) The chapter notes that it has systematized all the Nyaya and Vaisesika concepts and brought them under the four heads, viz. i) perception (pratyaksa), ii) inference (anumana), iii) analogy (upamana) and iv) word (sabda)...

२४५५. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that from a Spivakian postcolonial feminist perspective, her writing addresses the question of whether the Maithili woman can 'speak' inside the constraints of both Indian nationalism (which marginalizes regional languages) and regional...
- (B) The chapter notes that its 36 chapters cover dramatic composition, stagecraft, music, dance, gesture systems, character types, emotional theory, and theatrical aesthetics with encyclopaedic comprehensiveness.
- (C) The threshold image is particularly rich in Maithili cultural phenomenology: the deharī (threshold) is the site of the most major rituals in Maithili domestic life, the place where the festival light is placed, the boundary between home and world.
- (D) The chapter notes that scharfstein recognises several structural parallels.

२४५६. According to Chapter 2, which statement best fits the discussion of Gaṅgeśa's Great Critic?

- (A) The Encyclopedia notes that 'one of the most arresting features of the development of Navyanyāya from Gaṅgeśa to Raghunātha is the remarkable increase in the use of absences as a means of quantification.' Raghunātha Śiromaṇi: Gaṅgeśa's Great Critic and...
- (B) In Bhojpuri, Bhikhari Thakur performed this role by way of drama and song.
- (C) The chapter notes that this double truth -the possibility of individual liberation and the necessity of collective liberation is Swarooparani's most major poetic achievement.
- (D) Jha's critical project is, in this critical frame, a counter-archival intervention: by writing detailed appreciation essays on living but unrecognised cultural workers, he inserts them into the literary archive as agents rather than objects.

२४५७. Which option correctly summarizes a point from Chapter 2?

- (A) The drama weaves together AI/cybernetics with Hindu cosmology (yama, narka, svarga).
- (B) The chapter notes that traditionally, the history of Maithili literature has been understood by way of the lens of institutional recognition and colonial linguistics, primarily influenced by the works of George Abraham Grierson and Jayakanta Mishra.
- (C) The chapter notes that detailed Textual Analysis of Selected Songs 9.1 Ganesh Vandana (Opening Song) The first Ganesh Vandana, 'Jay Ganapati Gajawadan Ganesh / Girija nandan tanay Mahesh' shows several formal characteristics...
- (D) The chapter notes that this poetic epithet, preserved in Vardhamana's own writings, is itself a form of biographical evidence that the Panji records confirm: Gangesa wrote poetry as well as logic, but his poetic corpus has been entirely lost, 'the...

२४५८. Which option correctly summarizes a point from Chapter 2?

- (A) Gangesa: determinate knowledge (savikalpaka) is a qualificative knowledge (visista jnana) such as 'This (cow) is a cow' (gaur ayam).
- (B) The chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness.
- (C) Gaṅgeśa Upādhyāya, the 14th-century Mithila philosopher and author of the Tattvacintāmaṇi, founded the Navya Nyaya ("New Logic") school to provide a rigorous, ontologically committed analysis of how the world as cognized corresponds to reality.
- (D) The poem's formal technique is the dramatic monologue: an old man speaks, then a young man's voice interrupts, and the poem ends with a general philosophical statement.

२४५९. What does Chapter 2 most clearly emphasize about Karana Setu Banhal?

- (A) The chapter notes that ek Ta Dukhaant Katha (A Tragic Story) (1977) Sugiya's husband had gone somewhere, she starts a relationship with her brother-in-law, she feels guilt.
- (B) The chapter notes that preeti Karana Setu Banhal (Redefining Maithili).
- (C) The chapter notes that it operates on the following principles: Literary value must be assessed not only in terms of formal aesthetic qualities but also in terms of whether a work contributes to the recovery and articulation of suppressed histories, the...
- (D) The movement has shifted the center of Maithili dramatic activity away from urban administrative centers to rural villages like Berma and Chanauraganj, where performance is integrated into community life.

२४६०. Which answer matches the critical direction of Chapter 3?

- (A) Ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026).
- (B) In Mithila, the concept of mangal is deeply embedded in ritual practice: mangal-geet (auspicious songs) are sung at weddings, births, and other life-cycle ceremonies.
- (C) The chapter notes that however, its insistence on representing the perspective of a mute, orphaned, socially liminal female protagonist marks an major contribution to the feminist-subaltern strand of Maithili fiction.
- (D) The geets (songs) in the collection are structured for performance, with repeating refrains (ṭek) that invite communal participation, linking the individual lyric to the folk line of inheritance of Maithili performance.

२४६१. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) In the context of the death of God and the end of history, how long will Maithili stories keep telling tales?
- (B) The use of anaphora (beginning lines with the same word) and epistrophe (repeating the same word at the end of a line) brings this poem close to the oral line of inheritance, to the folk song -from which we may infer that Bhimanna is embedding Dalit...
- (C) As the granddaughter of Upendra Nath Jha Vyas, she carries and transmits a specific literary family's contribution to Maithili culture in a form that the official literary historiography has failed to record.
- (D) Theatre journalism that documents and critically engages with this public cultural discourse is thus doubly a public sphere institution: it reports on a public sphere practice (theatre) for a public sphere platform (Videha).

२४६२. In Chapter 4 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The difference is one of primary medium: Thakur's theatre is primarily performative, while Mandal's dramatic writing is primarily literary, designed for reading and publishing as much as for performance.
- (B) The chapter notes that irony and the Maithili Satirical line of inheritance The Maithili satirical line of inheritance, with its roots in Harimohan Jha's celebrated comic prose (Kanyādāna, Khaṭṭar Kakkāka Taraṃg) and the broader line of inheritance of...
- (C) In Mithila, the concept of mangal is deeply embedded in ritual practice: mangal-geet (auspicious songs) are sung at weddings, births, and other life-cycle ceremonies.
- (D) The chapter notes that sharmila Rege has presented the concept of a "Dalit feminist standpoint" in this context -the Dalit woman's perspective is an epistemological privilege, because she inhabits the deepest level of oppression.

२४६३. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) The chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood.
- (B) The chapter notes that sadananda This poem's structure is a dramatic monologue -a real person, Sadananda, who came to a farmers' fair in the capital city, sees the sea.
- (C) The chapter notes that eliot to the confessional mode (Sylvia Plath, Robert Lowell), provides a comparative critical frame for understanding the Maithili ghazal's lyric operations.
- (D) The foundational Mithila treatise on classical and folk music.

२४६४. What does Chapter 6 most clearly emphasize about Dalit Literary Criticism?

- (A) The chapter notes that sthāyibhāvas (permanent moods), culminate in rasa as do śṛṅgāra (the erotic) and karuṇa (the compassionate)?
- (B) The chapter notes that biographical Profile and Literary Formation Ajit Kumar Jha (born 6 July 1967, Calcutta; permanent address: Village-P.O.
- (C) The foundational Mithila treatise on classical and folk music.
- (D) Antonin Artaud: Theatre of Cruelty and Total Theatre Antonin Artaud's Theatre of Cruelty (Le Théâtre et son double, 1938) called for a theatre that works on the audience not by way of the mediation of language and dialogue but by way of direct physical...

२४६५. Which option correctly summarizes a point from Chapter 7?

- (A) In the Bidapat Nach of the parallel line of inheritance, the Vidyapati Padavali (from the pre-Jyotirishvara era) is performed by way of dance and drama.
- (B) The chapter notes that d Mati / Maati (2021), Soil / Earth In "Mati" (translated as "Soil" in Scroll.in), the protagonist Kamalnath returns to the ancestral village drawn by an inexplicable urge to wander.
- (C) The chapter notes that centres on Gajendra Thakur, A Parallel History of Mithila & Maithili Literature (Part 1-100).
- (D) The chapter notes that songs 5-7: Traditional Invocations, 'He Jagadamba' Series Three further traditional invocations in the simple folk register, addressed to Jagadamba/Kali/Amba: Song 5 (Kālikānta, 'Akhila viśva ke naina tārā'): अखिल विश्व के नैन तारा...

२४६६. In Chapter 7 (Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)), which option reflects the chapter's argument?

- (A) The chapter notes that mahendra Narayan Ram observes: 'Maun's awards were honours to his sadhana, not to his person.
- (B) And Mundalā mukula kataya makaranda Jyotirishvara (1275-1350) mentions him in the Sixth Kallola, "Atha Vidyāvanta Varṇanā" and in the Eighth Kallola, "Atha Rājya Varṇanā." In the Bidapat Nach of the parallel line of inheritance, the Vidyapati Padavali...
- (C) The chapter notes that green Room, set backstage in a theatre; a meta-theatrical piece that brings the world of Maithili theatre actors into dramatic focus.
- (D) The chapter notes that rAVI MISHRA 'BHARDWAJ' रवि मिश्र 'भारद्वाज' Āzād Ghazal Poet · Social Lyricist · Free-Verse Practitioner Archive Presence & Works Sadeha 7 (Prelim_7): Antima Kṣaṇame / Marahama / Matadāna / Kaleśa / Āzād Ghazal 1-5 / Navakī Bahuriyā...

२४६७. Which option correctly summarizes a point from Chapter 7?

- (A) The risk is that it becomes a mirror image of the institution it opposes, merely swapping the elites (Delhi bureaucrats) for another set of elites (digital activists).
- (B) The chapter notes that goraksha Vijaya was written for a Bhairava worship ceremony, and like Dhurtasamagama, it contained Maithili songs, which were a result of the profound influence of the pre-Jyotirishvara Vidyapati.
- (C) Application of Critical Frameworks to Kapileshwar Raut New Critical Reading From the New Critical standpoint, Raut's best stories achieve a fine balance between dramatic compression and emotional resonance.
- (D) The chapter notes that limitations and Areas for Further Research XV.

२४६८. In Chapter 9 (Abhilash Thakur and Kundan Kumar Karn), which option reflects the chapter's argument?

- (A) In Acta Misiya, the novum operates by way of the mock-documentary form, familiar bureaucratic language applied to extraordinary events creates the double effect Suvin recognises.
- (B) The chapter notes that folk and Traditional Maithili Performance Traditions Kamat's plays draw on Maithili folk performance traditions, the Bidapadia (itinerant theatre), the Jhumar singing line of inheritance, and the Lokanatya forms that have evolved in...
- (C) The chapter notes that 657, his largest single contribution, eighteen pages, including the hajal form which is unique in the archive.
- (D) The chapter notes that this is the journalistic equivalent of the Parallel History's literary assertion, that Maithili is a language of public affairs, policy discourse, and civic journalism, not merely of literature, song, and cultural expression.

२४६९. Which point is consistent with Chapter 11's treatment of Amod Kumar Jha?

- (A) The chapter notes that its discussion connects Amod Kumar Jha with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that village Theatre and Folk Drama Theories 5.1 Mithila's Loka-Natya line of inheritance 5.2 The Nach line of inheritance and Its Social Function 5.3 Bertolt Brecht's Epic Theatre and Village Drama Parallels 5.4 Richard Schechner's...
- (C) The chapter notes that some field work has been done for folk songs, folk narratives, and folk deities in Maithili, but hardly any field work has been done for folk tales.
- (D) Her poems, plays, and stories are precisely a documentation of this construction of woman-as-Other in Maithili society, and a resistance to it.

२४७०. Which answer matches the critical direction of Chapter 11?

- (A) The chapter notes that critical Appreciation: Western Literary Theory VII.
- (B) The following figures appear across the Videha archive and are connected to him either as contributors to his special issue or as literary peers whose works are archived in close association with his.
- (C) The chapter notes that tarka (Counter-argument) in the Plays Navya Nyaya's sophisticated analysis of Tarka (hypothetical reasoning/counter-argument) is visible in the dramatic debates that structure Jha's plays.
- (D) The chapter notes that navya-Nyāya: The song constructs an anumāna (inference), from the observed hetu (white hair, age) to the sādhyā (urgency of devotional practice) via the vyāpti (those who do not take Ram's name become ghosts after death).

२४७१. According to Chapter 11, which statement best fits the discussion of Amod Kumar Jha?

- (A) The Sung line of inheritance Ravindra Nath Thakur's identity as both poet and stage singer connects him to the oldest and most continuous thread in Maithili literature: the sung lyric.
- (B) All six novels place women at or near the narrative centre.
- (C) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI.
- (D) The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak).

२४७२. According to Chapter 12, which statement best fits the discussion of Rinku Devi?

- (A) Indian Critical Traditions Invoked a) Rasa Theory (Bharata, Abhinavagupta) Jha repeatedly evaluates works by their rasa yield.
- (B) The critical preface by Rinku Devi places the play explicitly inside Maithili dramatic history, tracing the line of inheritance from Charyapada (Buddhist devotional songs), by way of Varna Ratnakar's evidence of rich Loka-Natya (folk theatre) in medieval...
- (C) Thakur's poetry is characterised by a selective and restrained use of alamkaras, unlike the ornamental excess that sometimes marks classical Sanskrit poetry.
- (D) And if the question arises whether the Vidyapati of Maithili was a Brahmin or not, what intention are we all fostering by placing a pag on his head?

२४७३. According to Chapter 12, which statement best fits the discussion of Badlait Samaj?

- (A) The capacity to move across these three very different rasa-registers, the devotional-transcendent, the festive-comic, and the lyric-amorous, inside a single Videha corpus marks Mishra as a poet of genuine generic breadth.
- (B) The chapter notes that baklel Baklel is regarded by several critics, including Govind Jha and the editors of Bhangima, as Lallan Prasad Thakur's most intellectually challenging play.
- (C) The chapter notes that nari-Jeevan Geet: Women's Experience Several songs voice the perspective of women in traditional Mithila domestic life: the young wife longing for her absent husband, the older woman sharing domestic wisdom with the younger, the...
- (D) The chapter notes that takak Mol, Dhadhait, and Badlait Samaj are primarily Karuna dramas: the suffering of dowry victims, the death of brides, the wasting of young men's lives by way of disease and political persecution, all evoke this fundamental emotion.

२४७४. What does Chapter 14 most clearly emphasize about Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P?

- (A) Thematic Analysis: Social Realism and the Parallel line of inheritance Ramesh Narayan's stories are deeply embedded in the social texture of post-Independence rural Mithila.
- (B) The chapter notes that he acknowledges both Jagdish Prasad Mandal (as mentor) and Gajendra Thakur (as literary patron and enabler) as the two figures most responsible for his emergence as a writer.
- (C) The Daheja Mukta Mithilā Banābu poem is one of the most direct anti-dowry manifestos in the Videha archive using the gīta form (song) for direct social advocacy.
- (D) Aadhhunik Maithili Naatakme Chitrit: Nirdhanataak Samasya (The Problem of Poverty in Modern Maithili Drama) This research essay, drawn from Dr.

२४७५. What does Chapter 17 most clearly emphasize about Ankiya Nat?

- (A) The chapter notes that mishra is aware of the problem that most formal historians in Mithila have ignored lok itihās (oral/people's history).
- (B) The Nāṭyashastra of Bharatamuni recognises a body of early performance forms rooted in folk practice; the Maithili literary line of inheritance, from Vidyapati's geets performed at court and village alike to the Ankiya Nat line of inheritance of Assam...
- (C) The chapter notes that for non-Maithili readers, these gaps become sites of productive learning: the essays function as cultural orientation as much as critical assessment.
- (D) Anandavardhana's theory of dhvani (suggestion) applies most powerfully to the devotional songs: the gosāunīk's presence is not directly stated but suggested by way of the accumulated imagery of the household shrine, the fragrant incense, the sound of...

२४७६. Which option correctly summarizes a point from Chapter 17?

- (A) The analysis draws on all fourteen files provided: plays, poetry collections, journals (Mithila Darshan), and the multi-lingual Nachiketa Vividh compendium.
- (B) The chapter notes that it is a work that serious students of Maithili ghazal will have to engage with for the foreseeable future.
- (C) The chapter notes that this is the context against which the Videha Maithili Parallel Theatre Movement, pioneered by Bechan Thakur from the 1990s onwards, must be understood.
- (D) The chapter notes that bCE-200 CE), a comprehensive treatise on dramatic composition, performance, staging, music, and dance.

२४७७. In Chapter 17 (Bechan Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that this background, the poverty and sacrifice that attend Maithili literary production outside institutional support systems, is essential context for understanding both the social urgency of his writing and his alignment with the...
- (B) There is a famous Maithili saying regarding the Balan river: "Ebo balan ta badhbo daalan, jebo balan ta ghatbo daalan".
- (C) The chapter notes that by making these secret records public, the Videha movement sought to dismantle the myths of ancestral purity that sustained the contemporary literary establishment's exclusionary practices.
- (D) The chapter notes that chapter II: Bechan Thakur, Life, Context, and Theatrical Mission 2.1 Biographical Profile Bechan Thakur (बेचन ठाकुर) was born and raised in Chanauraganj (चनौरागंज), Bhaya Jhanjharpur...

२४७८. What is the best reading of the chapter's discussion of Deepak Chaudhary?

- (A) The chapter notes that political Journalism: Elections and the Communal Question Jha's political journalism, on Bihar elections (voter enthusiasm, Rahul Gandhi's Bihar mission, BJP's power-seeking agenda), shows that the Videha parallel journalism line of...
- (B) The publication of the Geet Sangraha is thus not the endpoint of the songs' life but a preservation/distribution mechanism for the performance line of inheritance.
- (C) His editor for Pospit, the senior writer Kalikant Jha 'Trishit' of Depura Rupa-itha, Janakpur, is an established figure of the Maithili literary world.
- (D) The play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters.

२४७९. In Chapter 17 (Bechan Thakur), which option reflects the chapter's argument?

- (A) The Natyashastra concept of 'arthasthiti' (the logic of situation) is relevant here: the characters of Adhikaar are caught in a situation where the formal possession of rights and their practical exercise are in contradiction, and the dramatic action moves...
- (B) The songs Renu uses span the full range of Maithili folk song traditions: Sohar (birth songs), Vivah geet (wedding songs), Bidesia (songs of absent husbands/seasonal migrants), Samachakwa (songs of the SamaChakeva festival), Jhumar, Kajri, and Chhath songs.
- (C) In Ghazal 8, the hetu (logical reason) of each sher is a specific observed social fact, the vyāpti (universal concomitance) is the connection between that fact and the systemic hypocrisy/injustice it reveals, and the sādhyā (proposition to be established)...
- (D) The chapter notes that 'Acoustic Characteristics of Vowel Nasalization in Maithili' (1982): The first acoustic study of nasalization in Maithili, establishing the measurable phonemic contrast between oral and nasal vowels.

२४८०. According to Chapter 17, which statement best fits the discussion of Bechan Thakur?

- (A) The chapter notes that one thinks of the line of inheritance of physician-writers in world literature: Anton Chekhov, William Carlos Williams, Mikhail Bulgakov, A.
- (B) The chapter notes that reading Umesh Mandal's critical practice by way of this lens, as a form of Navya Nyāya at work in literary culture, is not a metaphor but a substantive claim: the method of epistemological rigour that demands that every...
- (C) The audience is positioned not as sympathisers with any individual character but as critical analysts of the system.
- (D) The dhvani principle is particularly relevant to the folk literature documented by Yoganand Jha and Lalita Jha: oral narratives, songs, and traditional practices function by way of multiple layers of suggestion that are activated differently by different...

२४८१. What does Chapter 17 most clearly emphasize about Bechan Thakur?

- (A) The dominant rasa is Karuna, but inflected by what Bharatamuni calls Raudra (righteous anger), since the poem is not a plea for pity but an indictment.
- (B) The chapter notes that but in the Shaiva-Shakta traditions of Mithila (the region's dominant theological current), rāga itself, as devotional fervour, as aesthetic emotion, is a pathway to the divine.
- (C) The chapter notes that biswasghat dramatises this specific social pathology: the betrayal of trust embodied in the falsification or manipulation of land records, which destroys family bonds and community solidarity.
- (D) The chapter notes that Tharu Cultural Documentation Maun's Tharu Lokgeet (1968) was a pioneering documentation of the folk songs of the Tharu community of Nepal's Terai.

२४८२. Which answer matches the critical direction of Chapter 17?

- (A) The chapter notes that Hughes's strategy of claiming American cultural belonging, asserting African American identity as key to American national identity, not marginal to it, has a direct parallel in Paswan's poetry, which claims Maithili cultural...
- (B) Amit Mishra: Nav Anshu 6.1 Biographical Context 6.2 Thematic Analysis 6.3 Technical Achievement 6.4 Close Reading of Selected Ghazals 7.
- (C) The chapter notes that relationship to Predecessors and Contemporaries Kamat's work stands in a clear lineage of Maithili women's writing, from the oral line of inheritance of Maithili women's folk songs (the Sāmā Cākeva songs, for instance), by way of the...
- (D) In terms of Rasa theory, Biswasghat's dominant rasa is karuna (pathos/compassion), generated by the audience's empathetic recognition of the suffering caused by betrayal inside intimate relationships.

२४८३. In the context of Ram Bharos Kapari 'Bhramar', which statement is accurate?

- (A) His famous declaration of janaka-videhatva, his complete non-attachment to his kingdom, his position, his identity, makes him the perfect embodiment of the Navya Nyaya ideal of cognition unclouded by personal interest.
- (B) The chapter notes that village Theatre and Folk Drama Theories 5.1 Mithila's Loka-Natya line of inheritance The critical preface to Mukti Yatra traces Maithili dramatic history back to Charyyapada (the Buddhist devotional songs...
- (C) The dominant rasa is Karuna, but inflected by what Bharatamuni calls Raudra (righteous anger), since the poem is not a plea for pity but an indictment.
- (D) The chapter notes that bhramar's first published work, a children's story called 'Imaandaar Balak' (The Honest Child), appeared in the prestigious Maithili weekly Mithila Mihir in 1964, when he was just twelve years old.

२४८४. According to Chapter 19, which statement best fits the discussion of Bhayo Ab Bhayo'?

- (A) The chapter notes that part II: The Maithili Ghazal, Classical Phase, Dark Interlude, and the Disrupted Lineage 2.1 The Emotional Soil: Vidyapati and Pre-Ghazal Sensibility To understand the...
- (B) The novel's realism is of a specific kind: not naturalism's deterministic pessimism, but what in Indian critical terms would be called Lokavritta (social reality), the honest depiction of social conditions as they are, without idealisation or melodrama.
- (C) The chapter notes that romantic and Viraha (Separation) Poetry: Son Dai, Virahini, Vasante Virahini, Karun Geet (Song of Sorrow), Tohar Thor (Your Lips), Parikhya Patra (Letter of Introduction), Noar (Tears), Notake Premi (Lover of Invitations).
- (D) The chapter notes that it was translated into Nepali as 'Bhayo Ab Bhayo' by the distinguished Nepali poet Manu Bajracharya, and into Hindi as 'Bas Ab Nahin', multiple translations testifying to its cultural reach.

२४८५. According to Chapter 20, which statement best fits the discussion of Binay Bhushan?

- (A) The poems' recurring images of rice, water, plough, and seasonal transition are not merely ornamental: they reflect a poet's intimate ecological knowledge of a vulnerable landscape.
- (B) The chapter notes that linguistic Period Developmental Stage Key Characteristics in Parallel History 500 BC, 100 BC Pali (Early Prakrit) Canonical Buddhist language; early vernacular shifts.
- (C) Jharudar's jhārū poems perform exactly this carnivalesque function: they use the popular folk-song form, the earthy rural imagery (buffalo, broom, field, latrine), and vigorous satirical humour to expose and ridicule the pretensions of Mithila's social and...
- (D) Abhilasha (2021): Short Story Collection 5.4.1 Evolution from Anubhuti Abhilasha (Desire / Aspiration), published in 2021 by Antika Prakashan Pvt.

२४८६. Which point is consistent with Chapter 20's treatment of Verbal Testimony?

- (A) In Bhojpuri, Bhikhari Thakur performed this role by way of drama and song.
- (B) The chapter notes that halliday's systemic-functional grammar, with its emphasis on language as a socialsemiotic resource, provides another lens by way of which to appreciate Yadav's contribution.
- (C) The comparison of the present diminished festival with the full, luminous ujāra paraba of memory or imagination generates the poems' elegiac and aspirational tension. Śabda (Verbal Testimony): The authority of the festival rests ultimately on śabda pramāṇa...
- (D) The chapter notes that continued Script Research: Furthering the implementation of Tirhuta and Kaithi in digital environments to ensure they remain functional for future generations.

२४८७. Which option correctly summarizes a point from Chapter 22?

- (A) Ambedkar's karma-critique (Annihilation of Caste, 1936): the philosophical argument against birth-determinism that the drama title encodes.
- (B) The chapter notes that mishra Twenty : Buchchidai Twenty-One Maithili female-writing stands on a certain ground.
- (C) The chapter notes that research Focus Key Publication/Work Impact on Field Samskargitas Scientific study of ritual folk songs Standardized the collection of oral Maithili traditions.
- (D) His research has been awarded the Ashoka Fellowship and several prestigious honors.

२४८८. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that mānak in Sanskrit/Hindi/Maithili denotes standard, norm, measure, manak as in standardisation.
- (B) Mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same...
- (C) The chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood.
- (D) The chapter notes that critical Assessment Sasarpānī (1940) is an early and major contribution to Maithili social-realist fiction predating the post-Independence institutionalisation of the Sahitya Akademi.

२४८९. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that madhurapur village, famous for its pucca houses and orchards, lost 300 bighas of land and 150 houses to the river.
- (B) The Nine Songs: Textual Documentation The heart of the essay sets out nine devotional songs (Gosaunik Gīta / Bhagavati Gīta) in nine distinct tunes (नौ धुन), each attributed to a specific composer or marked as traditional (पारंपरिक): 1.
- (C) In the language of the Videha Parallel History: they are, in the deepest sense, Maithili writers, writers for whom Maithili is not a dialect of something else, not a minor tongue, but a complete linguistic and cultural universe deserving of the fullest...
- (D) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text by way of the Videha eJournal, Gajendra Thakur's 21-page introduction to the play is itself a landmark of Maithili theatre criticism.

२४९०. According to Chapter 22, which statement best fits the discussion of Local Knowledge?

- (A) The chapter notes that its performance was traditionally community-wide: sung loudly enough to be heard 'a kosa away', it served as both a private devotional practice and a public announcement of the dawn.
- (B) The chapter notes that respect Local Knowledge: Villagers know their geography best.
- (C) The chapter notes that bhikhari Thakur was primarily a dramatist-performer: his Bidesiya, Beti Biyog, Vidhva Vilap, and other plays were performed on open stages with music, dance, and improvisation.
- (D) The chapter notes that secondary Sources: Maithili and Indian Criticism Choudhary, Radhakrishna.

२४९१. What is the best reading of the chapter's discussion of Durganand Mandal?

- (A) The chapter notes that by choosing this as his play's title, Nachiketa opens an intertextual dialogue with both the Sanskrit dramatic line of inheritance and Kālidāsa's greatest play.
- (B) The chapter notes that for Drama: Theatricality, acting, music, dialogue, audience relationship.
- (C) The chapter notes that third, and most significantly, he addresses the structural exclusion of non-Brahmin writers from Maithili literature with precision and without bitterness.
- (D) Her works (Gosaunik Geet, Nashamukti Git, Niniya) are archived in Videha pothi.htm.

२४९२. In Chapter 23 (Durganand Mandal), which option reflects the chapter's argument?

- (A) The chapter notes that secondary Sources: Maithili and Indian Literature Misra, Jayakanta.
- (B) The play is neither fully devotional theater (bhakti rangmanch) nor fully secular folk drama (lok natya).
- (C) The chapter notes that origins and Formation Pradeep Pushpa (प्रदीप पुष्पा) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar, the heartland of Mithila's cultural geography.
- (D) The story's implicit argument is that genuine development (vikāś) must happen inside the village, not by way of migration to the city.

२४९३. What is the best reading of the chapter's discussion of Durganand Mandal?

- (A) History mentions its four main paths, 'Bachharaja', 'Patghat', 'Sakri', and 'Jibachh' Kamla.
- (B) The chapter notes that navya-Nyāya: 'Hama Deha Ā Videha', the philosophical distinction between the embodied (deha) and the disembodied (videha) self maps onto Gaṅgeśa's distinction between the ātman as the locus of consciousness and the body as the...
- (C) In Navya Nyaya terms, Dhadhait Navki Kaniyank Lahas constructs the most powerful Badhakapramana of all: the bride's burned body is the ultimate counter-instance that defeats the Vyapti 'the dowry system is natural/inevitable.' The dramatic spectacle of...
- (D) The story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhoṛā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play...

२४९४. In the context of Hitendra Gupta (Delhi), which statement is accurate?

- (A) The chapter notes that it is the land that produced Yajñavalkya's Brhadaranyaka Upanishad, the philosophical debates of Maitreyi, the Nyaya philosophy of Gautama, and the Navya Nyaya of Gangesa Upadhyaya.
- (B) Theory / critical frame line of inheritance Application to Chaudhary Pragativad (Progressivism) AIPWA; Ramvilas Sharma; Namvar Singh Mahur and Karar expose capitalist penetration of intimate life.
- (C) The 'robotic crow', a mechanical surveillance device used by enemy agents, is the most avant-garde dramatic device in his entire corpus: it brings the technology of modern warfare and espionage into the village-drama space, forcing a collision between...
- (D) The chapter notes that it is also the base of Nepal's Mithila political and civic activism.

२४९५. In the context of Hitnath Jha, which statement is accurate?

- (A) The chapter notes that hitnath Jhā as Grāmakathākāra: Koilakh and the Village-Biography VII.
- (B) The Maithili songs included in Jyotirishvara's Sanskrit play Dhurtasamagama and in the Sanskrit and Avahattha Vidyapati's Goraksha Vijaya are indicative of the ancient line of inheritance of the Padavali, and the influence of the Maithili Padavali can be...
- (C) The bahr (metre) must be consistent throughout the ghazal; this is the most technically demanding requirement, as the bahr system is derived from Arabic prosody (arūḍ) which operates on a complex pattern of long (dīrgha) and short (laghu) syllables quite...
- (D) The chapter notes that hathat Parivartan (हठात् परिवर्तन), Sudden Change Winner of the All-India Sahitya Akademi First Youth Prize for Maithili drama, Hathat Parivartan is set in the haveli (mansion) of retired Brigadier Krishnachandra Pratap, a household...

२४९६. What is the best reading of the chapter's discussion of Aucitya IX?

- (A) The chapter notes that research Focus Key Publication/Work Impact on Field Samskargitas Scientific study of ritual folk songs Standardized the collection of oral Maithili traditions.
- (B) The 'highest purpose of Dalit writing,' as the Joothan scholarship articulates it, 'is not beauty of craft, but authenticity of experience.' Safi's work embodies this principle: its value lies not in the formal complexity of its language but in the...
- (C) The chapter notes that while Thakur's theatre is not strictly Aristotelian, elements of Aristotelian dramatic structure are clearly operative.
- (D) The chapter notes that critical Frameworks I, Indian Poetics: Rasa, Dhvani, Aucitya IX.

२४९७. What is the best reading of the chapter's discussion of Madan Upadhyay?

- (A) The chapter notes that short Stories Mandal's short stories, many published in Videha and in print collections, are widely regarded as his laboratory for technique.
- (B) The inclusion of both anonymous traditional songs and named compositions by Sahebudas, Madan Upadhyay, Kālikānta, Vidyapati, and Canda Jhā shows the full range of the Maithili devotional song line of inheritance, from high classical (Vidyapati) by way of...
- (C) The validity of both claims can be assessed by way of the standard Navya-Nyaya mechanisms of vyapti-examination and upAdhi-identification.
- (D) Theatre Journalism and the Oral-Performative line of inheritance inside the Videha Parallel History critical frame, theatre journalism occupies a special position because theatre is the most immediate form of the oral-performative line of inheritance that...

२४९८. In Chapter 27 (Hriday Narayan Jha), which option reflects the chapter's argument?

- (A) The Jhumra Documentation The essay's second major documentation is of the Jhumra line of inheritance, the ritual invocation songs sung by a bhagat (possessed devotee) community of nine members (नौ सदस्यक समवेत स्वर मे), accompanied by the jhāli (cymbal)...
- (B) Application of Critical Frameworks to Kapileshwar Raut New Critical Reading From the New Critical standpoint, Raut's best stories achieve a fine balance between dramatic compression and emotional resonance.
- (C) And this reprehensible act was carried out by Kishori Kant Mishra's Mithila Sanskritik Parishad.
- (D) The chapter notes that jacques Derrida: Différance, the Supplement, and the Text Derrida's concept of différance, meaning as constituted by difference and deferral, never fully present but always displaced, finds an unexpected resonance in the structural...

२४९९. Which answer matches the critical direction of Chapter 27?

- (A) The chapter notes that its 36 chapters cover dramatic composition, stagecraft, music, dance, gesture systems, character types, emotional theory, and theatrical aesthetics with encyclopaedic comprehensiveness.
- (B) The blank diary page is a supreme dhvani symbol: its vācya (literal meaning) is simply an empty page; its lakṣaṇā (implied meaning) is the principal's writer's block; but its dhvani resonates outward to encompass the entire crisis of educated consciousness...
- (C) The chapter notes that it records in vivid detail the journey from the Maithili village Berma (Madhubani) to Patna by bus, then by air to Kochi; the five-star hotel; the Samsung-sponsored award ceremony; the Tamil dancer Padma Shri Shobhana Chandrakumar's...
- (D) Jha's role as cultural advocate is made explicit: he is the amanuensis for Batahū Yādava's song, the mediating scribe between the oral performance and the written archive.

२५००. What does Chapter 27 most clearly emphasize about Folk Song?

- (A) The parallel history of Maithili places these songs at the center of its narrative, arguing that they represent a proto-vernacular stage where Maithili, Bengali, and Assamese were still a common linguistic pool.
- (B) The chapter notes that dhvani: The Resonance of the Folk Song Ānandavardhana's Dhvanīyāloka (9th century) establishes dhvani (suggestion, resonance) as the soul of poetry, the capacity of language to mean more than its literal content, to evoke a surplus of...
- (C) The Parallel History thus sets out Gangesa not as a monument of Brahminical learning but as a figure who, like the Tattvacintamani's own dialectical method, challenges every assumption brought to bear on him.
- (D) The chapter notes that centres on Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara).

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

१. (B) leadership can be acquired as well as taught — Choice B stays closest to the passage. The key points to choice (b). Option (a) is not supported: Because it's not the only option Choice (b) fits the requirement: As according to the passage, leadership skills can be taught or organically acquired, refuting the idea that people are born with them (or not at all). Option (c) is not supported: Because no numerical contrast is given. Option (d) is not supported: As there is no reference of it

२. (B) The greater spending on weapon-building by us would lessen the possibility of armed conflict with our neighbours. — Choice B stays closest to the passage. Choice (b) fits the requirement: Choice (b) fits the requirement because as we Consider the following lines “if we cut our defence expenditure on weapon-building, we can create a climate of peace with our neighbours”. The author calls this a “false argument”. This simply means that the author assumes that a greater amount of spending on weapons (opposite to what is argued) would reduce a war like possibility.

३. (D) Bateshnath and Kedarnath — The genealogical entry links the person, village, or family line with: Bateshnath and Kedarnath

४. (A) Sanjay — The genealogical entry links the person, village, or family line with: Sanjay

५. (B) Title, dedication and table of contents — The table of contents and chapter heading identify this part as “Title, dedication and table of contents”.

६. (C) The First Web Seminar of Maithili — The table of contents and chapter heading identify this part as “The First Web Seminar of Maithili”.

७. (B) Language and Literature Section — The table of contents and chapter heading identify this part as “Language and Literature Section”.

८. (D) YouTube and Maithili — The table of contents and chapter heading identify this part as “YouTube and Maithili”.

- १०. (B) Maithili Wikipedia - From Beginning to Approval (2008 to October 2014)** — The table of contents and chapter heading identify this part as “Maithili Wikipedia - From Beginning to Approval (2008 to October 2014)”.
- १०. (B) That is true, but deciding which author to ask to write on which topic is the art of editing** — This section uses Editing to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- ११. (D) I remember the time of 2012-2013 when I was teaching ghazal on the internet** — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १२. (C) In internet usage India is currently the world's fourth and Asia's third country** — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १३. (B) By the year 2014 the number of internet users worldwide had reached 3 billion (43.6 percent), but approximately two-thirds of this was from wealthy and developed countries** — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १४. (C) Some Reform Proposals for Reducing the Internet's Harms - 1** — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १५. (C) To regulate the internet and the material spreading on it, monitoring teams should be formed at district, state, and central levels** — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १६. (A) So in the ISSN site the name remained Videha but the year shows 2004** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १७. (B) Both Wikipedia and Google Translation are public platforms** — This section uses Google Translation to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १८. (C) Videha saw this as a challenge and had paintings made of all neglected heroes** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १९. (A) The publication of every issue of Videha in Braille script is also praiseworthy work of Videha** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २०. (A) Videha created the first blog aggregator in Maithili, whose name is "Videha Suchana Sampark Anveshan." In it, addresses (URLs) of most Maithili websites, blogs, and various internet sites will be found** — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २१. (B) Videha Samman is given not only for literature but for every type of art such as drama, music, dance, sculpture, craft, and painting** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २२. (A) There are some Mithila painting websites such as: and others** — This section uses Websites to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२३. (A) Maithili Patra This site was created by Roshan Chaudhary ji — This section uses Maithili Patra to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२४. (A) Its description on the site is as follows: "This website named Mithila is for Mithila!" — This section uses Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२५. (C) Mithilahost (- (In 2012 Roshan Chaudhary ji created this Mithilahost site for domain resale — This section uses Roshan Chaudhary to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२६. (A) Mithila (- (On the pattern of Wikipedia, or slightly different from it, this site is focused solely on Mithila — This section uses Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२७. (D) Maithili Chutakula (Sagar Raati Deep Jaray (), Videha Quiz (and others are also good blogs. - A tech-related site in Maithili; on it various kinds of tech information and methods will be found — This section uses Blogs to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२८. (D) Durga Saptashati This site was created by Roshan Chaudhary ji — This section uses Roshan Chaudhary to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२९. (A) You can also edit already-written pages.") This site was created by Roshan Chaudhary ji — This section uses Roshan Chaudhary to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

३०. (C) On it, almost all genres of children's literature are available — This section uses E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

३१. (C) Since the Maithili language is currently written in Devanagari, the Hindi fonts served for Maithili in India, while for Nepal's Maithili the Nepali fonts served — This section uses Maithili Language to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

३२. (B) Here I will mention some such errors in social-media-taught Mithilakshar that almost all teachers are making and all learners are making — This section uses Mithilakshar to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

३३. (C) In Maithili, case endings attach to words, but in most Mithilakshar examples I am seeing detached case endings - this is chopping at Maithili's very fundamental characteristic — This section uses Mithilakshar to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

३४. (B) In the present time that medium is the computer — This section uses Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

३५. (B) Ignoring all these disputes, in my view 2004 is such a year that can become the meeting point for all font makers, so acknowledging C.K — This section uses Ignoring to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

३६. (D) Ghatkati Jharkhand Mithila Manch 64434000/ - Ghatkati Jharkhand Mithila Manch was started on 26 November 2016 by volunteer Sujit Jha of Jharkhand Mithila Manch — This section uses Mithila to build its account of

Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

३७. (B) Social media came to Maithili but the misconceptions related to it also came, and people started spreading them as personal misconceptions — This section uses Social Media to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

३८. (B) Maithili Video status Songs-2019 (Tradevend) Released Date - 12 Dec 2018 30 — This section uses Songs- to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

३९. (A) Looking at it from Maithili's perspective, a channel started on 3 February 2007 under the name vijay7701, on which there are two videos of one song sung by Sharda Sinha ji, and the first video was given on June - out — This section uses Looking to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

४०. (C) Maithili ghazal and shero-shairi — The author note describes Anchinhar Akhar as an internet journal devoted to Maithili ghazal and shero-shairi.

४१. (D) Another advantage of this is that everyone has focused on the subject they have written about — The section frames Another within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४२. (C) This library was not established merely as a tribute to Rambahadur ji, but it was truly a medium of social change, and within about 4-5 years, many changes started becoming clearly visible — The section frames Rambahadur ji within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४३. (B) The Drama Parishad Episode: In the sixth decade of the last century, some enthusiastic young and middle-aged artists from Mahath-Mahinathpur (both villages in one panchayat) had come together and run a Nautanki troupe for about 8-9 years — The section frames Mahath within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४४. (C) Jha) Saheb was not only aware of the step-by-step process of that report but was also involved in it; having inspected the site himself, he was also convinced of the substandard decision — The section frames Saheb within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४५. (D) Therefore, a realistic depiction of time through art is essential, only then can art prove its relevance — The section frames Therefore within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४६. (D) The artist Preeti Thakur ji has not only depicted this culture of Mithila through colors and lines but has doubled the beauty of her artwork by also portraying it through words — The section frames Preeti Thakur within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४७. (D) The artist, author Preeti Thakur ji, has created these picture stories through the medium of lines and colors — The section frames Preeti Thakur within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४८. (C) Indeed, the fundamental inspiration of beauty is the origin of art and proof of aesthetic taste — The section frames Indeed within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

- ४९. (A) Art cannot remain detached from life because its foundation is human life** — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५०. (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it** — The section frames Presenting within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५१. (A) Under this Copyright, no part of this composition or book can be given in any other book without the permission of the author or publisher** — The section frames Under within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५२. (C) The editorial board of 'Videha' is worthy of congratulations for this** — The section frames Videha within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५३. (B) The Founder of Maithili Digital Journalism: Gajendra Thakur Kirtinath Jha Creative writers or researchers in the scientific and artistic fields face two types of obstacles in publishing their works: money and acceptance** — The section frames Gajendra Thakur within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५४. (C) One such tradition has been the Panji Prabandh, which when started included Brahmin, Karna Kayastha, and Kshatriya societies, but in the present time, it has survived only among Brahmins and Karna Kayasthas** — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५५. (C) Utedh - Before writing the Siddhanta, the rights of the groom and bride's sides are examined** — The section frames Utedh within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५६. (C) Despite being skilled in the art of writing, due to the lack of writing materials, palm leaves were used instead of paper, which were not easily available** — The section frames Despite within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५७. (B) Writing numbers by hand on the palm-leaf pages also creates much confusion** — The section frames Writing within the larger topic of Mithila's Panji and Shri Gajendra Thakur's Efforts Towards Its Preservation. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५८. (C) To be honest, the presentation of the book didn't attract me** — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ५९. (B) This change in geographical boundaries has resulted from natural changes (the Kosi river has changed its course seven times in 200 years) and district reorganization** — The section frames Kosi River within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ६०. (D) In my view, lexicography, the science or art of dictionary compiling, i.e., writing and editing dictionaries for various purposes, is as important as theoretical lexicography** — The section frames Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

- ६१. (A) Although many Muslims in the Mithila region claim Maithili as their mother tongue, many also declare themselves Urdu speakers** — The section frames Although within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ६२. (C) Some books would appear at the stalls of NBT, Sahitya Akademi, etc., at book fairs** — The section frames Sahitya Akademi within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ६३. (A) Mihir's annual story issues, Phagua issues, and other special issues were very popular among readers and earned fame** — The section frames Special Issues within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ६४. (B) To encourage women's writing, it printed a column called *Strigan Samaj*** — The section frames Strigan Samaj within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ६५. (A) Although after the announcement of a special issue by Videha, two or three writers have also passed away, Videha's primary objective is to publish issues focused on living writers** — The section frames Videha within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ६६. (A) Work on the selected writer or artist for this project will proceed according to the editor's time** — The section frames Special Issues in Maithili Magazines within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ६७. (D) Otherwise, roughly, I am also an admirer of many, many works of Videha and Gajendra, then with the advice of 'excess everywhere avoid', my good wishes** — The section frames Videha within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ६८. (D) It is not possible for the prize to always get to the deserving only, when the well has been adulterated** — The section frames Videha and Gajendra within the larger topic of Videha and Gajendra. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ६९. (A) The saying is famous: "A word, properly known, well-used, becomes wish- fulfilling in heaven and in the world." Actually, for any language, the word is its unit** — The section frames Actually within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७०. (D) By attempting to extract the story of Shit- Basant from the folk throat and transcribe it, Shri Thakur ji has provided direction for the preservation of this literary wealth** — The section frames Shit- Basant within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७१. (D) Mainly, from the village Garh Narikel and the shelter of Mamatod and Mukhdev, it brings a wide socio-cultural landscape to the fore** — The section frames Mainly within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७२. (B) Then, whether it does not seem as if I have made some mistake somewhere.' The artist Gajendra Thakur obtains sufficient marks to pass the above expectation of Maupassant** — The section frames Gajendra Thakur within the larger topic of Sahastrabadhane: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७३. (D) One line was remembered: "On a Maithili servant like you Is the hope of us all Will fill the treasury of Maithili There is complete faith." Sahasrabdi Ka Chaupadpar Seated on the Chaupad of the millennium, you are showing the**

game of life — The section frames Sahasrabdi Ka Chaupadpar within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७४. (B) By science in a different way, and by literature and spirituality in different ways — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७५. (C) The drama Sankarshan introduces one to a new character, who understands the cheating of village people well — The section frames Sankarshan within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७६. (B) Then why did priest Shatanand ji have the marriage of the aunt from Kharadak performed on that same date? — The section frames Shatanand ji within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७७. (D) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७८. (A) He is the genealogical writer of the Panjis of all the Maithil Brahmin communities of the Mithila region — The section frames Panjis of within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

७९. (A) Whose discussion poet Jyotirishwar had done in his composition Varnaratnakar — The section frames Whose within the larger topic of Litterateur Gajendra Thakur: Personality and Works. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८०. (A) In such a situation, it is impossible for a reader settled abroad and interested in Maithili literature to get the book in hand — The section frames A True Servant of Maithili within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८१. (A) If the development of science is used for positive work, then the forms and colors of the world would change — The section frames If the within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८२. (A) About 5 years later, the internet revolution came in Maithili, the credit for which goes to 'Gajendra Thakur' ji — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८३. (B) The list of books will be found at the end of this article — The section frames A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८४. (A) Because of Videha, there is a constant pressure, the pressure to compose and the pressure to connect creators — The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८५. (A) Videha is the only international research journal of Maithili recognized by the Paris-based international organization — The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

८६. (A) Our effort ended this discourse of lack: "We have done this big thing, this is not possible," etc., etc., etc — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

- ८७. (C) In 2000 AD, when I created the Maithili Devanagari site on Yahoo Geocities, from then my manuscripts started being typed and appearing regularly on the internet** — The section frames Yahoo Geocities within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ८८. (B) A question-answer conversation with Gajendra Thakur** — The Chit-Chat section is structured as a conversational interview.
- ८९. (B) Indira Jha Father: Shri Sudhir Chandra Jha Village Jageli, Bhaya-Taranagar, Purnia** — The section frames Indira Jha Father within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ९०. (D) Mithila Ratna/ Mithila Painting/ Mithila's Festivals (Stories) and Mithila's Music (2009) 9** — The section frames Mithila's Festivals within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ९१. (C) But as said in the preface, this facility would not be available in print, so for this, we are apologizing to the readers of the print medium** — The section frames Contributor Introductions within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ९२. (B) To recognise Dalit, women, folk and subaltern voices ignored by mainstream academics** — Parallel Sahitya Akademi, Lalit Kala, Sangeet Natak awards honor non-casteist, democratic, subaltern traditions and artists from Mithila.
- ९३. (A) Blocks 388–395** — सही उत्तर “Blocks 388–395” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ९४. (B) Recognise artists ignored by the mainstream Sahitya Akademi, including Dalit, folk, and diaspora voices** — Videha's parallel awards honour subaltern, rural, and anti-caste artists, filling institutional gaps exposed by RTI.
- ९५. (A) Hriday Narayan Jha** — Hriday Narayan Jha's essay 'Luptraprāya Maithilī Lokagīta' is a key archival document in the Videha archive.
- ९६. (B) A counter-canonical award to honour writers ignored by the mainstream Sahitya Akademi, especially subaltern and Dalit voices** — Videha created its own 'Samantar Sahitya Akademi Samman' to recognise artists and writers systematically excluded by the official award system.
- ९७. (B) The folk-classical melodic modes of Mithila, documented by Lochana's Ragatarangini** — Raga-Bhas refers to the distinctive musical heritage of Mithila, which Kamal's songs help preserve.
- ९८. (C) Samantar Sangeet Natak Akademi Samman** — The parallel Sangeet Natak Samman recognises folk instrumentalists and performers who are invisible to the state academy.
- ९९. (A) It has no dedicated centre in the Mithila region and has failed to protect artists' intellectual property** — While Sita Devi, Ganga Devi, etc., received National Awards, the Akademi lacks regional infrastructure and has not addressed commercial exploitation.
- १००. (A) No Maithili artist has ever received the Sangeet Natak Akademi Fellowship (Ratna Sadasya)** — Despite Mithila's rich performance traditions (Bidesia, Kirtaniya, folk songs), no Maithili artist has been elected a Fellow.
- १०१. (B) Woodcraft (kāṣṭha-kalā), pottery (mrītkā), and folk art** — The parallel awards recognise traditional crafts and folk visual arts that fall outside the fine-arts framework of the official Akademi.
- १०२. (B) A distinctively Maithili way of perceiving and narrating social reality** — 'Maithil Aankhi' claims that there is a unique Maithili epistemological perspective rooted in regional culture and history.
- १०३. (B) Loss of transmission to younger generations and the disappearance of traditional performance contexts** — He laments that 'āwak nava pīrīhīk bīc ekara paramparāgata śikṣāk vyavahāra nahi dekhala jāīcha' – the younger generation is not learning the songs.

१०४. (B) Outside intervention after a drought in the 1960s, when paintings were transferred from walls to paper for sale — After a severe drought, external agencies encouraged women to paint on paper for income, which commercialised and altered the tradition.

१०५. (C) INTACH Darbhanga Chapter (established 2016) — The INTACH Darbhanga Chapter, established in 2016, collaborated with Chaudhary for listing and documentation of water heritage.

१०६. (B) 11,000 palm-leaf Panji (genealogical) inscriptions in Tirhuta script — She co-compiled 11,000 palm-leaf Panji inscriptions (Volumes I-XXII), an unprecedented documentary achievement that recovered genealogical data from c. 450 CE to 2009 CE.

१०७. (B) Through the Gonu Jha cycle, where a court jester repeatedly outsmarts those in power, inverting social hierarchies — Gonu Jha is a carnivalesque figure whose wit exposes the pretensions of Brahmins, tax officials, and even divine authority, temporarily suspending the social order.

१०८. (B) The kohbar (ritual wedding chamber decorated with Madhubani paintings) — The kohbar is the ritual wedding chamber of Mithila, decorated with lotus, fish, and divine couple – its 'state that cannot be told' carries dhvani of sanctity and social conditions surrounding marriage.

१०९. (B) He is a farmer who composes poetry on his buffalo's back, on field boundaries – an intellectual who emerges from within the subaltern class and articulates its self-consciousness — Unlike the 'traditional intellectual' divorced from production, Jharudar composes while working the fields. He is the rural working community thinking through the medium of art – the organic intellectual par excellence.

११०. (B) The audience is enchanted by the performance but collective amnesia follows when the light turns green – artistry is forgotten, poverty ignored; the red light becomes the symbol of deferred hope — The story's power lies in what is not said: the contrast between the audience's wonder and their refusal to see the structural poverty that produces the performance. The red traffic light becomes a metaphor for hope that never arrives.

१११. (B) Ras Priya (1959) — 'Ras Priya' uses the frame of the traditional festival and its music to explore themes of artistic integrity, community belonging, and the corrupting effects of political power – the festival culture providing both narrative occasion and thematic counterpoint.

११२. (B) Vidaapata folk-performance tradition — 'Vidapit' (2014) is an analytical treatise on the Vidaapata tradition of folk-performance, based on lifelong fieldwork especially in the Morang region.

११३. (A) Ratan (the military man) — सही उत्तर “Ratan (the military man)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

११४. (B) It symbolises the murder of creativity by the literary establishment – when the artist gives up art, it is suicide, and if others are responsible, it is murder — सही उत्तर “It symbolises the murder of creativity by the literary establishment – when the artist gives up art, it is suicide, and if others are responsible, it is murder” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

११५. (B) Monographs on overlooked living writers and artists, forming a counter-hegemonic archive — The 'Ever New' series publishes focused critical studies on writers whose complete works are archived on Videha, ensuring they are not forgotten.

११६. (B) Videha explicitly includes folk artists, Dalit performers, and village-based creators; Akademi focuses on published books by elite authors — Videha Samman honours folk musicians, street theatre artists, and oral traditions that the Akademi system ignores, democratising recognition.

११७. (B) Establish a Mithila Art Documentation and Research Centre in Madhubani-Darbhangha with intellectual property protection for artists — The Akademi has recognised individual painters but failed to create regional infrastructure or protect artists from commercial exploitation.

११८. (B) Institutional neglect of rich Maithili folk theatre, music, and dance despite ancient traditions like Nachari and Kirtaniya — The absence of a Maithili Sangeet Natak Akademi Fellow reflects deep institutional marginalisation of Mithila's

performing arts.

११९. (A) Prerāṇādāyak Maithilī Bhāṣā-Sāhitya Pustikā — ‘Vibhuti’ is subtitled ‘An Inspirational Maithilī Language-Literature Primer’, integrating literary art with practical ecological knowledge.

१२०. (B) Jhumra — The Jhumra is a ritual possession song performed by a nine-member bhagat community with jhāli and māṇḍara; Batahū Yādava’s version is transcribed in the essay.

१२१. (B) Maithili as beloved, as Madhubani painting inscribed in the eye, and as the poet’s visionary commitment to the language — ‘Chitra’ means picture/image and also refers to Madhubani paintings; the title is a multi-layered dhvani of devotion to Maithili language and culture.

१२२. (B) To recognise Dalit, women, folk, and subaltern artists ignored by mainstream academies, with categories mirroring Sahitya, Lalit Kala, and Sangeet Natak Akademi — Videha Samman (Parallel Sahitya Akademi, Lalit Kala Akademi, Sangeet Natak Akademi) honours village-based artists, folk musicians, and marginalised voices systematically excluded by state academies.

१२३. (B) Videha monographs on overlooked living writers and artists, part of the counter-hegemonic archive — The ‘Nit Naval’ (Ever New) series publishes focused critical monographs on writers and artists whose work is archived on Videha, ensuring they are not forgotten.

१२४. (B) It recognised individual ‘masters’ but failed to protect intellectual property or create regional infrastructure; commodified the tradition without benefit to artists — While Mithila painting gained UNESCO recognition, the Akademi did not establish a regional centre, leaving artists vulnerable to commercial exploitation.

१२५. (B) Institutional neglect of rich Maithili folk theatre, music, and dance traditions despite their antiquity — The absence of a Maithili Sangeet Natak Akademi Fellow, despite traditions like Nachari, Bidesia, and Kirtaniya, reflects deep institutional marginalisation.

१२६. (B) Jhumra — The Jhumra is a possession ritual with cymbal and drum; Batahū Yādava’s version is transcribed in Jha’s landmark essay.

१२७. (B) Maithili as beloved, as Madhubani painting inscribed in the eye – the poet’s visionary commitment to the language — ‘Chitra’ means picture/image and also refers to Madhubani paintings; the title is a layered dhvani of devotion to Maithili.

१२८. (B) Prerāṇādāyak Maithilī Bhāṣā-Sāhitya Pustikā — ‘Vibhuti’ is subtitled ‘An Inspirational Maithilī Language-Literature Primer’, integrating literary art with practical ecological knowledge.

१२९. (A) The kingdom of Janaka and Sita — सही उत्तर “The kingdom of Janaka and Sita” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३०. (B) Mikhail Bakhtin — सही उत्तर “Mikhail Bakhtin” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३१. (D) Baat-Baat Par Baat — सही उत्तर “Baat-Baat Par Baat” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३२. (B) The suppressed, slow-burning social vision of rural Mithila – superstition, teacher exploitation, women’s condition — सही उत्तर “The suppressed, slow-burning social vision of rural Mithila – superstition, teacher exploitation, women’s condition” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३३. (B) Historical ‘defects’ or social transgressions within elite families, including inter-caste marriages and births out of wedlock — सही उत्तर “Historical ‘defects’ or social transgressions within elite families, including inter-caste marriages and births out of wedlock” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३४. (B) Employ stylised speech, symbolic gestures, and complex musical structures, as in Ulkamukha — सही उत्तर “Employ stylised speech, symbolic gestures, and complex musical structures, as in Ulkamukha” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-

सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३५. (B) A fundamental redefinition of 'Maithili Literature' to include craftsmanship and self-reliant farming culture as part of the parallel artistic tradition — सही उत्तर “A fundamental redefinition of 'Maithili Literature' to include craftsmanship and self-reliant farming culture as part of the parallel artistic tradition” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३६. (D) Mughal miniature painting — सही उत्तर “Mughal miniature painting” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३७. (B) Sita Devi — सही उत्तर “Sita Devi” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३८. (B) Sharda Sinha — सही उत्तर “Sharda Sinha” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३९. (B) The Maithili word for tear (nor), linking the ghazal tradition's trope of longing with the migrant's anguish — सही उत्तर “The Maithili word for tear (nor), linking the ghazal tradition's trope of longing with the migrant's anguish” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१४०. (B) Lokjivan aur Loksahitya — सही उत्तर “Lokjivan aur Loksahitya” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१४१. (A) Samdiya is the first literary blog in Maithili, which Gajendra Thakur created in 2004 — The section frames Gajendra Thakur within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१४२. (D) In his writings, a detailed analysis of the migration and marital relations of various castes of Mithila through the Panji is found — The section frames Panji within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१४३. (C) Only one Panjekar, Shri Jiyanand Babu of Nanour, got his entire Panji preserved there — The section frames Panji within the larger topic of “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१४४. (B) No Panjekar was willing to understand that their Panji was not being digitized — The section frames Panji within the larger topic of “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१४५. (A) Vignette stories should also be written for children, on moral education, and on religious subjects — The section frames Vignette within the larger topic of “Gajendra Thakur and the Discipline of Maithili Criticism”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१४६. (A) It is the second edited volume on the contribution of Gajendra Thakur and Preeti Thakur to Maithili literature — The preface presents Setusham as the second volume focused on the literary contributions of Gajendra Thakur and Preeti Thakur.

१४७. (B) Anger, greed, disbelief, and untruth — The editor paraphrases the chant as crossing anger with non-anger, greed with charity, disbelief with faith, and falsehood with truth.

१४८. (A) Kachni and Bharni — Ira Mallick refers to Kachni and Bharni in describing the subtle artistry of Preeti Thakur's illustrations.

१४९. (A) The discipline and expansion of Maithili criticism — The essay examines Gajendra Thakur in relation to Maithili criticism as a serious discipline.

१५०. (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.

१५१. (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.

१५२. (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.

१५३. (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.

१५४. (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.

१५५. (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.

१५६. (D) It presents the point that its pattern is: 2212 + 2221 Let us look at a Bahre Munsarihi 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 Munsarihi 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.

१५७. (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.

१५८. (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.

१५९. (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.

१६०. (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.

१६१. (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.

१६२. (A) {'label': 'a', 'text': 'ports handling foreign trade'} — The key idea is that in the Gupta period, Ghantasala, Kadura, and Chaul were ports handling foreign trade.

१६३. (C) {'label': 'c', 'text': 'Jahangir'} — The key idea is that akbar's reign saw illustrations of manuscripts, the prominent being Razmnama which is the Persian translation of Mahabharata. It was during Jahangir's reign that manuscripts came to be less important and there was more focus on individual portraits. Under Jahangir, paintings acquired greater charm, refinement, and dignity.

१६४. (C) {'label': 'c', 'text': 'bronze'} — The key idea is that this mesmerizing sculpture, famously known as 'The Dancing Girl,' is one of the highest achievements of the artists of Mohenjodaro. The 'Dancing Girl' is a sculpture made of bronze.

१६५. (B) {'label': 'b', 'text': 'Only two'} — The key idea is that shantiniketan and the Sacred Ensembles of the Hoysalas were recently added to the UNESCO World Heritage List. Rani-ki-Vav and the Mahabodhi Temple Complex were not newly added.

१६६. (A) {'label': 'a', 'text': '1 and 2 only'} — The key idea is that the Somnath Temple in Gujarat is one of the twelve Jyotirlingas and was praised by Al-Biruni, attracting Mahmud of Ghazni's raid in 1024. The Pran-Pratistha was performed by Dr. Rajendra Prasad in 1951.

१६७. (A) {'label': 'a', 'text': 'Ajanta Caves lie in the gorge of Waghora river.'} — The key idea is that the Ajanta Caves, carved into a cliff above the Waghora River, consist of 30 caves (5 chaityagrihas and 25 viharas) linked by rock-cut stairways.

१६८. (C) {'label': 'c', 'text': '1 and 4'} — The key idea is that the Chausath Yogini temple in Morena, Madhya Pradesh, built by Devapala in the 11th century, is notable for its circular design, which is believed to have inspired the Indian Parliament House. The temple, centered around a Shivalinga, also served as a hub for astrology and mathematics.

१६९. (D) {'label': 'd', 'text': 'Vijayanagara'} — The key idea is that 'Kalyana Mandapams' were a distinct feature of Vijayanagara temple architecture, used for symbolic divine marriage ceremonies.

१७०. (D) {'label': 'd', 'text': 'Neither 1 nor 2'} — The key idea is that buland Darwaza and Khankah at Fatehpur Sikri are primarily made of red sandstone. Rumi Darwaza is made of bricks and lime mortar and the Bara Imambara is known for its unique construction using materials other than stone.

१७१. (A) {'label': 'a', 'text': '1 only'} — The key idea is that arasavalli in Andhra Pradesh is renowned for its 7th-century Sun Temple. Amarkantak in Madhya Pradesh, is a pilgrimage site where the Vindhya and Satpura ranges meet. Omkareshwar in Madhya Pradesh, is one of the twelve sacred Jyotirlingas of Shiva.

१७२. (B) {'label': 'b', 'text': '3 only'} — The key idea is that both Ajanta and Mahabalipuram are renowned for their rock-cut monuments. Ajanta (Maharashtra), dating from the 2nd century BCE to the 5th–7th century CE, is famous for its exquisite paintings and sculptures depicting Buddha and Jataka tales. Mahabalipuram (Tamil Nadu) features 7th–8th-century Hindu rock-cut architecture.

१७३. (B) {'label': 'b', 'text': 'Rock-cut Elephant at Dhauri'} — The key idea is that the rock-cut Elephant at Dhauri in Odisha was created during Ashoka's reign (3rd century BC) and is considered the earliest Buddhist sculpture in the state, showing only the foreparts of the animal.

१७४. (C) {'label': 'c', 'text': 'a style of temple construction'} — The key idea is that a Panchayatan temple refers to a Hindu temple style where the main shrine is surrounded by four subsidiary shrines at the four corners, forming a quincunx layout.

१७५. (C) {'label': 'c', 'text': '1 and 3 only'} — The key idea is that the Mahaparinirvana scene of Buddha in Ajanta's Cave 17 is a masterful depiction. The Varaha rock-cut sculpture is located at Udaygiri near Vidisha, not Mount Abu. Arjuna's Penance or Descent of the Ganga, is a grand 7th-century monolith at Mahabalipuram, Tamil Nadu.

१७६. (C) {'label': 'c', 'text': '3 only'} — The key idea is that the Barabar Caves in Bihar are the oldest rock-cut caves in India, not the Badami caves. The Barabar Caves were built by Ashoka for the Ajivika sect and contain Ashokan inscriptions. The Ellora Caves in Maharashtra are renowned for their Hindu, Buddhist, and Jain monuments.

१७७. (B) {'label': 'b', 'text': 'Chaitya is a place of worship, while Vihara is the dwelling\place of the monks'} — The key idea is that a Chaitya is a rectangular hall of worship with polished walls, columned interiors, and a stupa at one end opposite the entrance. In contrast, Viharas served as monasteries for monks.

१७८. (C) {'label': 'c', 'text': 'Sarvastivada Vinaya'} — The key idea is that option (c) is right Sanghabhuti, an Indian Buddhist monk who traveled to China at the end of the fourth century AD, was the author of a commentary on Sarvastivada Vinaya. Option (a) is not right: Prajnaparamita is a collection of ancient Mahayana Buddhist texts and their explanations. These texts, among the oldest in Mahayana Buddhism, significantly expanded the idea of ultimate emptiness, known as shunyata.

१७९. (B) {'label': 'b', 'text': 'Only two'} — The key idea is that 1. Devi-Chandraguptam is an Indian Sanskrit-language political drama attributed to Vishakhadatta. 2.

१८०. (B) {'label': 'b', 'text': '2 and 4 only'} — The key idea is that option 1 is not right: The Nettipakaraa is a legendary Buddhist scripture that is occasionally included in Theravada Buddhism's Pali Canon's Khuddaka Nikaya. The Parishishtaparvan, also known as the Sthaviravalicharitra, is a Sanskrit mahakavya written by Hemachandra in the 12th century that describes the lives of the first Jain instructors. Option 3 is not right: The Avadanashataka, or "Century of Noble Deeds," is a Sanskrit collection of one hundred Buddhist stories, roughly contemporaneous with the Ashokavadana.

१८१. (B) {'label': 'b', 'text': 'playwrights'} — The key idea is that bhavabhuti was an Indian dramatist, Playwriter and poet. His dramas were normally written in Sanskrit and noted for their suspense and vivid characterization. His plays are considered equal to the works of Kalidasa.

१८२. (B) {'label': 'b', 'text': 'Malavikagnimitra'} — The key idea is that sunga dynasty, Indian ruling house set up by Pushyamitra about 185 BCE, which replaced the Mauryan dynasty. Pushyamitra assassinated Brihadratha, the last Mauryan ruler, at a military parade and assumed royal power. Pushyamitra was a Brahman, yet Buddhism still flourished in many areas under his control.

१८३. (D) {'label': 'd', 'text': 'Mundaka Upanishad'} — The key idea is that satyamev Jayate is the national motto of India. It is inscribed in the Devanagari script at the base of the National Emblem, which is an adaptation of the Lion Capital of Ashoka at Sarnath, near Varanasi in Uttar Pradesh. The words Satyameva Jayate are taken from Mundaka Upanishad, meaning 'Truth Alone Triumphs'.

१८४. (D) {'label': 'd', 'text': 'Lahore'} — The key idea is that vishnu Digambar Paluskar set up the Gandharva Mahavidyalaya in Lahore in 1901. The aim was to teach music to any aspirant without the necessity of being associated with a guru and gharana.

१८५. (C) {'label': 'c', 'text': 'Garba dance'} — The key idea is that garba, a devotional folk dance from Gujarat performed during Navaratri to honour feminine energy or 'Shakti', was inscribed in UNESCO's Intangible Cultural Heritage List in December 2023.

१८६. (B) {'label': 'b', 'text': '2 and 4 only'} — The key idea is that saint Tyagaraja, an 18th-century Carnatic composer, is known for his devotional Telugu compositions dedicated to Lord Rama. He brought in several new ragas, enriching Carnatic music. Tyagaraja and the 15th-century saint-composer Annamacharya were not contemporaries.

१८७. (B) {'label': 'b', 'text': '1 and 3 only'} — The key idea is that manipuri Nat-Sankirtana was developed by King Bhagyachandra Singh in the 18th century. It is a temple-centered art form among Manipur's Vaishnav community, narrating Krishna's life through music and dance. Performances generally involve two drummers and around ten singer-dancers.

१८८. (C) {'label': 'c', 'text': '1 and 3 only'} — The key idea is that garba is a traditional dance from Gujarat, performed during Navratri. Mohiniattam is a classical dance from Kerala, not Gujarat. Yakshagana is a folk-theatre form from Karnataka.

१८९. (B) {'label': 'b', 'text': '1 and 2 only'} — The key idea is that sattriya dance has been preserved by Sattras (Vaishnava monasteries) in Assam. It was brought in in the 15th century by Sankaradeva to spread the Vaishnava faith. Kabir, Mirabai, and Tulsidas were born in the 16th century after Sattriya was brought in.

१९०. (A) {'label': 'a', 'text': 'One leg is bent, and the body is slightly but oppositely curved\ nat waist and neck'} — The key idea is that tribhanga is a three-bend standing pose used in Indian sculpture and classical dances like Odissi. The body bends at the neck, waist, and knee, forming a graceful “S” shape.

१९१. (D) {'label': 'd', 'text': 'Kishangarh School'} — The key idea is that the Kishangarh province in Rajasthan is famous for Bani Thani paintings, characterized by exaggerated features like long necks, almond-shaped eyes, and long fingers. These paintings primarily depict Radha and Krishna’s divine love. Kishangarh miniature art peaked in the 18th century under Raja Sawant Singh, who, inspired by a slave girl named Bani Thani, had artists portray them as Krishna and Radha.

१९२. (A) {'label': 'a', 'text': 'Ajanta'} — The key idea is that the famous painting of the bodhisattva, Padmapani in Ajanta caves, is one of the best paintings remaining from the prehistoric era when Buddhism was at its peak. The Ajanta caves in Maharashtra were built in two phases, the first group starting around the 2nd century BC, while the second group of caves built around 400–650 AD. In Ajanta caves, the walls were originally covered in paintings, but today there are only nine surviving images present, Bodhisattva Padmapani being the most famous one.

१९३. (A) {'label': 'a', 'text': 'a hand-painted cotton textile in South India.'} — The key idea is that kalamkari is a traditional hand-painted or block-printed cotton textile art from Andhra Pradesh. The name combines Persian words Qalam (pen) and Kari (craftsmanship). It involves painting with a bamboo pen that controls color flow, using natural dyes to depict mythological scenes from the Ramayana and Mahabharata.

१९४. (B) {'label': 'b', 'text': '1 and 2 only'} — The key idea is that mural is a painting applied to and made integral with the surface of a wall or ceiling. The term may properly include painting on fired tiles but ordinarily does not refer to mosaic decoration unless the mosaic forms part of the overall scheme of the painting. Statement 1 is right: Ajanta Caves are famous for its murals and are the finest surviving examples of Indian art, particularly painting.

१९५. (C) {'label': 'c', 'text': 'Only two pairs'} — The key idea is that aryadeva was a Buddhist scholar and author of Catuhsataka. Dignāga was a Buddhist scholar and founder of Indian logic (hetu vidyā). Nathamuni was a Vaishnava theologian who compiled the Nalayira Divya Prabandham.

१९६. (A) {'label': 'a', 'text': 'The best means of salvation was devotion.'} — The key idea is that ramanuja tried to assimilate bhakti to the tradition of Vedas. He argued that in order to attain salvation, the grace of God was more important than knowledge about him. He emphasised that the path of prapatti or total reliance or surrender to God was open to all, irrespective of caste.

१९७. (B) {'label': 'b', 'text': '1 and 3 only'} — The key idea is that parivrajaka means roaming ascetic in multiple Indian traditions. Shramana includes non-Vedic traditions like Buddhism and Jainism, not Brahmanical ones. Buddhist monks renounced caste and lived near villages, supported by lay followers (upasaka/ upasika).

१९८. (C) {'label': 'c', 'text': 'Lokayata and Kapalika'} — The key idea is that the Six Systems of Indian Philosophy are Nyaya (Gautama), Vaisheshika (Kanada), Sankhya (Kapila), Yoga (Patanjali), Mimamsa (Jaimini), and Vedanta.

१९९. (B) {'label': 'b', 'text': '2 only'} — The key idea is that when the Lodi Dynasty fell in 1526, only Guru Nanak (1469–1539) was active. Dadu Dayal (1554–1603) came later and was a saint from Ahmedabad who opposed casteism. Tyagaraja (1767–1847) was a renowned Carnatic composer, much later than the Mughal founding era.

२००. (B) {'label': 'b', 'text': '2 only'} — The key idea is that samkhya is a dualist philosophy separating Purusha (soul) and Prakriti (matter). It denies the role of God (Ishvara) and inherently supports the theory of rebirth. Samkhya focuses on theoretical knowledge of the self.

२०१. (C) {'label': 'c', 'text': '1 and 3 only'} — The key idea is that st. Francis Xavier, a founding Jesuit, was key in spreading Christianity in India, Southeast Asia, and Japan. He died in 1552 on Shangchuan Island, China.

- २०२. (B) {'label': 'b', 'text': '1 and 2 only'}** — The key idea is that chapchar Kut is a spring festival of the Mizo people in Mizoram, celebrating completion of jhum cultivation. Khongjom Parba is a ballad singing tradition from Manipur about the 1891 battle against the British. Thang-Ta is indeed a Manipuri martial art.
- २०३. (A) {'label': 'a', 'text': '1 only'}** — The key idea is that chaliha is a Sindhi festival dedicated to Jhulelal, involving a 40-day fast and the worship of a sacred jyot. Nanda Devi Raj Jaat Yatra is a festival of Garhwali and Kumaoni people in Uttarakhand. Wari Warkari (Pandharpur Wari) is a Maharashtrian festival of the Varkari sect.
- २०४. (B) {'label': 'b', 'text': 'Gond and Korku'}** — The key idea is that hari Jiroti is a month-long monsoon festival celebrated by the Gond and Korku tribes of Madhya Pradesh's Betul and Harda districts.
- २०५. (B) {'label': 'b', 'text': 'Musical tradition in North-West India'}** — The key idea is that the Manganiyars are Muslim folk musicians from Western Rajasthan (Jaisalmer, Barmer, etc.). They perform for patron families in exchange for gifts like cattle or cash.
- २०६. (C) {'label': 'c', 'text': '1 and 3 only'}** — The key idea is that tabo Monastery in Spiti Valley, Himachal Pradesh, is known as the “Ajanta of the Himalayas” for its mural-adorned cave shrines. Lhotsava Lhakhang is located in Nako, Kinnaur (HP), not in Zaskar Valley. Alchi Monastery near Leh, Ladakh, is a 1,000-year-old Buddhist site reflecting strong Tibetan influence.
- २०७. (D) {'label': 'd', 'text': 'It is an ancient martial art and a living tradition in some parts of South India'}** — The key idea is that kalaripayattu, one of the oldest martial arts, is practiced in Kerala and Tamil Nadu. It involves strikes, kicks, grappling, weaponry, and healing techniques.
- २०८. (A) {'label': 'a', 'text': '22nd March (or 21st March)'}** — The key idea is that the Saka Era national calendar, adopted on 22 March 1957, begins with Chaitra as the first month and has 365 days. 1st Chaitra corresponds to 22 March (21 March in leap years) in the Gregorian calendar.
- २०९. (D) {'label': 'd', 'text': 'Sayyids'}** — The key idea is that the Sayyids claim descent from the Prophet through his daughter Fatima. The Sayyid put on a special pointed cap (Kulah) and they were known as Kulah-Daran.
- २१०. (D) {'label': 'd', 'text': '2 and 3'}** — The key idea is that pair 1 is not correctly matched: Burzahom, in Kashmir Valley, is a Neolithic site known for underground pit dwellings plastered with mud, reflecting transitions from Neolithic to Early Historic periods. It is not famous for rock-cut shrines. Pair 2 is correctly matched: Archaeologist Rakhaldas Banerji, who discovered Mohenjodaro, found terracotta artifacts at Chandraketugarh in West Bengal and published his findings in 1920.
- २११. (D) {'label': 'd', 'text': 'tribal languages'}** — The key idea is that some of the popular languages spoken by the tribes of India are as follows: Bhatari, Bhilli, Halbi, Ho, Kui etc. Halabi is spoken by over 5.25 Lakh people in the states of Maharashtra and Madhya Pradesh. It belongs to the group of Indo-Aryan Tribal languages.
- २१२. (B) {'label': 'b', 'text': '2 only'}** — The key idea is that statement 1 is not right: International Mother Language Day, observed annually on February 21 since 2000, was initiated by Bangladesh and approved by UNESCO in 1999 to promote linguistic diversity and multilingualism. The 2022 theme was “Using technology for multilingual learning.” Statement 2 is right: Dhirendranath Datta from East Pakistan demanded Bangla as a national language in Pakistan's Constituent Assembly in 1948, opposing the government's declaration of Urdu as the sole official language.
- २१३. (A) {'label': 'a', 'text': '1 and 3 only'}** — The key idea is that pair 1 is correctly matched: Vidisha is an ancient city in Madhya Pradesh state in India. It is also the administrative capital of the district with the same name. It was known as Besnagar in ancient times.
- २१४. (A) {'label': 'a', 'text': '1 only'}** — The key idea is that pair 1 is correctly matched: Puthukkuli shawls are made by Todas of Nilgiri hills in Tamil Nadu. It is locally called Pugur, meaning flower. The fine and intricate Toda embroidery is done by tribal men and women on shawls.
- २१५. (C) {'label': 'c', 'text': '2 and 5 only'}** — The key idea is that pair 1 is not correctly matched: Bodhi Gaya, located in Bihar's central Ganges plains, is a major holy site linked to Buddha's enlightenment. Pair 2 is correctly matched: The 10th-

century sandstone temples at Khajuraho, Madhya Pradesh, built under Chandela kings, showcase Nagara-style architecture and are a UNESCO World Heritage Site. Pair 3 is not correctly matched: Shirdi, in Maharashtra, is famous as the home of spiritual leader Sai Baba and a major pilgrimage site.

२१६. (B) {'label': 'b', 'text': 'Yaksha (demi-gods)'} — The key idea is that in Jain philosophy, rebirth is classified into four principal forms of existence (Gati) determined by an individual's karma. These four Gatis are: Deva (heavenly beings) Manushya (human beings) Tiryanca (animals, birds, insects, and plants) Naraka (infernal beings) Option (a) is right. Devas, or heavenly beings, constitute one of the four recognised forms of existence in Jainism.

२१७. (A) {'label': 'a', 'text': 'A joyous folk dance'} — The key idea is that the Hallisalasya painting of the Bagh Caves is particularly celebrated for its vibrant portrayal of festive folk dance scenes, reflecting the lively cultural traditions of ancient India. Situated in present-day Madhya Pradesh along the banks of the Baghini River, the Bagh Caves date to the Gupta period and are among the finest examples of early Indian rock-cut architecture and mural art.

२१८. (B) A nine-member bhagat ritual invocation with cymbal and drum, often involving divine possession — Jhumra is a ritual possession song performed by a bhagat community, accompanied by jhāli and māṃḍara, central to Shakta folk tradition.

२१९. (D) the essence of what makes us human — Correct option: (d) the essence of what makes us human. Storytelling is an essence of life this is shown by the line of passage. "It is the an essence what makes us human."

२२०. (D) That the teens have forgotten the art of handwriting. — Correct option: (d) That the teens have forgotten the art of handwriting.. The main issue covered in the passage is that people have forgotten the art of writing.

२२१. (A) Yoga Education and Wellness Centres — Correct option: (a) Yoga Education and Wellness Centres. Yoga and wellness centres in educational institutes ensure the holistic development of learners along with providing value education.

२२२. (D) 1 and 2 — Correct option: (d) 1 and 2. Aesthetic codes represent various art forms like painting, sculptures, dancing, music, etc. Cultural codes represent signs, symbols, etc that carry a special meaning for the people of a particular community.

२२३. (A) Analogical — Correct option: (a) Analogical. therefore any thing that is true for one will be true for another also.

२२४. (C) A, C and D only — Correct option: (c) A, C and D only. Generally, teaching is to guide the rainforest, either informally or informally. Teaching is the art of imparting knowledge to students effectively to change their behavior and permanently learn the concepts. Interaction between authority and preparing policy for corporate bodies are not included in teaching.

२२५. (D) Rock painting — Correct option: (d) Rock painting. Bamboo and woodcraft along with tribal painting and stone carving are the fields in which initiative has been taken to organise space level festivals to promote local art and crafts. Rock painting is not mentioned in the passage.

२२६. (A) (C) and (D) only — Correct option: (a) (C) and (D) only. · A type sentence – All Singers are Painters (universally positive/universal affirmative) · E type – All Singers are not Painters (universally negative) · I type – Some Singers are Painters (particularly positive) · O type – Some Singers are not Painters (particularly negative) · Contradictory statements are A and O, E and I. If one statement is true, the other will be false, and if one statement is false, the other will be true. · Contrary statements are A and E.

२२७. (C) Trainee — Correct option: (c) Trainee. The work apprentice denotes the training system of trainee.

२२८. (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा) — “हमर बाल-वाड़ी” प्रविष्टिमे लेखक/स्रोत “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” देल अछि।

२२९. (B) हमर बाल-वाड़ी — सूचीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” सँ संबंधित शीर्षक “हमर बाल-वाड़ी” देल अछि।

२३०. (A) किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा) — “आर्या कौकपिट मे” प्रविष्टिमे लेखक/स्रोत “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” देल अछि।

२३१. (C) आर्या कौकपिट मे — सूचीमे “किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” सँ संबंधित शीर्षक “आर्या कौकपिट मे” देल अछि।

- २५५. (D) 8. मिथिला रत्न/ मिथिला चित्रकला/ मिथिलाक पाबनि तिहार (कथा) आ मिथिलाक संगीत (2009)** — सूचीमे “गजेन्द्र ठाकुर” सँ संबंधित शीर्षक “8. मिथिला रत्न/ मिथिला चित्रकला/ मिथिलाक पाबनि तिहार (कथा) आ मिथिलाक संगीत (2009)” देल अछि।
- २५६. (C) जगदीश चन्द्र ठाकुर “अनिल” (सौजन्य- जगदीश चन्द्र ठाकुर “अनिल”)** — “आँखिमे चित्र हो मैथिली केर (आत्मकथा)” प्रविष्टिमे लेखक/ स्रोत “जगदीश चन्द्र ठाकुर “अनिल” (सौजन्य- जगदीश चन्द्र ठाकुर “अनिल”)” देल अछि।
- २५७. (D) आँखिमे चित्र हो मैथिली केर (आत्मकथा)** — सूचीमे “जगदीश चन्द्र ठाकुर “अनिल” (सौजन्य- जगदीश चन्द्र ठाकुर “अनिल”)” सँ संबंधित शीर्षक “आँखिमे चित्र हो मैथिली केर (आत्मकथा)” देल अछि।
- २५८. (C) तूलिका (अनूदित सचित्र मैथिली बाल कथा)** — “हमरा ओ चाही!” प्रविष्टिमे लेखक/स्रोत “तूलिका (अनूदित सचित्र मैथिली बाल कथा)” देल अछि।
- २५९. (B) हमरा ओ चाही!** — सूचीमे “तूलिका (अनूदित सचित्र मैथिली बाल कथा)” सँ संबंधित शीर्षक “हमरा ओ चाही!” देल अछि।
- २६०. (B) देवांशु वत्स** — “नताशा -मैथिली बाल चित्रशृंखला (कौमिक्स) २००९” प्रविष्टिमे लेखक/स्रोत “देवांशु वत्स” देल अछि।
- २६१. (A) नताशा -मैथिली बाल चित्रशृंखला (कौमिक्स) २००९** — सूचीमे “देवांशु वत्स” सँ संबंधित शीर्षक “नताशा -मैथिली बाल चित्रशृंखला (कौमिक्स) २००९” देल अछि।
- २६२. (A) नन्द कुमार मिश्र ‘नन्द’ (सौजन्य- नन्द कुमार मिश्र ‘नन्द’)** — “दिल्लीक पार्क (शब्द चित्र)” प्रविष्टिमे लेखक/स्रोत “नन्द कुमार मिश्र ‘नन्द’ (सौजन्य- नन्द कुमार मिश्र ‘नन्द’)” देल अछि।
- २६३. (B) दिल्लीक पार्क (शब्द चित्र)** — सूचीमे “नन्द कुमार मिश्र ‘नन्द’ (सौजन्य- नन्द कुमार मिश्र ‘नन्द’)” सँ संबंधित शीर्षक “दिल्लीक पार्क (शब्द चित्र)” देल अछि।
- २६४. (A) नन्द कुमार मिश्र ‘नन्द’ (सौजन्य- नन्द कुमार मिश्र ‘नन्द’)** — “याचक के नजि (मैथिली शब्द-चित्र)” प्रविष्टिमे लेखक/स्रोत “नन्द कुमार मिश्र ‘नन्द’ (सौजन्य- नन्द कुमार मिश्र ‘नन्द’)” देल अछि।
- २६५. (A) याचक के नजि (मैथिली शब्द-चित्र)** — सूचीमे “नन्द कुमार मिश्र ‘नन्द’ (सौजन्य- नन्द कुमार मिश्र ‘नन्द’)” सँ संबंधित शीर्षक “याचक के नजि (मैथिली शब्द-चित्र)” देल अछि।
- २६६. (C) नीतू कुमारी** — “मैथिली चित्रकथा (बाल साहित्य)” प्रविष्टिमे लेखक/स्रोत “नीतू कुमारी” देल अछि।
- २६७. (C) मैथिली चित्रकथा (बाल साहित्य)** — सूचीमे “नीतू कुमारी” सँ संबंधित शीर्षक “मैथिली चित्रकथा (बाल साहित्य)” देल अछि।
- २६८. (A) नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)** — “हमर सभसँ नीक संगी” प्रविष्टिमे लेखक/स्रोत “नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)” देल अछि।
- २६९. (A) हमर सभसँ नीक संगी** — सूचीमे “नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)” सँ संबंधित शीर्षक “हमर सभसँ नीक संगी” देल अछि।
- २७०. (C) प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)** — “हमर माँछ! नै हमर माँछ!” प्रविष्टिमे लेखक/स्रोत “प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)” देल अछि।
- २७१. (A) हमर माँछ! नै हमर माँछ!** — सूचीमे “प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)” सँ संबंधित शीर्षक “हमर माँछ! नै हमर माँछ!” देल अछि।
- २७२. (A) प्रीति ठाकुर (मूल)** — “1. गोनू झा आ आन मैथिली चित्रकथा -पहिल मैथिली चित्रकथा- मूल (बाल साहित्य) (2008)” प्रविष्टिमे लेखक/स्रोत “प्रीति ठाकुर (मूल)” देल अछि।
- २७३. (C) 1. गोनू झा आ आन मैथिली चित्रकथा -पहिल मैथिली चित्रकथा- मूल (बाल साहित्य) (2008)** — सूचीमे “प्रीति ठाकुर (मूल)” सँ संबंधित शीर्षक “1. गोनू झा आ आन मैथिली चित्रकथा -पहिल मैथिली चित्रकथा- मूल (बाल साहित्य) (2008)” देल अछि।
- २७४. (A) प्रीति ठाकुर (अनुवादक)** — “1. छोट आ पैघ (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2002, Revised Edition 2022)” प्रविष्टिमे लेखक/स्रोत “प्रीति ठाकुर (अनुवादक)” देल अछि।
- २७५. (A) 1. छोट आ पैघ (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2002, Revised Edition 2022)** — सूचीमे “प्रीति ठाकुर (अनुवादक)” सँ संबंधित शीर्षक “1. छोट आ पैघ (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2002, Revised Edition 2022)” देल अछि।
- २७६. (A) प्रीति ठाकुर (अनुवादक)** — “2. माल-जाल आ जानवर दिस देखू (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2003, Revised Edition 2022)” प्रविष्टिमे लेखक/स्रोत “प्रीति ठाकुर (अनुवादक)” देल अछि।
- २७७. (A) 2. माल-जाल आ जानवर दिस देखू (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2003, Revised Edition 2022)** — सूचीमे “प्रीति ठाकुर (अनुवादक)” सँ संबंधित शीर्षक “2. माल-जाल आ जानवर दिस देखू (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2003,

Revised Edition 2022)” દેલ અછિ।

૨૭૮. (A) પ્રીતિ ઠાકુર (અનુવાદક) — “૩. હમર પરિવાર (અનુવાદ- બાલ ચિત્રકથા, બાલ સાહિત્ય) (1st Edition 2007, Revised Edition 2022)”
પ્રવિષ્ટિમે લેખક/સ્રોત “પ્રીતિ ઠાકુર (અનુવાદક)” દેલ અછિ।

२७९. (A) 3. हमर परिवार (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2007, Revised Edition 2022) — सूचीमे “प्रीति ठाकुर (अनुवादक)” सँ संबंधित शीर्षक “3. हमर परिवार (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2007, Revised Edition 2022)” देल अछि।

૨૮૦. (A) પ્રીતિ ઠાકુર (અનુવાદક) — “4. જાનવર (અનુવાદ- બાલ ચિત્રકથા, બાલ સાહિત્ય) (1st Edition 2016, Revised Edition 2022)” પ્રવિષ્ટિમે લેખક/સ્રોત “પ્રીતિ ઠાકુર (અનુવાદક)” દેલ અછિ.

२८१. (C) 4. जानवर (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2016, Revised Edition 2022) — सूचीमे “प्रीति ठाकुर (अनुवादक)” सँ संबंधित शीर्षक “4. जानवर (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2016, Revised Edition 2022)” देल अछि।

२८२. (A) प्रीति ठाकुर (अनुवादक) — “5. पोथी 13: 1...2...3... (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2018, Revised Edition 2022)” प्रविष्टिमे लेखक/स्रोत “प्रीति ठाकुर (अनुवादक)” देल अछि।

२८३. (C) 5. पोथी 13: 1...2...3... (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2018, Revised Edition 2022) — सूचीमे “प्रीति ठाकुर (अनुवादक)” सँ संबंधित शीर्षक “5. पोथी 13: 1...2...3... (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2018, Revised Edition 2022)” देल अछि।

૨૮૪. (A) પ્રીતિ ઠાકુર (અનુવાદક) — “6. બાજાક અબાજ (અનુવાદ- બાલ ચિત્રકથા, બાલ સાહિત્ય) (1st Edition 2019, Revised Edition 2022)”
પ્રવિષ્ટિમે લેખક/સ્રોત “પ્રીતિ ઠાકુર (અનુવાદક)” દેલ અછિ।

२८५. (A) 6. बाजाक अबाज (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2019, Revised Edition 2022) — सूचीमे “प्रीति ठाकुर (अनुवादक)” सँ संबंधित शीर्षक “6. बाजाक अबाज (अनुवाद- बाल चित्रकथा, बाल साहित्य) (1st Edition 2019, Revised Edition 2022)” देल अछि।

२८६. (A) प्रीति ठाकुर (अनुवादक) — “7. रेस (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” प्रविष्टिमे लेखक/स्रोत “प्रीति ठाकुर (अनुवादक)” देल अछि।

२८७. (D) 7. रेस (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022) — सूचीमे “प्रीति ठाकुर (अनुवादक)” सँ संबंधित शीर्षक “7. रेस (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” देल अछि।

२८८. (A) प्रीति ठाकुर (अनुवादक) — “८. ए बी सी डी- प्रकृति अक्षर पोथी (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” प्रविष्टिमे लेखक/स्रोत “प्रीति ठाकुर (अनुवादक)” देल अछि।

२८९. (A) 8. ए बी सी डी- प्रकृति अक्षर पोथी (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022) — सूचीमे “प्रीति ठाकुर (अनुवादक)” सँ संबंधित शीर्षक “8. ए बी सी डी- प्रकृति अक्षर पोथी (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” देल अछि।

૨૧૦. (A) પ્રીતિ ઠાકુર (અનુવાદક) — “9. સખ ખાહત અછિ (અનુવાદ- બાલ ચિત્રકથા, બાલ સાહિત્ય) (2022)” પ્રવિષ્ટિમે લેખક/સ્રોત “પ્રીતિ ઠાકુર (અનુવાદક)” દેલ અછિ।

२११. (C) 9. सभ खाइत अछि (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022) — सूचीमे “प्रीति ठाकुर (अनुवादक)” सँ संबंधित शीर्षक “9. सभ खाइत अछि (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” देल अछि।

૨૧૨. (A) પ્રીતિ ઠાકુર (અનુવાદક) — “10. બો મ્યાઝ બાહ (અનુવાદ- બાલ ચિત્રકથા, બાલ સાહિત્ય) (2022)” પ્રવિષ્ટિમે લેખક/સ્રોત “પ્રીતિ ઠાકુર (અનુવાદક)” દેલ અછિ.

२९३. (C) 10. बो म्याउ बाह (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022) — सूचीमे “प्रीति ठाकुर (अनुवादक)” सँ संबंधित शीर्षक “10. बो म्याउ बाह (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” देल अछि।

૨૧૪. (A) પ્રીતિ ઠાકુર (અનુવાદક) — “11. રહ સભ (અનુવાદ- બાલ ચિત્રકથા, બાલ સાહિત્ય) (2022)” પ્રવિષ્ટિમે લેખક/સ્રોત “પ્રીતિ ઠાકુર (અનુવાદક)” દેલ અછિ।

२१५. (B) 11. रड सभ (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022) — सूचीमे “प्रीति ठाकुर (अनुवादक)” सँ संबंधित शीर्षक “11. रड सभ (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2022)” देल अछि।

૨૧૬. (A) પ્રીતિ ઠાકુર (અનુવાદક) — “12. હમર મોનક ઇચ્છા (અનુવાદ- બાલ ચિત્રકથા, બાલ સાહિત્ય) (2024)” પ્રવિષ્ટિમે લેખક/સ્રોત “પ્રીતિ ઠાકુર (અનુવાદક)” દેલ અછિ।

- २९७. (C) 12. हमर मोनक इच्छा (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2024)** — सूचीमे “प्रीति ठाकुर (अनुवादक)” सँ संबंधित शीर्षक “12. हमर मोनक इच्छा (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2024)” देल अछि।
- २९८. (C) प्रीति ठाकुर मूल:** — “2. मैथिली चित्रकथा (बाल साहित्य) (2009)” प्रविष्टिमे लेखक/स्रोत “प्रीति ठाकुर मूल:” देल अछि।
- २९९. (B) 2. मैथिली चित्रकथा (बाल साहित्य) (2009)** — सूचीमे “प्रीति ठाकुर मूल:” सँ संबंधित शीर्षक “2. मैथिली चित्रकथा (बाल साहित्य) (2009)” देल अछि।
- ३००. (A) मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)** — “ओंघाइट भीमा” प्रविष्टिमे लेखक/स्रोत “मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)” देल अछि।
- ३०१. (D) ओंघाइट भीमा** — सूचीमे “मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)” सँ संबंधित शीर्षक “ओंघाइट भीमा” देल अछि।
- ३०२. (B) डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ. / CIIL Site आर्काइव)** — “राजू आ टाकाक गाछ (अनुवाद)- मैथिली बाल चित्रशृंखला (कौमिक्स) २००८” प्रविष्टिमे लेखक/स्रोत “डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ. / CIIL Site आर्काइव)” देल अछि।
- ३०३. (C) राजू आ टाकाक गाछ (अनुवाद)- मैथिली बाल चित्रशृंखला (कौमिक्स) २००८** — सूचीमे “डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ. / CIIL Site आर्काइव)” सँ संबंधित शीर्षक “राजू आ टाकाक गाछ (अनुवाद)- मैथिली बाल चित्रशृंखला (कौमिक्स) २००८” देल अछि।
- ३०४. (D) रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)** — “कैयो सकै छी, नहियो कऽ सकै छी” प्रविष्टिमे लेखक/स्रोत “रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)” देल अछि।
- ३०५. (B) कैयो सकै छी, नहियो कऽ सकै छी** — सूचीमे “रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)” सँ संबंधित शीर्षक “कैयो सकै छी, नहियो कऽ सकै छी” देल अछि।
- ३०६. (C) डॉ. शशिधर कुमार** — “सचित्र बाल कविता (पृ. ७४७-८३४)” प्रविष्टिमे लेखक/स्रोत “डॉ. शशिधर कुमार” देल अछि।
- ३०७. (B) सचित्र बाल कविता (पृ. ७४७-८३४)** — सूचीमे “डॉ. शशिधर कुमार” सँ संबंधित शीर्षक “सचित्र बाल कविता (पृ. ७४७-८३४)” देल अछि।
- ३०८. (C) डॉ. शशिधर कुमार** — “सचित्र बाल कविता (पृ. १४६८-१८५०)” प्रविष्टिमे लेखक/स्रोत “डॉ. शशिधर कुमार” देल अछि।
- ३०९. (A) सचित्र बाल कविता (पृ. १४६८-१८५०)** — सूचीमे “डॉ. शशिधर कुमार” सँ संबंधित शीर्षक “सचित्र बाल कविता (पृ. १४६८-१८५०)” देल अछि।
- ३१०. (A) अज्ञात/संकलित** — “संजू दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी विदेह कला-विमर्श विशेषांक” प्रविष्टिमे लेखक/स्रोत “अज्ञात/संकलित” देल अछि।
- ३११. (A) संजू दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी विदेह कला-विमर्श विशेषांक** — सूचीमे “अज्ञात/संकलित” सँ संबंधित शीर्षक “संजू दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी विदेह कला-विमर्श विशेषांक” देल अछि।
- ३१२. (A) सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)** — “बण्टी आ बबली” प्रविष्टिमे लेखक/स्रोत “सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)” देल अछि।
- ३१३. (C) बण्टी आ बबली** — सूचीमे “सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)” सँ संबंधित शीर्षक “बण्टी आ बबली” देल अछि।
- ३१४. (B) स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)** — “गप्पू बुते नाचल नै होइ छै” प्रविष्टिमे लेखक/स्रोत “स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)” देल अछि।
- ३१५. (A) गप्पू बुते नाचल नै होइ छै** — सूचीमे “स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)” सँ संबंधित शीर्षक “गप्पू बुते नाचल नै होइ छै” देल अछि।
- ३१६. (A) २०१०** — सही उत्तर “२०१०” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३१७. (A) फेसबुक लाइभ** — सही उत्तर “फेसबुक लाइभ” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३१८. (A) संगीत भास्कर** — सही उत्तर “संगीत भास्कर” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३१९. (A) महिनाथ ठाकुर** — सही उत्तर “महिनाथ ठाकुर” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३४४. (A) तावतिंश देव — सही उत्तर “तावतिंश देव” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३४५. (A) धार्मिक मतभेद दूर करबाक हेतु — सही उत्तर “धार्मिक मतभेद दूर करबाक हेतु” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३४६. (A) हाँ, 'निन्दसि यज्ञ विधेरहह' श्लोकमे — सही उत्तर “हाँ, 'निन्दसि यज्ञ विधेरहह' श्लोकमे” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३४७. (A) शंकर भाष्य (ब्रह्मसूत्र) — सही उत्तर “शंकर भाष्य (ब्रह्मसूत्र)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३४८. (A) तजिया, मरसिया, मैथिलीरागमे इस्लामी शब्द — सही उत्तर “तजिया, मरसिया, मैथिलीरागमे इस्लामी शब्द” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३४९. (A) सरहपादके गीत — सही उत्तर “सरहपादके गीत” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३५०. (A) स्वर्ण युग — सही उत्तर “स्वर्ण युग” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३५१. (A) विद्वानक प्रतिभा परीक्षण (शास्त्रार्थ) — सही उत्तर “विद्वानक प्रतिभा परीक्षण (शास्त्रार्थ)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३५२. (A) शंकराचार्यक ब्रह्मसूत्र भाष्य — सही उत्तर “शंकराचार्यक ब्रह्मसूत्र भाष्य” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३५३. (A) अकबरनामा (सर्वदेश वृत्तांत संग्रह) — सही उत्तर “अकबरनामा (सर्वदेश वृत्तांत संग्रह)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३५४. (A) मैथिली — सही उत्तर “मैथिली” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३५५. (A) राजा भैरव सिंहकाल मे रागतंरंगिणी लिखल — सही उत्तर “राजा भैरव सिंहकाल मे रागतंरंगिणी लिखल” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

३५६. (A) राधा-कृष्णक प्रेम आ भक्ति — सही उत्तर “राधा-कृष्णक प्रेम आ भक्ति” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३५७. (A) चाउर पीठ, हरिद्रा, कुंकुम, सिन्दूर — सही उत्तर “चाउर पीठ, हरिद्रा, कुंकुम, सिन्दूर” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

३५८. (A) विवाहक कोहबर घर — सही उत्तर “विवाहक कोहबर घर” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३५९. (A) शिव-विवाह गीत (महेशवाणी) — सही उत्तर “शिव-विवाह गीत (महेशवाणी)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३६०. (A) १६म शताब्दी — सही उत्तर “१६म शताब्दी” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३६१. (A) भित्ति चित्र, अइपन, कोहवर — सही उत्तर “भित्ति चित्र, अइपन, कोहवर” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३६२. (A) मैथिली गीत, कानून (विभागसार), शिवगीत, नीतिलेख — सही उत्तर “मैथिली गीत, कानून (विभागसार), शिवगीत, नीतिलेख” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

३६३. (A) भैरव सिंह (खण्डवला) — सही उत्तर “भैरव सिंह (खण्डवला)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

੩੬੪. (A) ਲਾਲ, ਪੀਯਰ, ਹਰਿਯਰ, ਗੋਰ (ਚਾਵਲ ਪੀਠ ਸੈਂ) — ਸਹੀ ਉੱਤਰ “ਲਾਲ, ਪੀਯਰ, ਹਰਿਯਰ, ਗੋਰ (ਚਾਵਲ ਪੀਠ ਸੈਂ)” ਅੱਛਿ; ਈ ਪ੍ਰਸ਼ਨ ਸ੍ਰੋਤ-ਪ੍ਰਸ਼ਨੋੱਤ੍ਰੀ/ਪੋਥੀ-ਸੂਚੀਕ ਕਲਾ, ਚਿੱਤ੍ਰਕਲਾ ਵਾ ਸੰਗੀਤ ਸੰਬੰਧੀ ਸਾਮਗ੍ਰੀਸੈਂ ਜੋਡਲ ਅੱਛਿ।

३६५. (A) शिव-विवाह आ भावना — सही उत्तर “शिव-विवाह आ भावना” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

- ३६६. (A) मैथिली भाषा, अइपन, विवाह संस्कार, मिथिला पेंटिंग** — सही उत्तर “मैथिली भाषा, अइपन, विवाह संस्कार, मिथिला पेंटिंग” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३६७. (A) पड़ा-पड़ा बड़ा-बड़ा गृह जारि देलकौ** — सही उत्तर “पड़ा-पड़ा बड़ा-बड़ा गृह जारि देलकौ” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३६८. (A) कागज वा हाथसे बनल वस्त्र** — सही उत्तर “कागज वा हाथसे बनल वस्त्र” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३६९. (A) दीपावली (दियारी)** — सही उत्तर “दीपावली (दियारी)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३७०. (A) सत्यनिष्ठा आ करुणा** — सही उत्तर “सत्यनिष्ठा आ करुणा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३७१. (C) सोहर गीत** — सही उत्तर “सोहर गीत” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३७२. (A) विवाह संस्कार** — सही उत्तर “विवाह संस्कार” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३७३. (A) हरिदत्त-हरियर (हरितालिका)** — सही उत्तर “हरिदत्त-हरियर (हरितालिका)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३७४. (A) बुद्धिमत्ता आ विनम्रता** — सही उत्तर “बुद्धिमत्ता आ विनम्रता” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३७५. (A) टोकरी आ टोपी** — सही उत्तर “टोकरी आ टोपी” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३७६. (A) दीवारक आंगन चित्र** — सही उत्तर “दीवारक आंगन चित्र” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३७७. (A) विवाह कोहबर घर** — सही उत्तर “विवाह कोहबर घर” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३७८. (A) मधुबनी / मिथिला चित्रकला** — सही उत्तर “मधुबनी / मिथिला चित्रकला” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३७९. (A) दीपावली** — सही उत्तर “दीपावली” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३८०. (A) ढोलक-नगाड़ा** — सही उत्तर “ढोलक-नगाड़ा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३८१. (A) सामा (श्यामा) आ चकेवा (चकवा)** — सही उत्तर “सामा (श्यामा) आ चकेवा (चकवा)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३८२. (A) वियोग रस** — सही उत्तर “वियोग रस” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३८३. (A) सोहर** — सही उत्तर “सोहर” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३८४. (A) जँ मतलामे ‘सदै’ आ ‘पदै’ (रेफरहित) अछि तँ बादक शेरमे ‘मरद’ (रेफ युक्त) काफिया गलत हएत, कारण उच्चारण अलग अछि** — सही उत्तर “जँ मतलामे ‘सदै’ आ ‘पदै’ (रेफरहित) अछि तँ बादक शेरमे ‘मरद’ (रेफ युक्त) काफिया गलत हएत, कारण उच्चारण अलग अछि” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३८५. (A) ई दूनू अलग उच्चारणक अछि, एक दोसरक काफिया नै बनि सकैए; जँ शब्द रेफ युक्त हो आ मात्रा बला (जेना बखाँ, बरखा) तँ स्वरसाम्य रहला पर काफिया बनि सकैए** — सही उत्तर “ई दूनू अलग उच्चारणक अछि, एक दोसरक काफिया नै बनि सकैए; जँ शब्द रेफ युक्त हो आ मात्रा बला (जेना बखाँ, बरखा) तँ स्वरसाम्य रहला पर काफिया बनि सकैए” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ३८६. (A) जँ मतलाक दूनू 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** — सही उत्तर “जँ मतलाक दूनू 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" अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३८७. (A) बिमारी आ उधारी – मात्रा हटेलाक बाद 'बिमार' आ 'उधार' दूनू सार्थक आ तुकान्त (बिमार/उधार) बनि रहल अछि, तँए ईता दोष नै रहत, काफिया सही अछि — सही उत्तर “बिमारी आ उधारी – मात्रा हटेलाक बाद 'बिमार' आ 'उधार' दूनू सार्थक आ तुकान्त (बिमार/उधार) बनि रहल अछि, तँए ईता दोष नै रहत, काफिया सही अछि” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३८८. (A) 'धनगर' आ 'मनगर' – प्रत्यय 'गर' हटेलाक बाद 'धन' आ 'मन' दूनू सार्थक, तुकान्त (धन/मन) बनि रहल अछि, तँए काफिया सही अछि — सही उत्तर “‘धनगर’ आ ‘मनगर’ – प्रत्यय ‘गर’ हटेलाक बाद ‘धन’ आ ‘मन’ दूनू सार्थक, तुकान्त (धन/मन) बनि रहल अछि, तँए काफिया सही अछि” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३८९. (A) मात्रा हटेलाक बाद 'दोस्त' आ 'दुश्मन' सार्थक मुदा तुकान्त नै, तँए 'दोस्ती' आ 'दुश्मनी' मतलामे काफिया नै बनि सकैए, ईता दोष ग्रस्त — सही उत्तर “मात्रा हटेलाक बाद 'दोस्त' आ 'दुश्मन' सार्थक मुदा तुकान्त नै, तँए 'दोस्ती' आ 'दुश्मनी' मतलामे काफिया नै बनि सकैए, ईता दोष ग्रस्त” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३९०. (A) जँ 'बखाँ' मतलाक काफिया अछि तँ 'बरखा' काफिया बनि सकैए, कारण स्वरसाम्य आ रेफक पूर्ण रूप आ रेफक अन्तर बावजूद उच्चारणसाम्य संभव — सही उत्तर “जँ 'बखाँ' मतलाक काफिया अछि तँ 'बरखा' काफिया बनि सकैए, कारण स्वरसाम्य आ रेफक पूर्ण रूप आ रेफक अन्तर बावजूद उच्चारणसाम्य संभव” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३९१. (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 — सही उत्तर “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” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३९२. (A) 'ढ' केर उच्चारण अन्त्य स्थितिमे 'र' + 'ह' जकाँ होइत अछि, शाइर काफिया निर्धारण कालमे एहू बातक ध्यान राखथि तँ गजल आरो नीक आ फ्लेक्सिबल हएत — सही उत्तर “‘ढ’ केर उच्चारण अन्त्य स्थितिमे ‘र’ + ‘ह’ जकाँ होइत अछि, शाइर काफिया निर्धारण कालमे एहू बातक ध्यान राखथि तँ गजल आरो नीक आ फ्लेक्सिबल हएत” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३९३. (A) मैथिली गजलमे प्राकृत-अपभ्रंश परम्पराक कारण किछु नियम ढील (वैकल्पिक) अछि, मुदा लिखित रूप एक समान राखि तुकान्त आ स्वरसाम्य जरूरी — सही उत्तर “मैथिली गजलमे प्राकृत-अपभ्रंश परम्पराक कारण किछु नियम ढील (वैकल्पिक) अछि, मुदा लिखित रूप एक समान राखि तुकान्त आ स्वरसाम्य जरूरी” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३९४. (A) प्लुत वर्तमान सभ भारतीय भाषासँ हटि गेल अछि, मुदा उर्दू शब्द (जेना 'रास्ता', 'दोस्ती') लेल वैकल्पिक रूपमे 212 या 22 मानल जा सकैए — सही उत्तर “प्लुत वर्तमान सभ भारतीय भाषासँ हटि गेल अछि, मुदा उर्दू शब्द (जेना 'रास्ता', 'दोस्ती') लेल वैकल्पिक रूपमे 212 या 22 मानल जा सकैए” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३९५. (A) परिवर्तित बहर, जे सालिम बहरमे रुक्नक स्वरूप (लघु-दीर्घ क्रम) मे परिवर्तन करि बनाओल जाइत अछि — सही उत्तर “परिवर्तित बहर, जे सालिम बहरमे रुक्नक स्वरूप (लघु-दीर्घ क्रम) मे परिवर्तन करि बनाओल जाइत अछि” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३९६. (A) लघु (ह्रस्व) आ दीर्घ (गुरु) स्वरक क्रम पर; रुक्न (गण) के पुनरावृत्ति — सही उत्तर “लघु (ह्रस्व) आ दीर्घ (गुरु) स्वरक क्रम पर; रुक्न (गण) के पुनरावृत्ति” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३९७. (A) शंकर भगवान — सही उत्तर “शंकर भगवान” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३९८. (A) ५२ नरमुंड संस्कृतक ५२ अक्षर (१६ स्वर + ३६ व्यंजन) केँ प्रतीक अछि, ध्वनिक मौलिक सत्ताक संकेत — सही उत्तर “५२ नरमुंड संस्कृतक ५२ अक्षर (१६ स्वर + ३६ व्यंजन) केँ प्रतीक अछि, ध्वनिक मौलिक सत्ताक संकेत” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

३९९. (A) अर्धसमान बहरमे हरेक पाँतिमे कमसँ कम दूटा ध्वनि समान रूपमे प्रयोग करए पड़ैत अछि; असमानमे तीनटा। ई संरचना गायन हेतु सुविधाजनक — सही उत्तर “अर्धसमान बहरमे हरेक पाँतिमे कमसँ कम दूटा ध्वनि समान रूपमे प्रयोग करए पड़ैत अछि; असमानमे तीनटा। ई संरचना गायन हेतु सुविधाजनक” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

४००. (A) रुक्नक अन्तिम दीर्घ हटा कऽ ताहि स्थानपर लघु देलासँ (जेना 1222 केर 1221 बनि) — सही उत्तर “रुक्नक अन्तिम दीर्घ हटा कऽ ताहि स्थानपर लघु देलासँ (जेना 1222 केर 1221 बनि)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

- ४०१. (A) मोशायरामे शाइर 'तहत' (वाचन) अथवा 'तरझुम' (गायन) द्वारा रचना प्रस्तुत करैत अछि; दुनू मान्य अछि, मुदा तरझुमक नामपर चुटकुलाबाजी गलत अछि** — सही उत्तर “मोशायरामे शाइर 'तहत' (वाचन) अथवा 'तरझुम' (गायन) द्वारा रचना प्रस्तुत करैत अछि; दुनू मान्य अछि, मुदा तरझुमक नामपर चुटकुलाबाजी गलत अछि” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४०२. (A) तहत = वाचन (पाठ) क्रिया, तरझुम = गायन। दुनूक प्रयोग श्रोता-मनोस्थिति पर निर्भर करैत अछि।** — सही उत्तर “तहत = वाचन (पाठ) क्रिया, तरझुम = गायन। दुनूक प्रयोग श्रोता-मनोस्थिति पर निर्भर करैत अछि।” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४०३. (B) रदीफसँ पहिने स्वरसाम्य युक्त तुकान्त, चाहे ओ अक्षरक स्वरसाम्य हो या मात्राक स्वरसाम्य** — सही उत्तर “रदीफसँ पहिने स्वरसाम्य युक्त तुकान्त, चाहे ओ अक्षरक स्वरसाम्य हो या मात्राक स्वरसाम्य” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४०४. (A) बसंत के बाद 'अनंत', 'दिगंत' जाहिमे अन्तसँ दोसर अक्षर पर अनुस्वार/पंचमाक्षर आबै** — सही उत्तर “बसंत के बाद 'अनंत', 'दिगंत' जाहिमे अन्तसँ दोसर अक्षर पर अनुस्वार/पंचमाक्षर आबै” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४०५. (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** — सही उत्तर “अनुनासिक स्वर आ व्यंजन दूनू समान मानल जाएत, पंचमाक्षरक बदला अनुस्वार प्रयोग कएल जा सकैए मुदा चन्द्रबिंदुक बदला अनुस्वार गलत आ अर्थकारी होइत अछि” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४०६. (B) जँ मतलाक काफिया आ स्वरयुक्त अक्षर (जेना 'आ') अछि तँ हरेक शेरक काफियामे ओही मात्राक उच्चारणशैली आ अन्तिम अक्षरक समानता रहबाक चाही** — सही उत्तर “जँ मतलाक काफिया आ स्वरयुक्त अक्षर (जेना 'आ') अछि तँ हरेक शेरक काफियामे ओही मात्राक उच्चारणशैली आ अन्तिम अक्षरक समानता रहबाक चाही” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४०७. (A) हँ, बनि सकैए, कारण रेफ रहित संस्कृत शब्द आ रेफ युक्त उर्दू शब्द काफिया भऽ सकैए जखन स्वरसाम्य आ अन्तिम ध्वनि समान होइ** — सही उत्तर “हँ, बनि सकैए, कारण रेफ रहित संस्कृत शब्द आ रेफ युक्त उर्दू शब्द काफिया भऽ सकैए जखन स्वरसाम्य आ अन्तिम ध्वनि समान होइ” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४०८. (A) 'भालु', कारण आकारान्त अक्षर 'भा' + उ, काफियामे समान स्वरसाम्य चाही** — सही उत्तर “‘भालु’, कारण आकारान्त अक्षर ‘भा’ + उ, काफियामे समान स्वरसाम्य चाही” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४०९. (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** — सही उत्तर “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” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४१०. (A) रदीफसँ पहिने बला स्वरसाम्य युक्त तुकान्त** — सही उत्तर “रदीफसँ पहिने बला स्वरसाम्य युक्त तुकान्त” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४११. (B) तबला** — सही उत्तर “तबला” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४१२. (A) गायन शैली** — सही उत्तर “गायन शैली” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४१३. (A) तालवृत्त छन्द** — सही उत्तर “तालवृत्त छन्द” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४१४. (A) बहरयुक्त गजलक प्रवर्तक** — सही उत्तर “बहरयुक्त गजलक प्रवर्तक” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४१५. (A) गजल गायिका** — सही उत्तर “गजल गायिका” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४१६. (A) गजल गप्प-सप्प जकाँ गद्य निकट होइत अछि, प्राकृतिक लगैत अछि** — सही उत्तर “गजल गप्प-सप्प जकाँ गद्य निकट होइत अछि, प्राकृतिक लगैत अछि” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४१७. (A) अलंकार शास्त्र** — सही उत्तर “अलंकार शास्त्र” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४१८. (A) दूनू स्वीकार्य अछि** — सही उत्तर “दूनू स्वीकार्य अछि” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

- ४१९. (B) लोकसाहित्य (गीत, कथा)** — सही उत्तर “लोकसाहित्य (गीत, कथा)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४२०. (A) विरहा, चाँदवि, लोरिक नाच, लमानी** — सही उत्तर “विरहा, चाँदवि, लोरिक नाच, लमानी” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४२१. (B) गीतात्मक लोकप्रिय रचना (गान योग्य)** — सही उत्तर “गीतात्मक लोकप्रिय रचना (गान योग्य)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४२२. (B) मधुर गीति-प्रवाह आ ‘चा’, ‘हो’, ‘उ’, ‘गज्जी’ जकाँ अन्तरा** — सही उत्तर “मधुर गीति-प्रवाह आ ‘चा’, ‘हो’, ‘उ’, ‘गज्जी’ जकाँ अन्तरा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४२३. (B) विवाह/ सामूहिक नाच-गीत विशेष** — सही उत्तर “विवाह/ सामूहिक नाच-गीत विशेष” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४२४. (A) गोपालक प्रेम-वियोग** — सही उत्तर “गोपालक प्रेम-वियोग” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४२५. (B) अवहट्ट/द्विभाषिकता** — सही उत्तर “अवहट्ट/द्विभाषिकता” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४२६. (B) प्रेमक हिंस्रता (Violence of Passion of love)** — सही उत्तर “प्रेमक हिंस्रता (Violence of Passion of love)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४२७. (A) कृष्ण, शिव, शक्ति, सूर्य** — सही उत्तर “कृष्ण, शिव, शक्ति, सूर्य” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४२८. (B) लीला-नाट्य (भवित-भावाधित, सीतानाट्य)** — सही उत्तर “लीला-नाट्य (भवित-भावाधित, सीतानाट्य)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४२९. (B) नर-नारीक मनोभाव आ सामाजिक मर्यादाक चित्रण** — सही उत्तर “नर-नारीक मनोभाव आ सामाजिक मर्यादाक चित्रण” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४३०. (A) ‘हो’, ‘चा’, ‘उ’ प्रयोग** — सही उत्तर “‘हो’, ‘चा’, ‘उ’ प्रयोग” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४३१. (A) एक बाजन (नाच) में गाएल जाइत अछि** — सही उत्तर “एक बाजन (नाच) में गाएल जाइत अछि” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४३२. (A) नन्दीपात्र गोआलक गीत** — सही उत्तर “नन्दीपात्र गोआलक गीत” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४३३. (A) जनसामान्य** — सही उत्तर “जनसामान्य” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४३४. (A) व्याकरणबद्ध नहि, मौखिक, परिवर्तनशील** — सही उत्तर “व्याकरणबद्ध नहि, मौखिक, परिवर्तनशील” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४३५. (B) शृंगारिक प्रेम-विरह** — सही उत्तर “शृंगारिक प्रेम-विरह” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४३६. (A) ई सब १३-१४वीं शताब्दी मे प्रचलित मैथिली लोकसाहित्य छल** — सही उत्तर “ई सब १३-१४वीं शताब्दी मे प्रचलित मैथिली लोकसाहित्य छल” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४३७. (B) भक्ति-रस-प्रधान गीति नाट्य विधा** — सही उत्तर “भक्ति-रस-प्रधान गीति नाट्य विधा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४३८. (A) गायक गोपाल** — सही उत्तर “गायक गोपाल” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ४३९. (B) तिरहूति मे ढप, चाल अन्तर मिथिलाक विभिन्न क्षेत्र मे** — सही उत्तर “तिरहूति मे ढप, चाल अन्तर मिथिलाक विभिन्न क्षेत्र मे” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

५५०. (A) संस्कृत आ स्थानीय नेवारी — सही उत्तर “संस्कृत आ स्थानीय नेवारी” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

५५१. (A) १७वीं शताब्दीक उत्तरार्ध (१६८० के आसपास) — सही उत्तर “१७वीं शताब्दीक उत्तरार्ध (१६८० के आसपास)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

५५२. (A) परिमार्जित, पाण्डित्यपूर्ण कोमल शैली — सही उत्तर “परिमार्जित, पाण्डित्यपूर्ण कोमल शैली” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

५५३. (A) १७०० ई. धरि — सही उत्तर “१७०० ई. धरि” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

५५४. (A) काश्यप गोत्र — सही उत्तर “काश्यप गोत्र” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

५५५. (A) मैथिली नद्यारी गीति-नाट्य परिपाटी — सही उत्तर “मैथिली नद्यारी गीति-नाट्य परिपाटी” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

५५६. (A) लक्ष्मीश्वर सिंह — सही उत्तर “लक्ष्मीश्वर सिंह” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

५५७. (B) १९२५ — सही उत्तर “१९२५” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

५५८. (A) भुवनजी (मुख्येश्वर सिंह 'भुवन') — सही उत्तर “भुवनजी (मुख्येश्वर सिंह 'भुवन')” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

५५९. (A) आत्मानुभूतिपूर्ण रागात्मकता — सही उत्तर “आत्मानुभूतिपूर्ण रागात्मकता” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

५६०. (A) यात्रीजी — सही उत्तर “यात्रीजी” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

५६१. (A) माला — सही उत्तर “माला” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

५६२. (A) राजकमलक 'स्वरगन्धा' (१९५८) सँ — सही उत्तर “राजकमलक 'स्वरगन्धा' (१९५८) सँ” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

५६३. (A) व्यक्तिगत अनुभूति आ लयात्मकता — सही उत्तर “व्यक्तिगत अनुभूति आ लयात्मकता” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

५६४. (A) नवीन प्रवाह, हृदयक व्यथा — सही उत्तर “नवीन प्रवाह, हृदयक व्यथा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

५६५. (A) आरोप-प्रत्यारोप, नवीन उक्ति, बिम्ब-विधान — सही उत्तर “आरोप-प्रत्यारोप, नवीन उक्ति, बिम्ब-विधान” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

५६६. (A) शेगालिका — सही उत्तर “शेगालिका” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

५६७. (A) विमूहृत आनन्द ('ठठा रहल घोष तिहिर') — सही उत्तर “विमूहृत आनन्द ('ठठा रहल घोष तिहिर')” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोडल अछि।

૫૬૮. (A) પ્રો. ઈશનાથ ઝા — સહી ઉત્તર “પ્રો. ઈશનાથ ઝા” અછિ; ઈ પ્રશ્ન સ્રોત-પ્રશ્નોત્તરી/પોથી-સૂચીક કલા, ચિત્રકલા વા સંગીત સમ્બન્ધી સામગ્રીસં જોડલ અછિ।

५६९. (A) गोविन्दजी — सही उत्तर “गोविन्दजी” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

५७०. (A) स्वरगन्धा — सही उत्तर “स्वरगन्धा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

५७१. (A) यात्रीजी — सही उत्तर “यात्रीजी” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

492. (A) प्रो. रमानाथ झा — सही उत्तर “प्रो. रमानाथ झा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

¶७३. (A) ‘प्रतीक’, ‘गीता’ अनुवाद आ ‘आमि धर्मक रहल अहि’ — सही उत्तर “‘प्रतीक’, ‘गीता’ अनुवाद आ ‘आमि धर्मक रहल अहि’” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

[illegible]

५९५. (A) मैथिली गद्य अभाव, संवाद संस्कृत-प्राकृतमे — सही उत्तर “मैथिली गद्य अभाव, संवाद संस्कृत-प्राकृतमे” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
५९६. (A) प्रयोगशील, अंतरंग संघर्ष चित्रण — सही उत्तर “प्रयोगशील, अंतरंग संघर्ष चित्रण” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
५९७. (D) Mughal miniature painting — ई प्रश्न “Quiz: Videha Parallel Audio Video Archive | Ch. 94 | Digital Remediation & Subaltern Historiography” स्रोतसँ लेल गेल अछि।
५९८. (B) Sita Devi — ई प्रश्न “Quiz: Videha Parallel Audio Video Archive | Ch. 94 | Digital Remediation & Subaltern Historiography” स्रोतसँ लेल गेल अछि।
५९९. (B) Historical ‘defects’ or social transgressions within elite families, including inter-caste marriages and births out of wedlock — ई प्रश्न “Quiz: Videha Maithili Parallel Drama Theatre | Ch. 95 | Historiography & Epistemology” स्रोतसँ लेल गेल अछि।
६००. (B) A fundamental redefinition of ‘Maithili Literature’ to include craftsmanship and self-reliant farming culture as part of the parallel artistic tradition — ई प्रश्न “Quiz: Videha Maithili Parallel Drama Theatre | Ch. 95 | Historiography & Epistemology” स्रोतसँ लेल गेल अछि।
६०१. (B) The audience is enchanted by the performance but collective amnesia follows when the light turns green – artistry is forgotten, poverty ignored; the red light becomes the symbol of deferred hope — ई प्रश्न “Quiz: Chapter 72 – Ravibhushan Pathak & Kumar Manoj Kashyap | Drama · Short Stories · Translation” स्रोतसँ लेल गेल अछि।
६०२. (A) विद्यापति के राजनैतिक भूमिका के चित्रण — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
६०३. (A) प्रयोगशील, अंतरंग संघर्ष चित्रण — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
६०४. (A) राधाकृष्ण प्रणय-लीला चित्रण — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
६०५. (B) किएकि मंच-भाषा पात्र, समाज आ मैथिली अस्मिता दुनूकें प्रभावित करैत अछि — मैथिली नाटकमे मातृभाषा, पात्रक स्थिति आ दर्शक-संपर्कक संतुलन महत्वपूर्ण अछि।
६०६. (D) सफल अभिनयमे कलाकारक निजी छवि दबि पात्रक जीवन सामने अबैत अछि — समीक्षा अभिनयक विश्वसनीयता परखैत अछि—दर्शक पात्र देखय कि अभिनेता, ई बड़ा प्रश्न अछि।
६०७. (D) सांस्कृतिक सामग्रीक बहु-माध्यमीय डिजिटल अभिलेख आ सार्वजनिक पहुँच — डिजिटल आर्काइव गीत, चित्र, पोथी, वीडियो सभकें एक ठाम सुरक्षित करैत अछि।
६०८. (C) गीत साहित्यिक पाठ आ संगीतात्मक प्रस्तुति दुनू होइत अछि — गीतमे शब्द, लय, धुन, स्वर आ प्रसंग एक-दोसर कें पूरा करैत अछि।
६०९. (D) डिजिटल सामुदायिक ज्ञान-साझाकरण आ सांस्कृतिक संसाधन-संग्रह — आर्काइव पाठक, श्रोता, शोधार्थी आ कलाकार सभकें साझा स्रोत दैत अछि।
६१०. (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre — “२५ सिद्ध नरसिंहमल्ल — गीतावली सिद्धि” प्रविष्टि “प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
६११. (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी — “जगत्प्रकाशमल्ल — प्रभावतीहरण नाटक” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
६१२. (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी — “आनन्द कुमार झा — कलह (नाटक)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
६१३. (A) Audiobooks (English Translation of Maithili Literature) — “A Bridge Built for the Sake of Love (2024, 2026) Audiobook” प्रविष्टि “Audiobooks (English Translation of Maithili Literature)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

- ६१४. (A) यू-ट्यूब चैनल आ रेडियो** — “मैलोरंग” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ६१५. (C) यू-ट्यूब चैनल आ रेडियो** — “अचल चित्र” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ६१६. (D) यू-ट्यूब चैनल आ रेडियो** — “रेडियो जनकपुर” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ६१७. (B) यू-ट्यूब चैनल आ रेडियो** — “आइ लव मिथिला” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ६१८. (D) गीत-गोविन्ददास (गायन दीक्षा भारती)** — “गोविन्ददास-१” प्रविष्टि “गीत-गोविन्ददास (गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ६१९. (A) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)** — “गजल-२” प्रविष्टि “मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ६२०. (A) Sanjay** — The genealogical entry links the person, village, or family line with: Sanjay
- ६२१. (A) A. Drama was a popular and significant literary art** — Explanation: The chapter presents drama as a major medieval Maithili form.
- ६२२. (B) The audience is enchanted by the performance but collective amnesia follows when the light turns green – artistry is forgotten, poverty ignored; the red light becomes the symbol of deferred hope** — The story's power lies in what is not said: the contrast between the audience's wonder and their refusal to see the structural poverty that produces the performance. The red traffic light becomes a metaphor for hope that never arrives.
- ६२३. (B) Historical ‘defects’ or social transgressions within elite families, including inter-caste marriages and births out of wedlock** — सही उत्तर “Historical ‘defects’ or social transgressions within elite families, including inter-caste marriages and births out of wedlock” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ६२४. (B) Employ stylised speech, symbolic gestures, and complex musical structures, as in Ulkamukha** — सही उत्तर “Employ stylised speech, symbolic gestures, and complex musical structures, as in Ulkamukha” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ६२५. (B) A fundamental redefinition of ‘Maithili Literature’ to include craftsmanship and self-reliant farming culture as part of the parallel artistic tradition** — सही उत्तर “A fundamental redefinition of ‘Maithili Literature’ to include craftsmanship and self-reliant farming culture as part of the parallel artistic tradition” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ६२६. (C) The First Web Seminar of Maithili** — The table of contents and chapter heading identify this part as “The First Web Seminar of Maithili”.
- ६२७. (B) Language and Literature Section** — The table of contents and chapter heading identify this part as “Language and Literature Section”.
- ६२८. (A) The publication of every issue of Videha in Braille script is also praiseworthy work of Videha** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- ६२९. (B) Videha Samman is given not only for literature but for every type of art such as drama, music, dance, sculpture, craft, and painting** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- ६३०. (D) Ghatkati Jharkhand Mithila Manch 64434000/ - Ghatkati Jharkhand Mithila Manch was started on 26 November 2016 by volunteer Sujit Jha of Jharkhand Mithila Manch** — This section uses Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

६३१. (B) The Drama Parishad Episode: In the sixth decade of the last century, some enthusiastic young and middle-aged artists from Mahath-Mahinathpur (both villages in one panchayat) had come together and run a Nautanki troupe for about 8-9 years — The section frames Mahath within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३२. (C) The drama Sankarshan introduces one to a new character, who understands the cheating of village people well — The section frames Sankarshan within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३३. (B) Then why did priest Shatanand ji have the marriage of the aunt from Kharadak performed on that same date? — The section frames Shatanand ji within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३४. (B) The Drama Parishad Episode: In the sixth decade of the last century, some enthusiastic young and middle-aged artists from Mahath-Mahinathpur (both villages in one panchayat) had come together and run a Nautanki troupe for about 8-9 years — The section frames Mahath within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३५. (C) The drama Sankarshan introduces one to a new character, who understands the cheating of village people well — The section frames Sankarshan within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३६. (B) Then why did priest Shatanand ji have the marriage of the aunt from Kharadak performed on that same date? — The section frames Shatanand ji within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

६३७. (D) In his writings, a detailed analysis of the migration and marital relations of various castes of Mithila through the Panji is found — The section frames Panji within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

६३८. (B) Anger, greed, disbelief, and untruth — The editor paraphrases the chant as crossing anger with non-anger, greed with charity, disbelief with faith, and falsehood with truth.

६३९. (A) The chapter notes that bechan Thakur, greatest living Maithili dramatist. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that bechan Thakur, greatest living Maithili dramatist. The remaining options point to different concerns and therefore do not answer this question.

६४०. (B) Videha Samman in literature, art, music, craft and drama. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that videha Samman in literature, art, music, craft and drama. The remaining options point to different concerns and therefore do not answer this question.

६४१. (D) The chapter notes that digital democratization; critique of institutional "obscurantism" and elitism. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that digital democratization; critique of institutional "obscurantism" and elitism. The remaining options point to different concerns and therefore do not answer this question.

६४२. (D) The chapter notes that tHE TRANSITION TO NAVYA-NYAYA:The Paradigm Shift: From Prameya to Pramana As Karl H. — Chapter 2 treats HE TRANSITION TO NAVYA-NYAYA as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that tHE TRANSITION TO NAVYA-NYAYA:The Paradigm Shift: From Prameya to Pramana As Karl H. The remaining options point to different concerns and therefore do not answer this question.

୧୪୩. (C) The chapter notes that), classical Nyaya dealt with sixteen categories (padarthas), mixing ontology, epistemology, and debate dialectics. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that), classical Nyaya dealt with sixteen categories (padarthas), mixing ontology, epistemology, and debate dialectics. The remaining options point to different concerns and therefore do not answer this question.

୧୪୪. (C) The chapter notes that this silence is a symbol of the historical absence of the Dalit woman -she who never became a subject in history, always remained an object. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that this silence is a symbol of the historical absence of the Dalit woman -she who never became a subject in history, always remained an object. The remaining options point to different concerns and therefore do not answer this question.

୧୪୫. (D) The chapter notes that chapter I: The Inversion of Śṛṅgāra, Love, Separation, and the Dalit Body Classical śṛṅgāra rasa takes rati (love/desire) as its sthāyibhāva. — Chapter 6 treats Dalit Body Classical as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that chapter I: The Inversion of Śṛṅgāra, Love, Separation, and the Dalit Body Classical śṛṅgāra rasa takes rati (love/desire) as its sthāyibhāva. The remaining options point to different concerns and therefore do not answer this question.

୧୪୬. (A) The chapter notes that on one hand, this literature shows the inadequacy of classical rasa theory, the traditional frameworks of raudra, vībhatsa, and karuṇa cannot fully account for the āsvāda of this literature. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that on one hand, this literature shows the inadequacy of classical rasa theory, the traditional frameworks of raudra, vībhatsa, and karuṇa cannot fully account for the āsvāda of this literature. The remaining options point to different concerns and therefore do not answer this question.

୧୪୭. (D) There, the Maithili chorus would rise with songs like "Mother, oh Mother, get me a gun, for I shall be a soldier", a sentiment that still echoes in people's hearts. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that there, the Maithili chorus would rise with songs like "Mother, oh Mother, get me a gun, for I shall be a soldier", a sentiment that still echoes in people's hearts. The remaining options point to different concerns and therefore do not answer this question.

୧୪୮. (D) The chapter notes that 16), have been performed repeatedly across Maithili-speaking regions, from village stages in Madhubani to diaspora stages in Kolkata. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 16), have been performed repeatedly across Maithili-speaking regions, from village stages in Madhubani to diaspora stages in Kolkata. The remaining options point to different concerns and therefore do not answer this question.

୧୪୯. (C) The chapter notes that its discussion connects Ashok (Kathakar Ashok) with critical appreciation, literary history and the Videha critical frame. — Chapter 16 treats Kathakar Ashok as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Ashok (Kathakar Ashok) with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

୧୫୦. (C) Adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them. The remaining options point to different concerns and therefore do not answer this question.

୧୫୧. (C) The application of Augusto Boal's 'Theatre of the Oppressed' critical frame is most directly relevant to Oonch-Neech. — Chapter 17 treats Augusto Boal's as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili

Parallel Theatre Movement. Put in fresh wording, the relevant point is that the application of Augusto Boal's 'Theatre of the Oppressed' critical frame is most directly relevant to Oonch-Neech. The remaining options point to different concerns and therefore do not answer this question.

६५२. (C) The chapter notes that this praśna (question) mode connects to both the philosophical dialogue line of inheritance of Mithila (the nyāya disputational method) and the lyric line of inheritance of social questioning visible in the earlier Maithili verse of... — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this praśna (question) mode connects to both the philosophical dialogue line of inheritance of Mithila (the nyāya disputational method) and the lyric line of inheritance of social questioning visible in the earlier Maithili verse of... The remaining options point to different concerns and therefore do not answer this question.

६५३. (B) The word ujāra carries, in its dhvani resonance, the entire history of Maithili civilization's relationship to light as a value. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the word ujāra carries, in its dhvani resonance, the entire history of Maithili civilization's relationship to light as a value. The remaining options point to different concerns and therefore do not answer this question.

६५४. (A) The breach of the Sikraula-Thathai embankment submerged dozens of villages. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the breach of the Sikraula-Thathai embankment submerged dozens of villages. The remaining options point to different concerns and therefore do not answer this question.

६५५. (C) The chapter notes that navya Nyaya breaks it into a web of ontological relations (Scott-ness, Act-ness, Book-ness). — Chapter 24 treats Harimohan Jha as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that the chapter notes that navya Nyaya breaks it into a web of ontological relations (Scott-ness, Act-ness, Book-ness). The remaining options point to different concerns and therefore do not answer this question.

६५६. (B) The Sphota theory, primarily advocated by the Grammarians (Vaiyākaraṇas) like Bhartṛhari, posits that there is an indivisible, eternal wordessence that is revealed by the fleeting sounds but is not created by them. — Chapter 24 treats Harimohan Jha as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that the Sphota theory, primarily advocated by the Grammarians (Vaiyākaraṇas) like Bhartṛhari, posits that there is an indivisible, eternal wordessence that is revealed by the fleeting sounds but is not created by them. The remaining options point to different concerns and therefore do not answer this question.

६५७. (D) The selection of the author or artist will be made by the editor based on his own interest or the interests of the Videha team. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the selection of the author or artist will be made by the editor based on his own interest or the interests of the Videha team. The remaining options point to different concerns and therefore do not answer this question.

६५८. (C) The chapter notes that navya-Nyāya analysis: The recognition of these seven bodies as the authoritative mediating institutions between Maithili literature and the Sahitya Akademi creates an anupalabdhi (nonperception) problem, the absence of organizations... — Chapter 28 treats Sahitya Akademi as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya analysis: The recognition of these seven bodies as the authoritative mediating institutions between Maithili literature and the Sahitya Akademi creates an anupalabdhi (nonperception) problem, the absence of organizations... The remaining options point to different concerns and therefore do not answer this question.

६५९. (C) The critical problem is that Lalit Kala Akademi recognition has simultaneously preserved and commodified Mithila art, while failing to protect the intellectual property of individual Mithila artists against commercial reproduction. — Chapter 28 treats Lalit Kala Akademi as part of its larger discussion of Mithila & Maithili — Critical Analysis

of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the critical problem is that Lalit Kala Akademi recognition has simultaneously preserved and commodified Mithila art, while failing to protect the intellectual property of individual Mithila artists against commercial reproduction. The remaining options point to different concerns and therefore do not answer this question.

६६०. (C) The Academy has no dedicated centre in the Mithila region; artists must travel to Delhi to participate in officially recognized exhibitions. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the Academy has no dedicated centre in the Mithila region; artists must travel to Delhi to participate in officially recognized exhibitions. The remaining options point to different concerns and therefore do not answer this question.

६६१. (A) The Pañji Analogy The Videha movement's critique of the literary canon has a structural parallel in Gajendra Thakur's work on the Pañji (genealogical records) of Mithila. — Chapter 28 treats Gajendra Thakur's as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the Pañji Analogy The Videha movement's critique of the literary canon has a structural parallel in Gajendra Thakur's work on the Pañji (genealogical records) of Mithila. The remaining options point to different concerns and therefore do not answer this question.

६६२. (D) His third-person narrators typically maintain what Genette calls 'internal focalisation', the narrative perspective closely aligned with the experiential world of the protagonist, giving readers intimate access to consciousness without the melodrama of... — Chapter 31 treats Jagdish Prasad Mandal as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that his third-person narrators typically maintain what Genette calls 'internal focalisation', the narrative perspective closely aligned with the experiential world of the protagonist, giving readers intimate access to consciousness without the melodrama of... The remaining options point to different concerns and therefore do not answer this question.

६६३. (C) The chapter notes that bCE-200 CE) established the critical frame of Rasa (aesthetic emotion) as the fundamental criterion of literary-artistic experience, applicable not only to drama but to all literary forms including lyric poetry and music. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that bCE-200 CE) established the critical frame of Rasa (aesthetic emotion) as the fundamental criterion of literary-artistic experience, applicable not only to drama but to all literary forms including lyric poetry and music. The remaining options point to different concerns and therefore do not answer this question.

६६४. (D) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays. — Chapter 36 treats Dr. Kamini Kamayini and Kapileshwar Raut as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays. The remaining options point to different concerns and therefore do not answer this question.

६६५. (A) The chapter notes that i N D I A N C R I T I C A L F R A M E W O R K : R A S A , D H V A N I , A N D A L A N K A R A 5.1 The Rasa Theory Applied to Tatal Pankhi The foundational critical frame of classical Indian aesthetics is the rasa theory, systematised... — Chapter 38 treats Tatal Pankhi The as part of its larger discussion of Dr. Kirtinath Jha — Physician, Translator, Short Story Writer and Cultural Bridge. Put in fresh wording, the relevant point is that the chapter notes that i N D I A N C R I T I C A L F R A M E W O R K : R A S A , D H V A N I , A N D A L A N K A R A 5.1 The Rasa Theory Applied to Tatal Pankhi The foundational critical frame of classical Indian aesthetics is the rasa theory, systematised... The remaining options point to different concerns and therefore do not answer this question.

६६६. (D) The note credits him with establishing "a distinct poet-storyteller identity in Maithili by way of a few stories and three to four dozen poems." The three texts examined in this report, two long stories and two poems, all first published in Antika or... — Chapter 40 treats Kumar Pawan as part of its larger discussion of Kumar Pawan — Fiction Writer,

Satirist and Poet. Put in fresh wording, the relevant point is that the note credits him with establishing "a distinct poet-storyteller identity in Maithili by way of a few stories and three to four dozen poems." The three texts examined in this report, two long stories and two poems, all first published in Antika or... The remaining options point to different concerns and therefore do not answer this question.

६६७. (B) The chapter notes that 30), classified as *dirgha-kathā* (long story / novelette), with illustrations by the artist credited inside the publication. — Chapter 40 treats Kumar Pawan as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the chapter notes that 30), classified as *dirgha-kathā* (long story / novelette), with illustrations by the artist credited inside the publication. The remaining options point to different concerns and therefore do not answer this question.

६६८. (A) The two writers must be understood both independently and in their creative partnership: Kusum Thakur was, by her own account, Lallan Prasad Thakur's first and most demanding critic, his most thorough admirer, and an indispensable collaborator in the... — Chapter 42 treats Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the two writers must be understood both independently and in their creative partnership: Kusum Thakur was, by her own account, Lallan Prasad Thakur's first and most demanding critic, his most thorough admirer, and an indispensable collaborator in the... The remaining options point to different concerns and therefore do not answer this question.

६६९. (D) The play addresses the theme of Maithili-medium education and the pressures on village teachers. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play addresses the theme of Maithili-medium education and the pressures on village teachers. The remaining options point to different concerns and therefore do not answer this question.

६७०. (C) The chapter notes that set in the industrial city of Jamshedpur (Lohanagar in the play), it depicts a young engineer from Mithila who has absorbed urban culture but is haunted by his village origins. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that set in the industrial city of Jamshedpur (Lohanagar in the play), it depicts a young engineer from Mithila who has absorbed urban culture but is haunted by his village origins. The remaining options point to different concerns and therefore do not answer this question.

६७१. (C) Inrarkant Jha Samman (Vidyapati Seva Sansthan, Darbhanga, 2018), and the Mithila Vibhuti Samman (Karnataka Mithila Sanskritik Manch, Bengaluru, 2022), recognising both his literary work and his institutional contributions to the Maithili cause. — Chapter 43 treats Inrarkant Jha Samman as part of its larger discussion of Laxman Jha 'Sagar' and Shail Jha 'Sagar' — Comprehensive Critical Appreciation. Put in fresh wording, the relevant point is that inrarkant Jha Samman (Vidyapati Seva Sansthan, Darbhanga, 2018), and the Mithila Vibhuti Samman (Karnataka Mithila Sanskritik Manch, Bengaluru, 2022), recognising both his literary work and his institutional contributions to the Maithili cause. The remaining options point to different concerns and therefore do not answer this question.

६७२. (C) The genre as Maun practised it is a hybrid form that did not exist in Maithili prose before him: part travelogue, part ethnographic documentation, part literary journalism, part cultural history. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the genre as Maun practised it is a hybrid form that did not exist in Maithili prose before him: part travelogue, part ethnographic documentation, part literary journalism, part cultural history. The remaining options point to different concerns and therefore do not answer this question.

६७३. (D) His ghazal preface (Mājḥ Āṅgan Me Kaṭiāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an experience that ignited his commitment to the form. — Chapter 46 treats Me Kaṭiāyal Chhī as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his ghazal preface (Mājḥ Āṅgan Me Kaṭiāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an

experience that ignited his commitment to the form. The remaining options point to different concerns and therefore do not answer this question.

६७४. (B) The interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1. — Chapter 46 treats Munnaji as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1. The remaining options point to different concerns and therefore do not answer this question.

६७५. (D) The chapter notes that ravindra Kumar Das (painter, Maithili-Bhojpuri Academy) 2. — Chapter 46 treats Kumar Das as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ravindra Kumar Das (painter, Maithili-Bhojpuri Academy) 2. The remaining options point to different concerns and therefore do not answer this question.

६७६. (B) In Western terms, the poem employs what Brecht would call *Verfremdungseffekt*, alienation by way of matter-of-fact enumeration of prices, to produce critical consciousness rather than cathartic identification. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that in Western terms, the poem employs what Brecht would call *Verfremdungseffekt*, alienation by way of matter-of-fact enumeration of prices, to produce critical consciousness rather than cathartic identification. The remaining options point to different concerns and therefore do not answer this question.

६७७. (C) The influence of the Nayi Kavita (New Poetry) movement, particularly its rejection of rhyme-scheme strictures and its embrace of free verse, is apparent. — Chapter 47 treats Nayi Kavita as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the influence of the Nayi Kavita (New Poetry) movement, particularly its rejection of rhyme-scheme strictures and its embrace of free verse, is apparent. The remaining options point to different concerns and therefore do not answer this question.

६७८. (B) Applying the Navya-Nyāya analytical technique of Gaṅgeśa Upādhyāya, which insists on precise identification of the cognising subject (*pramātā*), the means of knowledge (*pramāṇa*), the object known (*prameya*), and the valid cognition (*pramā*), we can say that... — Chapter 47 treats Gaṅgeśa Upādhyāya as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that applying the Navya-Nyāya analytical technique of Gaṅgeśa Upādhyāya, which insists on precise identification of the cognising subject (*pramātā*), the means of knowledge (*pramāṇa*), the object known (*prameya*), and the valid cognition (*pramā*), we can say that... The remaining options point to different concerns and therefore do not answer this question.

६७९. (C) The chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and... — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and... The remaining options point to different concerns and therefore do not answer this question.

६८०. (A) The drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation. The remaining options point to different concerns and therefore do not answer this question.

६८१. (B) The title's invocation of 'the fragrance of earth' suggests a novel deeply concerned with rootedness, dispossession, and the relationship between Maithili speakers and their land. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the title's invocation of 'the fragrance of earth' suggests a novel deeply concerned with rootedness, dispossession, and the

relationship between Maithili speakers and their land. The remaining options point to different concerns and therefore do not answer this question.

६८३. (D) At CIIL, Nachiketa set up three transformative national linguistic infrastructure institutions: the National Translation Mission (NTM), the Linguistic Data Consortium for Indian Languages (LDCIL), and the National Testing Service (NTS). — Chapter 49 treats At CIIL as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that at CIIL, Nachiketa set up three transformative national linguistic infrastructure institutions: the National Translation Mission (NTM), the Linguistic Data Consortium for Indian Languages (LDCIL), and the National Testing Service (NTS). The remaining options point to different concerns and therefore do not answer this question.

६८३. (B) The chapter notes that priyamvada (1988): The One Who Speaks Pleasingly Priyamvadā, “One who speaks in sweet/agreeable words” (Sanskrit priya + vadā), is both a character-name from the Sanskrit line of inheritance and a quality prescribed for the ideal... — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that priyamvada (1988): The One Who Speaks Pleasingly Priyamvadā, “One who speaks in sweet/agreeable words” (Sanskrit priya + vadā), is both a character-name from the Sanskrit line of inheritance and a quality prescribed for the ideal... The remaining options point to different concerns and therefore do not answer this question.

६८४. (B) The play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in... — Chapter 49 treats No Entry as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in... The remaining options point to different concerns and therefore do not answer this question.

६८५. (A) The chapter notes that student groups, political party workers, doctors, engineers, scientists and university faculty have all been drawn into the movement. — Chapter 52 treats Narayanji Chaudhary as part of its larger discussion of Narayanji Chaudhary — Environmental Activist and Water Heritage Guardian of Mithila. Put in fresh wording, the relevant point is that the chapter notes that student groups, political party workers, doctors, engineers, scientists and university faculty have all been drawn into the movement. The remaining options point to different concerns and therefore do not answer this question.

६८६. (D) The chapter notes that this founding text establishes the intellectual architecture of all his subsequent work, providing a theoretical survey of Mithila's economic underdevelopment across agriculture, industry, infrastructure, and land use, alongside... — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that this founding text establishes the intellectual architecture of all his subsequent work, providing a theoretical survey of Mithila's economic underdevelopment across agriculture, industry, infrastructure, and land use, alongside... The remaining options point to different concerns and therefore do not answer this question.

६८७. (A) The chapter notes that he traces the bahrspecifically the metre 2122+2122+2122+212, from its earliest Maithili practitioners to Pushpa's generation. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he traces the bahrspecifically the metre 2122+2122+2122+212, from its earliest Maithili practitioners to Pushpa's generation. The remaining options point to different concerns and therefore do not answer this question.

६८८. (D) The chapter notes that p r e a m b l e : S c o p e a n d M e t h o d o l o g y This research monograph undertakes a comprehensive critical appreciation of the literary, scholarly, and creative works of Prof. — Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that p r e a m b l e : S c o p e

and Methodology This research monograph undertakes a comprehensive critical appreciation of the literary, scholarly, and creative works of Prof. The remaining options point to different concerns and therefore do not answer this question.

६८९. (B) The chapter notes that this play is a Maithili translation of his work, intended to bring his artistry to Maithili readers. — Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this play is a Maithili translation of his work, intended to bring his artistry to Maithili readers. The remaining options point to different concerns and therefore do not answer this question.

६९०. (D) The chapter notes that paralayak Paraat, 'The Folds of Catastrophe': a novel with eschatological or crisis-driven thematics. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that paralayak Paraat, 'The Folds of Catastrophe': a novel with eschatological or crisis-driven thematics. The remaining options point to different concerns and therefore do not answer this question.

६९१. (A) The journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature. The remaining options point to different concerns and therefore do not answer this question.

६९२. (C) A defining feature was the covers: Mithila painting (Madhubani art) consistently graced the cover of Karnamrit, making visual promotion of the traditional art form an intrinsic part of the journal's identity. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that a defining feature was the covers: Mithila painting (Madhubani art) consistently graced the cover of Karnamrit, making visual promotion of the traditional art form an intrinsic part of the journal's identity. The remaining options point to different concerns and therefore do not answer this question.

६९३. (C) His Sadeha 36 contributions are among the most culturally specific in the Parallel History: Kohbaraका Hāla Kahalo Ne Jāya (The State of the Kohbar Cannot Be Told), the kohbar is the ritual wedding chamber of Mithila, decorated with Madhubani paintings of... — Chapter 62 treats Parallel History as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 36 contributions are among the most culturally specific in the Parallel History: Kohbaraका Hāla Kahalo Ne Jāya (The State of the Kohbar Cannot Be Told), the kohbar is the ritual wedding chamber of Mithila, decorated with Madhubani paintings of... The remaining options point to different concerns and therefore do not answer this question.

६९४. (A) The chapter notes that bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the... — Chapter 65 treats Didactic Function as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the... The remaining options point to different concerns and therefore do not answer this question.

६९५. (B) The chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya. — Chapter 69 treats Adi Shankaracharya as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya. The remaining options point to different concerns and therefore do not answer this question.

६९६. (B) The chapter notes that centres on Ramlochan Thakur, Critical Study of Works. — Chapter 70 treats Ramlochan Thakur as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point

is that the chapter notes that centres on Ramlochan Thakur, Critical Study of Works. The remaining options point to different concerns and therefore do not answer this question.

६९७. (C) The chapter notes that first, historiographical recovery: voices systematically excluded from canonical literary surveys, such as the Siddha poets of the Buddhist Charyapadas (8th-12th cent.), famine poets like Faturilal, Dalit dramatists like Bechan... — Chapter 72 treats Buddhist Charyapadas as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that first, historiographical recovery: voices systematically excluded from canonical literary surveys, such as the Siddha poets of the Buddhist Charyapadas (8th-12th cent.), famine poets like Faturilal, Dalit dramatists like Bechan... The remaining options point to different concerns and therefore do not answer this question.

६९८. (B) Ashish Anchinhar's analysis in the same issue is more categorical: he designates Thakur's compositions as 'kath-it ghazal' (so-called ghazal) rather than ghazals in the technical sense, precisely because the bahr (prosodic metre) is not maintained. — Chapter 73 treats Ashish Anchinhar's as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that ashish Anchinhar's analysis in the same issue is more categorical: he designates Thakur's compositions as 'kath-it ghazal' (so-called ghazal) rather than ghazals in the technical sense, precisely because the bahr (prosodic metre) is not maintained. The remaining options point to different concerns and therefore do not answer this question.

६९९. (B) The colophon gives contact details for Dr Chandramani Jha (9334724870), confirming the Jharkhand Mithila Manch's role as publisher. — Chapter 78 treats Dr Chandramani Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the colophon gives contact details for Dr Chandramani Jha (9334724870), confirming the Jharkhand Mithila Manch's role as publisher. The remaining options point to different concerns and therefore do not answer this question.

७००. (B) The chapter notes that singh's critical engagement with these positions is not merely descriptive but analytically independent. — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that singh's critical engagement with these positions is not merely descriptive but analytically independent. The remaining options point to different concerns and therefore do not answer this question.

७०१. (D) The title Bad Ajagut Dekhal, 'I saw a great/big absurdity', announces the satirist's stance from the outset: the writer as observer, astonished by social, cultural and institutional absurdities. — Chapter 81 treats Bad Ajagut Dekhal as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the title Bad Ajagut Dekhal, 'I saw a great/big absurdity', announces the satirist's stance from the outset: the writer as observer, astonished by social, cultural and institutional absurdities. The remaining options point to different concerns and therefore do not answer this question.

७०२. (C) The chapter notes that prasad's 'Shahar O Gel' is a Lukácsian critical-realist poem. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's 'Shahar O Gel' is a Lukácsian critical-realist poem. The remaining options point to different concerns and therefore do not answer this question.

७०३. (B) The chapter notes that tillu's signature in the maqtā ('Tillu' appearing in the final couplet) follows the classical convention while localising it in the Maithili context. — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that tillu's signature in the maqtā ('Tillu' appearing in the final couplet) follows the classical convention while localising it in the Maithili context. The remaining options point to different concerns and therefore do not answer this question.

७०४. (C) The men spend their days selling gājā, and the women at night. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the men spend their days selling gājā, and the women at night. The remaining options point to different concerns and therefore do not answer this question.

७०५. (D) The chapter notes that he was very fond of foreign dances and nautanki (folk theatre), which was considered an art form for the young, but the noble and the new-generation gentlemen would sit in the front. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that he was very fond of foreign dances and nautanki (folk theatre), which was considered an art form for the young, but the noble and the new-generation gentlemen would sit in the front. The remaining options point to different concerns and therefore do not answer this question.

७०६. (D) The chapter notes that western Critical Traditions: Aristotle, Marx, Gramsci, Spivak (Subaltern), Foucault, Iser. — Chapter 89 treats Taranand Viyogi as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that western Critical Traditions: Aristotle, Marx, Gramsci, Spivak (Subaltern), Foucault, Iser. The remaining options point to different concerns and therefore do not answer this question.

७०७. (A) History Maithilī Kavitaḥ Hazar Varṣa (2 vols) A monumental attempt to recover "history-excluded poets" (itihāsa-vañcit kavī). — Chapter 89 treats History Maithilī Kavitaḥ Hazar Varṣa as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that history Maithilī Kavitaḥ Hazar Varṣa (2 vols) A monumental attempt to recover "history-excluded poets" (itihāsa-vañcit kavī). The remaining options point to different concerns and therefore do not answer this question.

७०८. (B) The rasa theory of Bharata's Nāṭyaśāstra recognises nine primary emotional essences (navarasa) that literary art seeks to evoke. — Chapter 90 treats Bharata's Nāṭyaśāstra as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the rasa theory of Bharata's Nāṭyaśāstra recognises nine primary emotional essences (navarasa) that literary art seeks to evoke. The remaining options point to different concerns and therefore do not answer this question.

७०९. (C) The movement holds that institutional Maithili has often lost its avacchedaka, the specific phonological and structural features that define it, by adopting Hindi-calques and Sanskritized obfuscations. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the movement holds that institutional Maithili has often lost its avacchedaka, the specific phonological and structural features that define it, by adopting Hindi-calques and Sanskritized obfuscations. The remaining options point to different concerns and therefore do not answer this question.

७१०. (B) The chapter notes that by insisting on a causal logic rooted in material conditions, the parallel movement aligns itself with a more rigorous form of realism. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that by insisting on a causal logic rooted in material conditions, the parallel movement aligns itself with a more rigorous form of realism. The remaining options point to different concerns and therefore do not answer this question.

७११. (C) The chapter notes that by adhering to the Nāṭyaśāstra's rigorous standards for Āṅgika (body), Vācika (voice), Sāttvika (emotion), and Āhārya (costume/stagecraft), the parallel movement seeks to prove that subaltern theatre can achieve higher artistic... — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that by adhering to the Nāṭyaśāstra's rigorous standards for Āṅgika (body), Vācika (voice), Sāttvika (emotion), and Āhārya (costume/stagecraft), the parallel movement seeks to prove that subaltern theatre can achieve higher artistic... The remaining options point to different concerns and therefore do not answer this question.

७१२. (C) The chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that performance and Practitioners:

The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure. The remaining options point to different concerns and therefore do not answer this question.

७१३. (A) The essay begins with the question: does art and literature require a theoretical purpose? — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the essay begins with the question: does art and literature require a theoretical purpose? The remaining options point to different concerns and therefore do not answer this question.

७१४. (A) The chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi. — Chapter 97 treats ART II as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi. The remaining options point to different concerns and therefore do not answer this question.

७१५. (C) Applied by way of the Navya Nyaya critical frame, Jha's text can be analysed as an exercise in what Gangesa would call anuvyavasaya, the 'after-cognition' or meta-cognition that follows and looks closely at a primary experience. — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that applied by way of the Navya Nyaya critical frame, Jha's text can be analysed as an exercise in what Gangesa would call anuvyavasaya, the 'after-cognition' or meta-cognition that follows and looks closely at a primary experience. The remaining options point to different concerns and therefore do not answer this question.

७१६. (D) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV. — Chapter 99 treats Nyāya Epistemology as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV. The remaining options point to different concerns and therefore do not answer this question.

७१७. (C) His literary pseudonym 'Viyogi' (वियोगी, 'the separated one,' 'the bereaved') signals an inner dimension that his scientific career's external trajectory might obscure: the writer's awareness of separation, between science and the vernacular public... — Chapter 99 treats Yogendra Pathak Viyogi as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that his literary pseudonym 'Viyogi' (वियोगी, 'the separated one,' 'the bereaved') signals an inner dimension that his scientific career's external trajectory might obscure: the writer's awareness of separation, between science and the vernacular public... The remaining options point to different concerns and therefore do not answer this question.

७१८. (A) As his Amazon/Pothi.com biographies note, he has to his credit two novels, a collection of short stories, a travelogue covering four decades of foreign visits, three dramas (two of which have been staged in Kolkata), a translation of Karel Čapek's R.U.R.... — Chapter 99 treats Yogendra Pathak Viyogi as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that as his Amazon/Pothi.com biographies note, he has to his credit two novels, a collection of short stories, a travelogue covering four decades of foreign visits, three dramas (two of which have been staged in Kolkata), a translation of Karel Čapek's R.U.R.... The remaining options point to different concerns and therefore do not answer this question.

७१९. (B) रंगमंच सामूहिक कला अछि; प्रत्येक कलाकार, तकनीशियन आ सहयोगी समान रूपे आवश्यक अछि — रंगमंचक लोकतंत्र सामूहिक अनुशासन, पारस्परिक निर्भरता आ साझा श्रमसँ बनैत अछि।

७२०. (C) रंगमंचीय व्यक्तित्वक संग हुनकर लेखकीय/संस्मरणात्मक/रचनात्मक पक्ष सेहो बुझबाक लेल — एक कलाकारक पूर्ण मूल्यांकनमे ओकर बहुविध सृजनात्मक रूप शामिल होएबाक चाही।

- ७२१. (D) स्त्री कलाकारक योगदान केँ अलग सँ अभिलेखित आ मूल्यांकित करैत अछि** — इतिहास अक्सर पुरुष-केंद्रित होइत अछि; स्त्री-कलाकारक दस्तावेजीकरण आवश्यक सुधार अछि।
- ७२२. (D) कलाकारक निजी संवेदना, संस्कार, संबंध आ मनुष्य रूपकेँ सामने आनैत अछि** — रंगकर्मकेँ पूर्ण रूपे बुझबाक लेल मंचक बाहरक मानवीय संसार सेहो देखबाक चाही।
- ७२३. (B) रंगमंच आ साहित्यकेँ अलग-अलग खाँचामे बाँटबाक प्रवृत्ति** — कलाकार मंच पर पाठ केँ देह, स्वर आ अनुभवमे बदलैत छथि; ई साहित्यक विस्तार अछि।
- ७२४. (D) कलाकारक सांस्कृतिक नेतृत्व स्त्री-बौद्धिकता आ सामाजिक भागीदारीसँ जुड़ल अछि** — सशक्त स्त्री कलाकार ज्ञान, अभ्यास आ सामाजिक साहसक संगम होइत छथि।
- ७२५. (C) जे प्रस्तुति विलीन भऽ गेल, ओकर स्मृति, लेख, फोटो, साक्षात्कार भविष्यक इतिहासक आधार बनैत अछि** — थिएटरक जीवित क्षणकेँ शब्द/चित्र/साक्षात्कार द्वारा बचाओल जा सकैत अछि।
- ७२६. (D) व्यक्ति कलाकारक योगदान मैथिली रंगमंच, पत्रिका, परिवार आ सांस्कृतिक समुदायसँ मिलि संस्था-सदृश प्रभाव बनबैत अछि** — सांस्कृतिक इतिहासमे व्यक्तित्व समुदाय-सहयोगसँ प्रभावशाली बनैत अछि।
- ७२७. (C) ओ समय, संबंध, अनुभव आ मंच-सांस्कृतिक अंदरूनी स्मृति उपलब्ध करबैत अछि** — कलाकारक आत्म-स्मृति कला इतिहासक जीवित स्रोत होइत अछि।
- ७२८. (C) दर्शक मंचीय प्रभावक प्रत्यक्ष साक्षी होइत छथि** — थिएटर दर्शक-कलाकारक जीवित संवादमे पूर्ण होइत अछि।
- ७२९. (C) साधना, सामूहिकता, दक्षता, भाषा-निष्ठा आ स्त्री-साहसक महत्व** — हुनकर जीवन रंगकर्म आ भाषा-कर्म दुनूक लेल प्रेरक पाठ अछि।
- ७३०. (A) ई बहु-लेखीय, लेखक/कलाकार-केंद्रित, रंगमंच-नारी-साहित्य-स्मृति सभ समेटने समृद्ध अंक अछि** — प्रश्न-संख्या सामग्रीक घनत्व आ विषय-विस्तार अनुसार गतिशील राखल गेल अछि।
- ७३१. (A) राजीव रंजन लाल** — सही उत्तर “राजीव रंजन लाल” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ७३२. (B) आशीष अनचिन्हार** — सही उत्तर “आशीष अनचिन्हार” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ७३३. (C) अगस्त** — सही उत्तर “अगस्त” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ७३४. (B) हमर ब्लाग मैथिली फिल्म-संगीतक पहिल पोर्टल अछि** — सही उत्तर “हमर ब्लाग मैथिली फिल्म-संगीतक पहिल पोर्टल अछि” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ७३५. (B) ३ मई २०२२** — सही उत्तर “३ मई २०२२” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ७३६. (B) बंद अछि, सामग्री अज्ञात** — सही उत्तर “बंद अछि, सामग्री अज्ञात” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ७३७. (A) सरस्वती हृदयालंकार** — सही उत्तर “सरस्वती हृदयालंकार” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ७३८. (A) लोकगाथा** — सही उत्तर “लोकगाथा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ७३९. (A) सात्त्विक** — सही उत्तर “सात्त्विक” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ७४०. (A) प्राचीन गीत-नाट्य परम्परा** — सही उत्तर “प्राचीन गीत-नाट्य परम्परा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ७४१. (A) गीति-नाट्य (मैथिली गद्य-पद्य)** — सही उत्तर “गीति-नाट्य (मैथिली गद्य-पद्य)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ७४२. (A) गीत-प्रधानता, गद्यक अभिनय हेतु प्रयोग** — सही उत्तर “गीत-प्रधानता, गद्यक अभिनय हेतु प्रयोग” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- ७४३. (A) कालीयदमन, रामविजय, परिजातहरण** — सही उत्तर “कालीयदमन, रामविजय, परिजातहरण” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

७४४. (A) नवीन आदर्श आ परम्परागत कुरीति (दहेज, भेदभाव) — सही उत्तर “नवीन आदर्श आ परम्परागत कुरीति (दहेज, भेदभाव)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

७४५. (A) दार्शनिक जीवनवाद शैली — सही उत्तर “दार्शनिक जीवनवाद शैली” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

७४६. (A) विद्यापति के राजनैतिक भूमिका के चित्रण — सही उत्तर “विद्यापति के राजनैतिक भूमिका के चित्रण” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

७४७. (A) वैष्णव पदावली (ब्रजबुली) आ राधाकृष्णलीला — सही उत्तर “वैष्णव पदावली (ब्रजबुली) आ राधाकृष्णलीला” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

७४८. (A) संस्कृत-मैथिली मिश्रित नाटक — सही उत्तर “संस्कृत-मैथिली मिश्रित नाटक” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

७४९. (A) धार्मिक प्रचार आ मनोरंजन (शिव-गीत, भागवत) — सही उत्तर “धार्मिक प्रचार आ मनोरंजन (शिव-गीत, भागवत)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

७५०. (A) नाट्य-शैलीक उदाहरण — सही उत्तर “नाट्य-शैलीक उदाहरण” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

७५१. (A) गीति-नृत्य प्रधान अनुष्ठान — सही उत्तर “गीति-नृत्य प्रधान अनुष्ठान” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

७५२. (A) मैथिली गद्य अभाव, संवाद संस्कृत-प्राकृतमे — सही उत्तर “मैथिली गद्य अभाव, संवाद संस्कृत-प्राकृतमे” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

७५३. (A) प्रयोगशील, अंतरंग संघर्ष चित्रण — सही उत्तर “प्रयोगशील, अंतरंग संघर्ष चित्रण” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

७५४. (A) महिलाक रंगमंचीय भागीदारीक बाधा आ पितृसत्तात्मक संकोच — ई प्रश्न रंगमंचमे स्त्री-अधिकार, सामाजिक स्वीकृति आ सांस्कृतिक परिवर्तनक प्रश्न अछि।

७५५. (B) किएकि मंच-भाषा पात्र, समाज आ मैथिली अस्मिता दुनूकें प्रभावित करैत अछि — मैथिली नाटकमे मातृभाषा, पात्रक स्थिति आ दर्शक-संपर्कक संतुलन महत्वपूर्ण अछि।

७५६. (D) सफल अभिनयमे कलाकारक निजी छवि दबि पात्रक जीवन सामने अबैत अछि — समीक्षा अभिनयक विश्वसनीयता परखैत अछि—दर्शक पात्र देख्य कि अभिनेता, ई बड़ा प्रश्न अछि।

७५७. (D) गोनू झाक लोक-स्मृति केँ दृश्य-कथा रूपमे बाल/सामान्य पाठकधरि पहुँचबैत अछि — चित्रकथा लोक-बुद्धि, हास्य आ दृश्य कला केँ एकत्र करि सांस्कृतिक प्रसार करैत अछि।

७५८. (D) मैथिली संस्कृति केँ बहुविध जीवित परम्परा मानि ओकर सम्पूर्ण रचनात्मकता केँ स्वीकार करैत अछि — मिथिला-संस्कृति केवल लिखित पाठ नहि; अभिनय, नृत्य, संगीत, चित्र, शिल्प आ लोककाज सभ मिलि सांस्कृतिक संसार बनबैत अछि।

७५९. (B) मैथिली सांस्कृतिक जीवनक गैर-पुस्तकीय रचनात्मकता केँ सेहो साहित्यिक समाजमे मान्यता — विदेह सम्मान संस्कृतिकेँ पन्ना तक सीमित नहि रखैत, प्रदर्शन आ दृश्य-कला तक विस्तार करैत अछि।

७६०. (C) कला-संस्कार बाल/युवा अवस्थासँ शुरू भऽ सामुदायिक निरन्तरता बनबैत अछि — युवा कलाकारक मान्यता परम्पराकेँ अगिला पीढ़ी धरि लऽ जाएबक साधन अछि।

७६१. (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre — व्याख्या: “१० नन्दीपति — गीतमाला” प्रविष्टि “प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

७६२. (B) The audience is enchanted by the performance but collective amnesia follows when the light turns green – artistry is forgotten, poverty ignored; the red light becomes the symbol of deferred hope — The story's power lies in what is not said: the contrast between the audience's wonder and their refusal to see the structural poverty that produces the performance. The red traffic light becomes a metaphor for hope that never arrives.

- ७६३. (B) Title, dedication and table of contents** — The table of contents and chapter heading identify this part as “Title, dedication and table of contents”.
- ७६४. (C) The First Web Seminar of Maithili** — The table of contents and chapter heading identify this part as “The First Web Seminar of Maithili”.
- ७६५. (B) Language and Literature Section** — The table of contents and chapter heading identify this part as “Language and Literature Section”.
- ७६६. (D) YouTube and Maithili** — The table of contents and chapter heading identify this part as “YouTube and Maithili”.
- ७६७. (B) Maithili Wikipedia - From Beginning to Approval (2008 to October 2014)** — The table of contents and chapter heading identify this part as “Maithili Wikipedia - From Beginning to Approval (2008 to October 2014)”.
- ७६८. (B) By the year 2014 the number of internet users worldwide had reached 3 billion (43.6 percent), but approximately two-thirds of this was from wealthy and developed countries** — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- ७६९. (A) Maithili Patra This site was created by Roshan Chaudhary ji** — This section uses Maithili Patra to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- ७७०. (A) Its description on the site is as follows: "This website named Mithila is for Mithila!** — This section uses Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- ७७१. (C) Mithilahost (- (In 2012 Roshan Chaudhary ji created this Mithilahost site for domain resale** — This section uses Roshan Chaudhary to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- ७७२. (A) Mithila (- (On the pattern of Wikipedia, or slightly different from it, this site is focused solely on Mithila** — This section uses Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- ७७३. (D) Maithili Chutakula (Sagar Raati Deep Jaray (), Videha Quiz (and others are also good blogs. - A tech-related site in Maithili; on it various kinds of tech information and methods will be found** — This section uses Blogs to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- ७७४. (D) Durga Saptashati This site was created by Roshan Chaudhary ji** — This section uses Roshan Chaudhary to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- ७७५. (A) You can also edit already-written pages.") This site was created by Roshan Chaudhary ji** — This section uses Roshan Chaudhary to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- ७७६. (C) On it, almost all genres of children's literature are available** — This section uses E-Commerce, Children's Topics, Fine Art, Religion, and Other Subjects to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- ७७७. (C) Jha) Saheb was not only aware of the step-by-step process of that report but was also involved in it; having inspected the site himself, he was also convinced of the substandard decision** — The section frames Saheb within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

- ७७८. (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it** — The section frames Presenting within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७७९. (A) Under this Copyright, no part of this composition or book can be given in any other book without the permission of the author or publisher** — The section frames Under within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७८०. (D) In my view, lexicography, the science or art of dictionary compiling, i.e., writing and editing dictionaries for various purposes, is as important as theoretical lexicography** — The section frames Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७८१. (C) Some books would appear at the stalls of NBT, Sahitya Akademi, etc., at book fairs** — The section frames Sahitya Akademi within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७८२. (D) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty** — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७८३. (C) But as said in the preface, this facility would not be available in print, so for this, we are apologizing to the readers of the print medium** — The section frames Contributor Introductions within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७८४. (C) Jha) Saheb was not only aware of the step-by-step process of that report but was also involved in it; having inspected the site himself, he was also convinced of the substandard decision** — The section frames Saheb within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७८५. (D) Presenting stories through the medium of pictures is a novel experiment that attracts people, especially children, towards it** — The section frames Presenting within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७८६. (A) Under this Copyright, no part of this composition or book can be given in any other book without the permission of the author or publisher** — The section frames Under within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७८७. (D) In my view, lexicography, the science or art of dictionary compiling, i.e., writing and editing dictionaries for various purposes, is as important as theoretical lexicography** — The section frames Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७८८. (C) Some books would appear at the stalls of NBT, Sahitya Akademi, etc., at book fairs** — The section frames Sahitya Akademi within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७८९. (D) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty** — The section frames The Maithili Children's Poetry Stream within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

- ७९०. (C) But as said in the preface, this facility would not be available in print, so for this, we are apologizing to the readers of the print medium** — The section frames Contributor Introductions within the larger topic of Contributor Introductions. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ७९१. (A) Vignette stories should also be written for children, on moral education, and on religious subjects** — The section frames Vignette within the larger topic of “Gajendra Thakur and the Discipline of Maithili Criticism”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ७९२. (B) The chapter notes that cONCLUSION Gangesa Upadhyaya: Philosophy, History, and Resistance This thesis has traced Gangesa Upadhyaya by way of six major sources that between them illuminate six different faces of his significance.** — Chapter 2 treats ONCLUSION Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that cONCLUSION Gangesa Upadhyaya: Philosophy, History, and Resistance This thesis has traced Gangesa Upadhyaya by way of six major sources that between them illuminate six different faces of his significance. The remaining options point to different concerns and therefore do not answer this question.
- ७९३. (A) The chapter notes that gandhi wanted, calling Dalits "Harijans," to lift them inside the Hindu system by way of reform.** — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that gandhi wanted, calling Dalits "Harijans," to lift them inside the Hindu system by way of reform. The remaining options point to different concerns and therefore do not answer this question.
- ७९४. (C) In this, Gayatri Chakravorty Spivak's "invisibility of the subaltern" takes poetic form. "If you can / please send me -/ beautiful dreams filled with sunshine." This is a reversed demand.** — Chapter 5 treats Gayatri Chakravorty Spivak's as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that in this, Gayatri Chakravorty Spivak's "invisibility of the subaltern" takes poetic form. "If you can / please send me -/ beautiful dreams filled with sunshine." This is a reversed demand. The remaining options point to different concerns and therefore do not answer this question.
- ७९५. (D) The chapter notes that bakhtin's concept of the 'carnavalesque', the temporary inversion of social hierarchies in folk festive culture, which in literature becomes a formal principle of counter-hegemonic expression connects with Thakur's practice of...** — Chapter 15 treats Arvind Thakur as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that the chapter notes that bakhtin's concept of the 'carnavalesque', the temporary inversion of social hierarchies in folk festive culture, which in literature becomes a formal principle of counter-hegemonic expression connects with Thakur's practice of... The remaining options point to different concerns and therefore do not answer this question.
- ७९६. (A) According to the author, the decision to build embankments on the Mahananda was more a result of political pressure and compulsion than scientific research.** — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that according to the author, the decision to build embankments on the Mahananda was more a result of political pressure and compulsion than scientific research. The remaining options point to different concerns and therefore do not answer this question.
- ७९७. (D) Jha's source for the Jhumra song is named: Batahū Yādava, a bhagat who is himself worried about the line of inheritance's survival ('बतहू यादव सन भगत चिन्तित छथि जे हुनक बाद ई परंपरा कोना बाँचत?').** — Chapter 27 treats Batahū Yādava as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that jha's source for the Jhumra song is named: Batahū Yādava, a bhagat who is himself worried about the line of inheritance's survival ('बतहू यादव सन भगत चिन्तित छथि जे हुनक बाद ई परंपरा कोना बाँचत?'). The remaining options point to different concerns and therefore do not answer this question.
- ७९८. (B) The chapter notes that this is a major epistemological intervention: it insists that the visual arts of Mithila cannot be adequately captured by the fine arts/folk arts binary that structures the Lalit Kala Akademi's recognition system.** — Chapter 28 treats Lalit Kala Akademi's as part of its larger discussion of Mithila & Maithili — Critical Analysis of

Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that this is a major epistemological intervention: it insists that the visual arts of Mithila cannot be adequately captured by the fine arts/folk arts binary that structures the Lalit Kala Akademi's recognition system. The remaining options point to different concerns and therefore do not answer this question.

७९९. (C) Additionally, 'Anil's autobiography Aankhime Chitra Ho Maithili Ker (आँखिमे चित्र हो मैथिली केर'May there be pictures of Maithili in my eyes') was being serialised in Videha at its 331st issue, demonstrating ongoing creative productivity and an... — Chapter 30 treats Aankhime Chitra Ho Maithili Ker as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that additionally, 'Anil's autobiography Aankhime Chitra Ho Maithili Ker (आँखिमे चित्र हो मैथिली केर'May there be pictures of Maithili in my eyes') was being serialised in Videha at its 331st issue, demonstrating ongoing creative productivity and an... The remaining options point to different concerns and therefore do not answer this question.

८००. (D) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays. — Chapter 36 treats Dr. Kamini Kamayini and Kapileshwar Raut as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays. The remaining options point to different concerns and therefore do not answer this question.

८०१. (B) The interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1. — Chapter 46 treats Munnaji as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1. The remaining options point to different concerns and therefore do not answer this question.

८०२. (A) Theoretical critical frame III, Navya-Nyāya as Literary Epistemology VII. — Chapter 50 treats Literary Epistemology VII as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that theoretical critical frame III, Navya-Nyāya as Literary Epistemology VII. The remaining options point to different concerns and therefore do not answer this question.

८०३. (D) The preface of Parivar explicitly situates the novel inside the line of inheritance of personal memoir transmuted by literary art: the text moves between factual family chronicle and imaginative reconstruction, between the historical and the felt. — Chapter 50 treats Nand Kumar Mishra 'Nand' as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the preface of Parivar explicitly situates the novel inside the line of inheritance of personal memoir transmuted by literary art: the text moves between factual family chronicle and imaginative reconstruction, between the historical and the felt. The remaining options point to different concerns and therefore do not answer this question.

८०४. (C) The chapter notes that it is a space of permanent economic crisis: children leaving for cities, old parents abandoned, families dissolved, the social fabric of the village fraying under market pressure. — Chapter 51 treats Nand Vilas Roy as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that the chapter notes that it is a space of permanent economic crisis: children leaving for cities, old parents abandoned, families dissolved, the social fabric of the village fraying under market pressure. The remaining options point to different concerns and therefore do not answer this question.

८०५. (A) The chapter notes that literature and music pervaded his household from childhood. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that literature and music pervaded his household from childhood. The remaining options point to different concerns and therefore do not answer this question.

८०६. (B) The Maithili Ghazal: Brief Genealogy Ashish Anchinhar's preface to Monak Dehairpar provides a succinct genealogy of the formal Maithili ghazal line of inheritance as understood inside the Videha community. — Chapter 56 treats Brief Genealogy Ashish Anchinhar's as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation.

Put in fresh wording, the relevant point is that the Maithili Ghazal: Brief Genealogy Ashish Anchinhar's preface to Monak Dehairpar provides a succinct genealogy of the formal Maithili ghazal line of inheritance as understood inside the Videha community. The remaining options point to different concerns and therefore do not answer this question.

८०७. (B) The most complex radif is 'ī kon gāma chai' (Ghazal 9), 'what village is this?', a six-word radif that enacts the ghazal's key question in its very structure. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the most complex radif is 'ī kon gāma chai' (Ghazal 9), 'what village is this?', a six-word radif that enacts the ghazal's key question in its very structure. The remaining options point to different concerns and therefore do not answer this question.

८०८. (A) The inclusion of this title in the critical volumes situates it inside the Videha movement's broader project of recovering Dalit and subaltern spiritual traditions alongside literary ones. — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the inclusion of this title in the critical volumes situates it inside the Videha movement's broader project of recovering Dalit and subaltern spiritual traditions alongside literary ones. The remaining options point to different concerns and therefore do not answer this question.

८०९. (D) The chapter notes that dhirendra Kumar, “A Glance at Both of Preeti Thakur's Picture Story Books” Dhirendra Kumar writes from a reader-response position: “Literature becomes complete only when it is written in all genres and the compositions are mature. — Chapter 57 treats Preeti Thakur's Picture Story Books as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that dhirendra Kumar, “A Glance at Both of Preeti Thakur's Picture Story Books” Dhirendra Kumar writes from a reader-response position: “Literature becomes complete only when it is written in all genres and the compositions are mature. The remaining options point to different concerns and therefore do not answer this question.

८१०. (B) Indian Literary Theory: Rasa, Dhvani, and Chitrakatha 4.2.1 Rasa Theory (Bharata Muni, Nāṭyaśāstra; Abhinavagupta, Abhinavabharati) Classical Sanskrit rasa theory holds that literary art produces rasa, aesthetic emotion or “relish”, in the sensitive... — Chapter 57 treats Rasa Theory as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that Indian Literary Theory: Rasa, Dhvani, and Chitrakatha 4.2.1 Rasa Theory (Bharata Muni, Nāṭyaśāstra; Abhinavagupta, Abhinavabharati) Classical Sanskrit rasa theory holds that literary art produces rasa, aesthetic emotion or “relish”, in the sensitive... The remaining options point to different concerns and therefore do not answer this question.

८११. (B) The chapter notes that vakrokti Theory (Kuntaka, Vakroktijivita) Kuntaka's vakrokti (deviant or oblique expression) theory holds that literary art is characterised by a deviation from the ordinary use of language, an obliqueness that creates beauty and... — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that vakrokti Theory (Kuntaka, Vakroktijivita) Kuntaka's vakrokti (deviant or oblique expression) theory holds that literary art is characterised by a deviation from the ordinary use of language, an obliqueness that creates beauty and... The remaining options point to different concerns and therefore do not answer this question.

८१२. (A) The journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature. The remaining options point to different concerns and therefore do not answer this question.

८१३. (C) A defining feature was the covers: Mithila painting (Madhubani art) consistently graced the cover of Karnamrit, making visual promotion of the traditional art form an intrinsic part of the journal's identity. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that a defining feature was the covers: Mithila painting (Madhubani art) consistently

graced the cover of Karnamrit, making visual promotion of the traditional art form an intrinsic part of the journal's identity. The remaining options point to different concerns and therefore do not answer this question.

८१४. (D) His science writing for children, the South Pole narrative, the earthquake science fiction, the ozone/pollution essays, fills a critical gap in Maithili children's literature: the absence of science-based literary content that connects children to the... — Chapter 62 treats South Pole as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that his science writing for children, the South Pole narrative, the earthquake science fiction, the ozone/pollution essays, fills a critical gap in Maithili children's literature: the absence of science-based literary content that connects children to the... The remaining options point to different concerns and therefore do not answer this question.

८१५. (C) Thematic & Critical Analysis Thakur's use of the kohbar as a key cultural image connects him to the deep cultural geography of Mithila, the wedding chamber, its Madhubani paintings, and the rituals that surround it constitute the most distinctively... — Chapter 62 treats Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Sin as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that thematic & Critical Analysis Thakur's use of the kohbar as a key cultural image connects him to the deep cultural geography of Mithila, the wedding chamber, its Madhubani paintings, and the rituals that surround it constitute the most distinctively... The remaining options point to different concerns and therefore do not answer this question.

८१६. (B) The chapter notes that vijaynath Jha's verse exhibits a careful use of anuprāsa (alliteration) and yamaka (word-echo), both hallmarks of the Sanskrit court line of inheritance inflected by way of the vernacular. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that vijaynath Jha's verse exhibits a careful use of anuprāsa (alliteration) and yamaka (word-echo), both hallmarks of the Sanskrit court line of inheritance inflected by way of the vernacular. The remaining options point to different concerns and therefore do not answer this question.

८१७. (C) Auchitya (Propriety/Decorum), Kshemendra, 11th Century CE Kshemendra's theory of Auchitya holds that the highest standard of literary art lies in the appropriateness (auchitya) of every element, word, tone, genre, metre, imagery, to the subject being treated. — Chapter 70 treats Century CE Kshemendra's as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that auchitya (Propriety/Decorum), Kshemendra, 11th Century CE Kshemendra's theory of Auchitya holds that the highest standard of literary art lies in the appropriateness (auchitya) of every element, word, tone, genre, metre, imagery, to the subject being treated. The remaining options point to different concerns and therefore do not answer this question.

८१८. (C) The Ramayana's account of Sita's birth, her childhood in Mithila, and her svayamvara (selfchoice marriage) at Janakpur has given the region a mythological stature that continues to be felt in its folk culture, its women's songs, and its art (the famous... — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the Ramayana's account of Sita's birth, her childhood in Mithila, and her svayamvara (selfchoice marriage) at Janakpur has given the region a mythological stature that continues to be felt in its folk culture, its women's songs, and its art (the famous... The remaining options point to different concerns and therefore do not answer this question.

८१९. (D) The chapter notes that this critical frame has particular relevance for Saras, who has spent much of his creative life in Jharkhand (associated with Jharkhand Mithila Manch, Ranchi), thereby operating at the margins of the Bihar-centred official literary... — Chapter 78 treats Jharkhand Mithila Manch as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that this critical frame has particular relevance for Saras, who has spent much of his creative life in Jharkhand

(associated with Jharkhand Mithila Manch, Ranchi), thereby operating at the margins of the Bihar-centred official literary... The remaining options point to different concerns and therefore do not answer this question.

८२०. (A) The biographical evidence available from multiple sources is consistent: he is described as a 'senior lyricist' at cultural events organized by the Mithila Sanskriti Parishad in Bokaro Steel City (as documented in The Pioneer newspaper's State Edition... — Chapter 78 treats Bokaro Steel City as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the biographical evidence available from multiple sources is consistent: he is described as a 'senior lyricist' at cultural events organized by the Mithila Sanskriti Parishad in Bokaro Steel City (as documented in The Pioneer newspaper's State Edition... The remaining options point to different concerns and therefore do not answer this question.

८२१. (B) The colophon gives contact details for Dr Chandramani Jha (9334724870), confirming the Jharkhand Mithila Manch's role as publisher. — Chapter 78 treats Dr Chandramani Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the colophon gives contact details for Dr Chandramani Jha (9334724870), confirming the Jharkhand Mithila Manch's role as publisher. The remaining options point to different concerns and therefore do not answer this question.

८२२. (C) The chapter notes that children's Poetry and the Bāla Ghazal Chaudhary's bāla ghazal (children's ghazal) contributions in Sadeha 9, alongside Kumhar and Barkha Rānī, represent her engagement with the pedagogical-literary project of developing Maithili... — Chapter 80 treats Bāla Ghazal Chaudhary's as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that children's Poetry and the Bāla Ghazal Chaudhary's bāla ghazal (children's ghazal) contributions in Sadeha 9, alongside Kumhar and Barkha Rānī, represent her engagement with the pedagogical-literary project of developing Maithili... The remaining options point to different concerns and therefore do not answer this question.

८२३. (D) The chapter notes that tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet. — Chapter 83 treats Fazlur Rehman Hashmi as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet. The remaining options point to different concerns and therefore do not answer this question.

८२४. (C) The chapter notes that this connection, between the birthplace of Navya Nyāya and the childhood ground of Tillu, is not merely geographical coincidence; it points to a living intellectual environment in which philosophical rigour and literary sensibility... — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this connection, between the birthplace of Navya Nyāya and the childhood ground of Tillu, is not merely geographical coincidence; it points to a living intellectual environment in which philosophical rigour and literary sensibility... The remaining options point to different concerns and therefore do not answer this question.

८२५. (A) Applied to Jha's fiction: the surface of 'Chīrai' (bird) stories is often a simple, domestic, social-realist narrative, but the dhvani, the resonant undertone, is always larger: the story of a woman in 'Vāṇājī' (the kitewoman) reverberates with the dhvani... — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that applied to Jha's fiction: the surface of 'Chīrai' (bird) stories is often a simple, domestic, social-realist narrative, but the dhvani, the resonant undertone, is always larger: the story of a woman in 'Vāṇājī' (the kitewoman) reverberates with the dhvani... The remaining options point to different concerns and therefore do not answer this question.

८२६. (A) The chapter notes that children's Media and the Archival Gap Gajendra Thakur highlights a "complete lack" of dedicated Maithili CD albums for children, identifying this as a major threat to linguistic transmission across generations. — Chapter 94 treats Archival Gap Gajendra Thakur as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter

notes that children's Media and the Archival Gap Gajendra Thakur highlights a "complete lack" of dedicated Maithili CD albums for children, identifying this as a major threat to linguistic transmission across generations. The remaining options point to different concerns and therefore do not answer this question.

८२७. (C) The chapter notes that by adhering to the Nāṭyaśāstra's rigorous standards for Āṅgika (body), Vācika (voice), Sāttvika (emotion), and Āhārya (costume/stagecraft), the parallel movement seeks to prove that subaltern theatre can achieve higher artistic... — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that by adhering to the Nāṭyaśāstra's rigorous standards for Āṅgika (body), Vācika (voice), Sāttvika (emotion), and Āhārya (costume/stagecraft), the parallel movement seeks to prove that subaltern theatre can achieve higher artistic... The remaining options point to different concerns and therefore do not answer this question.

८२८. (A) The chapter notes that creative Writing (Prose/Poetry Vol 4) Integration of urban and diaspora Maithili experiences. — Chapter 96 treats Poetry Vol as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that creative Writing (Prose/Poetry Vol 4) Integration of urban and diaspora Maithili experiences. The remaining options point to different concerns and therefore do not answer this question.

८२९. (A) The chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi. — Chapter 97 treats ART II as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi. The remaining options point to different concerns and therefore do not answer this question.

८३०. (D) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV. — Chapter 99 treats Nyāya Epistemology as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV. The remaining options point to different concerns and therefore do not answer this question.

८३१. (A) The chapter notes that BIOGRAPHICAL INTRODUCTION: FROM MADHUBANI TO THE CYCLOTRON Yogendra Pathak Viyogi was born in 1948 in Laufa village, Madhubani district, the heartland of Mithila, famous for its distinctive Madhubani painting line of inheritance, its... — Chapter 99 treats BIOGRAPHICAL INTRODUCTION as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that BIOGRAPHICAL INTRODUCTION: FROM MADHUBANI TO THE CYCLOTRON Yogendra Pathak Viyogi was born in 1948 in Laufa village, Madhubani district, the heartland of Mithila, famous for its distinctive Madhubani painting line of inheritance, its... The remaining options point to different concerns and therefore do not answer this question.

८३२. (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.

८३३. (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.

८३४. (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.

८३५. (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.

८३६. (D) गुमनाम/लोक कलाकारक ज्ञान, कौशल, परम्परा आ संस्थागत उपेक्षाक प्रश्न — लोककला समाजक सामूहिक सौंदर्य-बोध आ कौशल-संपदाक अभिलेख अछि।

८३७. (B) किएकि ई विषय कलाक रूप, अर्थ, सन्दर्भ, दर्शक-दृष्टि आ सांस्कृतिक आलोचनाक गहराइ बुझबैत अछि — ‘शशिवाला’ पाठकक कला देखबाक साथ-साथ ओकर सामाजिक, ऐतिहासिक आ सौंदर्यात्मक अर्थ पर विचार करबैत अछि।

८३८. (A) बालगोविन्द झा 'व्यथित' — सही उत्तर “बालगोविन्द झा 'व्यथित'” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

८३९. (A) गजलक शेर-रचना, रदीफ-काफिया आ बहरक विशिष्ट अनुशासन — नर्सरी राइममे तुक-लय होइत अछि, मुदा गजलमे विशेष शेर-व्यवस्था आ रदीफ-काफियाक पद्धति होइत अछि।

८४०. (B) चित्रमय पंक्ति बच्चाक मनमे दृश्य रचैत आ स्मरण बढ़बैत अछि — बालक दृश्य-संवेदना सँ अर्थ पकड़ैत अछि, तँ चित्रात्मक भाषा आवश्यक अछि।

८४१. (A) बालकाण्ड — सही उत्तर “बालकाण्ड” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

८४२. (A) रचना बच्चाक वर्तमान जीवन, नैतिक उलझन, पर्यावरण, समाज आ पहचानक प्रश्नसँ जुड़ल हो — वार्तालापमे उपयोगिता आ प्रासंगिकता आजुक बच्चा आ युगक चुनौतीक सन्दर्भमे परखबाक बात अछि।

८४३. (A) चित्र आ कथा मिलि बालकक दृश्य-बोध, जिज्ञासा आ सीखकें सक्रिय करैत अछि — बाल साहित्यमे दृश्यात्मक प्रस्तुति कथ्यकें सहज, रोचक आ ग्रहणीय बनबैत अछि।

८४४. (A) बाल-प्रतिभा, प्रदर्शन, मीडिया आ बचपनक सामाजिक उपयोग/उपेक्षा — बाल कलाकारक प्रश्न बाल-संस्कृति, प्रतिभा, श्रम, प्रदर्शन आ बाल-अधिकारक विमर्श खोलि सकैत अछि।

८४५. (A) सैद्धान्तिक लेख संग रचनात्मक बाल-कथा-प्रयोगक बहुलता — विशेषांक बाल साहित्यक सिद्धान्त, वार्ता, कथा, कविता आ चित्र—विविध रूपक मंच बनैत अछि।

८४६. (A) भाषा-शुद्धि, बाल-मनोविज्ञान, रचनात्मक कथा-कविता, सांस्कृतिक पहचान आ पाठक-निर्माणक संयुक्त दृष्टि — विशेषांक संपादकीय सिद्धान्त, बाल काव्यधारा, वार्ता, कथा-कविता, चित्र आ प्रसार—सभकें जोड़ि बाल साहित्यक व्यापक दृष्टि बनबैत अछि।

८४७. (D) गोनू झाक लोक-स्मृति कें दृश्य-कथा रूपमे बाल/सामान्य पाठकधरि पहुँचबैत अछि — चित्रकथा लोक-बुद्धि, हास्य आ दृश्य कला कें एकत्र करि सांस्कृतिक प्रसार करैत अछि।

८४८. (B) एक गामक कथा मार्फत समस्त मिथिलाक सामाजिक समस्याक संक्षिप्त प्रतिरूप — समीक्षा बँसपुरा गामकें पलायन, विधवा, किसान, जलकर, कोशी, बेरोजगारी आदि समस्याक छोट मिथिला मानैत अछि।

८४९. (A) प्रतिष्ठित केन्द्रसँ बाहरक रचनाकार, कलाकार आ लोक-प्रतिभाक पहचान — सम्मानक वास्तविक लोकतंत्र तखन बनैत अछि जखन गाम, लोककला, युवा, बाल-साहित्य आ अनुवाद सभकें स्थान भेटैत अछि।

८५०. (C) कला-संस्कार बाल/युवा अवस्थासँ शुरू भऽ सामुदायिक निरन्तरता बनबैत अछि — युवा कलाकारक मान्यता परम्पराकें अगिला पीढ़ी धरि लऽ जाएबक साधन अछि।

८५१. (C) लेखक सभक बाल-पोथी — व्याख्या: “2. मैथिली चित्रकथा (बाल साहित्य) (2009) →” प्रविष्टि “लेखक सभक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

८५२. (D) लेखक सभक बाल-पोथी — व्याख्या: “नताशा -मैथिली बाल चित्रशृंखला (कौमिकस) →” प्रविष्टि “लेखक सभक बाल-पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

८५३. (C) 🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी") — व्याख्या: ई प्रविष्टि “🙌 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

८५४. (D) 🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा) — व्याख्या: ई प्रविष्टि “🖐 तूलिका (अनूदित सचित्र मैथिली बाल कथा)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
८५५. (C) 🖐 डॉ. शशिधर कुमार — व्याख्या: ई प्रविष्टि “🖐 डॉ. शशिधर कुमार” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
८५६. (B) 🖐 देवांशु वत्स — व्याख्या: ई प्रविष्टि “🖐 देवांशु वत्स” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
८५७. (D) अनूदित साहित्य आ समानान्तर इतिहास — व्याख्या: ई प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
८५८. (A) 🖐 गजेन्द्र ठाकुर — व्याख्या: ई प्रविष्टि “🖐 गजेन्द्र ठाकुर” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
८५९. (C) पोथी साइट — व्याख्या: ई प्रविष्टि “पोथी साइट” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
८६०. (B) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत) — व्याख्या: ई प्रविष्टि “🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
८६१. (D) 🖐 डॉ. शशिधर कुमार — व्याख्या: ई प्रविष्टि “🖐 डॉ. शशिधर कुमार” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
८६२. (D) अनूदित साहित्य आ समानान्तर इतिहास — व्याख्या: ई प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
८६३. (D) 🖐 गजेन्द्र ठाकुर — व्याख्या: ई प्रविष्टि “🖐 गजेन्द्र ठाकुर” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
८६४. (C) 🖐 नीता झा (सौजन्य- नीता झा) — व्याख्या: ई प्रविष्टि “🖐 नीता झा (सौजन्य- नीता झा)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
८६५. (B) पोथी साइट — व्याख्या: ई प्रविष्टि “पोथी साइट” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
८६६. (D) मैथिली सीखू — व्याख्या: “विदेह मैथिली शिशु उत्सव” प्रविष्टि “मैथिली सीखू” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८६७. (A) 🖐 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन — व्याख्या: “कथा बौद्ध सिद्ध मेहथपा” प्रविष्टि “🖐 कथा बौद्ध सिद्ध मेहथपा (बाल साहित्य केन्द्रित) मेंहथमे भेल ८२ म सगर राति दीप जरयमे पठित कथा सभक संकलन” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८६८. (D) 🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.) — व्याख्या: “राजू आ टाकाक गाछ (अनुवाद)- मैथिली बाल चित्रशृंखला (कौमिकस) २००८” प्रविष्टि “🖐 डॉ. रमानन्द झा 'रमण' (सौजन्य- रमानन्द झा "रमण" / आर.बी.आइ.)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८६९. (D) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी") — व्याख्या: “विज्ञानक बतकही” प्रविष्टि “🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८७०. (B) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी") — व्याख्या: “नरक विजय (सम्पूर्ण)” प्रविष्टि “🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८७१. (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी") — व्याख्या: “पिरामिडक देशमे” प्रविष्टि “🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८७२. (A) 🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी") — व्याख्या: “रोबोट (अनूदित साइंस-फिक्शन नाटक)” प्रविष्टि “🖐 योगेन्द्र पाठक "वियोगी" (सौजन्य- योगेन्द्र पाठक "वियोगी")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८७३. (B) 🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा) — व्याख्या: “कुरल : मैथिली भावानुवाद (मूल तमिल आदि-कवि तिरुवल्लुवर) २०१७” प्रविष्टि “🖐 कीर्तिनाथ झा (सौजन्य- कीर्तिनाथ झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८७४. (C) 🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल") — व्याख्या: “बाल कविता” प्रविष्टि “🖐 जगदीश चन्द्र ठाकुर "अनिल" (सौजन्य- जगदीश चन्द्र ठाकुर "अनिल")” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८७५. (C) 🖐 जगदीश प्रसाद मण्डल — व्याख्या: “तरेगन (बाल प्रेरक विहानि कथा संग्रह)” प्रविष्टि “🖐 जगदीश प्रसाद मण्डल” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८७६. (B) 🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द') — व्याख्या: “स्वर्ण कमल (बाल उपन्यास)” प्रविष्टि “🖐 नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

८७७. (B) 🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी) — व्याख्या: “ई भेटल तँ की भेटल” प्रविष्टि “🖐 तारानन्द वियोगी (सौजन्य - तारानन्द वियोगी)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८७८. (D) 🖐 डॉ. शशिधर कुमार — व्याख्या: “उड़ि ने सकी पर चिड़ै छी हम (भाग १-२) (पृ. १०५४-१०९५)” प्रविष्टि “🖐 डॉ. शशिधर कुमार” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८७९. (B) 🖐 डॉ. शशिधर कुमार — व्याख्या: “बाल कविता (पृ. ९९३-१२१५)” प्रविष्टि “🖐 डॉ. शशिधर कुमार” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८८०. (A) 🖐 डॉ. शशिधर कुमार — व्याख्या: “सचित्र बाल कविता (पृ. ७४७-८३४)” प्रविष्टि “🖐 डॉ. शशिधर कुमार” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८८१. (D) 🖐 डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी — व्याख्या: “भूकम्प (पृ . ६३८ - ६७४)” प्रविष्टि “🖐 डॉ शशिधर कुमार आ सुप्रिया बेबी कुमारी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८८२. (D) 🖐 अणिमा सिंह (सौजन्य- नचिकेता) — व्याख्या: “शिशु गीत खेल” प्रविष्टि “🖐 अणिमा सिंह (सौजन्य- नचिकेता)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८८३. (D) 🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा) — व्याख्या: “निनियाँ” प्रविष्टि “🖐 कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८८४. (A) 🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत) — व्याख्या: “चुक्का (बाल कथा संग्रह)” प्रविष्टि “🖐 मुन्नी कामत (सौजन्य- मुन्नी कामत)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८८५. (D) 🖐 मूल — व्याख्या: “1. गोनू झा आ आन मैथिली चित्रकथा -पहिल मैथिली चित्रकथा - मूल (बाल साहित्य) (2008)” प्रविष्टि “🖐 मूल” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८८६. (C) 🖐 अनुवाद (मैथिली) — व्याख्या: “1. छोट आ पैघ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2002, Revised Edition 2022)” प्रविष्टि “🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८८७. (C) 🖐 अनुवाद (मैथिली) — व्याख्या: “2. माल-जाल आ जानवर दिस देखू (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2003, Revised Edition 2022)” प्रविष्टि “🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८८८. (A) 🖐 अनुवाद (मैथिली) — व्याख्या: “3. हमर परिवार (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2007, Revised Edition 2022)” प्रविष्टि “🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८८९. (A) 🖐 अनुवाद (मैथिली) — व्याख्या: “4. जानवर (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2016, Revised Edition 2022)” प्रविष्टि “🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८९०. (C) 🖐 अनुवाद (मैथिली) — व्याख्या: “5. पोथी 13: 1. . . 2. . . 3. . . (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2018, Revised Edition 2022)” प्रविष्टि “🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८९१. (A) 🖐 अनुवाद (मैथिली) — व्याख्या: “6. बाजाक अबाज (अनुवाद- बाल चित्रकथा , बाल साहित्य) (1st Edition 2019, Revised Edition 2022)” प्रविष्टि “🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८९२. (C) 🖐 अनुवाद (मैथिली) — व्याख्या: “7. रेस (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” प्रविष्टि “🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८९३. (C) 🖐 अनुवाद (मैथिली) — व्याख्या: “8. ए बी सी डी- प्रकृति अक्षर पोथी (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” प्रविष्टि “🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८९४. (A) 🖐 अनुवाद (मैथिली) — व्याख्या: “9. सभ खाइत अछि (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” प्रविष्टि “🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८९५. (B) 🖐 अनुवाद (मैथिली) — व्याख्या: “10. बो म्याउ बाह (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” प्रविष्टि “🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८९६. (D) 🖐 अनुवाद (मैथिली) — व्याख्या: “11. रड सभ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022)” प्रविष्टि “🖐 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

८९७. (D) 🌟 अनुवाद (मैथिली) — व्याख्या: “12. हमर मोनक इच्छा (अनुवाद- बाल चित्रकथा, बाल साहित्य) (2024)” प्रविष्टि “🌟 अनुवाद (मैथिली)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८९८. (C) 🌟 नीतू कुमारी — व्याख्या: “मैथिली चित्रकथा (बाल साहित्य)” प्रविष्टि “🌟 नीतू कुमारी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
८९९. (D) 🌟 नीता झा (सौजन्य- नीता झा) — व्याख्या: “दीपा करमाकर- सही संतुलन मे” प्रविष्टि “🌟 नीता झा (सौजन्य- नीता झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९००. (C) 🌟 नीता झा (सौजन्य- नीता झा) — व्याख्या: “भैया के मुस्कान के चौरौलक” प्रविष्टि “🌟 नीता झा (सौजन्य- नीता झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९०१. (A) 🌟 नीता झा (सौजन्य- नीता झा) — व्याख्या: “शौचालयक खिस्सा” प्रविष्टि “🌟 नीता झा (सौजन्य- नीता झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९०२. (A) 🌟 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा) — व्याख्या: “हमर माँछ ! नै हमर माँछ !” प्रविष्टि “🌟 प्रियंका झा (अनूदित सचित्र मैथिली बाल कथा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९०३. (C) 🌟 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा) — व्याख्या: “कैयो सकै छी , नहियो कऽ सकै छी” प्रविष्टि “🌟 रश्मि प्रिया (अनूदित सचित्र मैथिली बाल कथा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९०४. (C) 🌟 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा) — व्याख्या: “बण्टी आ बबली” प्रविष्टि “🌟 सुनीता ठाकुर (अनूदित सचित्र मैथिली बाल कथा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९०५. (D) 🌟 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा) — व्याख्या: “हमर सभसँ नीक संगी” प्रविष्टि “🌟 नीलिमा चौधरी (अनूदित सचित्र मैथिली बाल कथा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९०६. (B) 🌟 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा) — व्याख्या: “गप्पू बुते नाचल नै होइ छै” प्रविष्टि “🌟 स्वास्तिका ठाकुर (अनूदित सचित्र मैथिली बाल कथा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९०७. (C) 🌟 तूलिका (अनूदित सचित्र मैथिली बाल कथा) — व्याख्या: “हमरा ओ चाही !” प्रविष्टि “🌟 तूलिका (अनूदित सचित्र मैथिली बाल कथा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९०८. (D) 🌟 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा) — व्याख्या: “आँघाइत भीमा” प्रविष्टि “🌟 मधूलिका मिश्र (अनूदित सचित्र मैथिली बाल कथा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९०९. (A) 🌟 गजेन्द्र ठाकुर — व्याख्या: “3. अक्षरमुष्टिका (बाल-लघुकथा संग्रह) , (बाल साहित्य) , (2010)” प्रविष्टि “🌟 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९१०. (A) 🌟 गजेन्द्र ठाकुर — व्याख्या: “9 . बेसी छुट्टी कम इसकूल , (बाल साहित्य) , (2022)” प्रविष्टि “🌟 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९११. (C) 🌟 गजेन्द्र ठाकुर — व्याख्या: “10 . बड़द करैए दाउन ने यौ , (बाल साहित्य) , (2022)” प्रविष्टि “🌟 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९१२. (B) 🌟 गजेन्द्र ठाकुर — व्याख्या: “9. की अहाँ ऐ चिड़ै सभकेँ देखने छी ? , (बाल साहित्य) , (2022)” प्रविष्टि “🌟 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९१३. (C) 🌟 गजेन्द्र ठाकुर — व्याख्या: “10. टोस्ट , (बाल साहित्य) , (2022)” प्रविष्टि “🌟 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९१४. (C) 🌟 गजेन्द्र ठाकुर — व्याख्या: “18. अद्भुत फिबोनाची अंक-शृंखला , (बाल साहित्य) , (2022)” प्रविष्टि “🌟 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९१५. (D) 🌟 गजेन्द्र ठाकुर — व्याख्या: “19. हारू , (बाल साहित्य) , (2022)” प्रविष्टि “🌟 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
९१६. (D) 🌟 गजेन्द्र ठाकुर — व्याख्या: “23. बचिया जे अपन हँसी नै रोकि सकैत छलि , (बाल साहित्य) , (2022)” प्रविष्टि “🌟 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

११७. (B) 🙌 गजेन्द्र ठाकुर — व्याख्या: “33. अमाचीक जुलुम मशीन सभ , (बाल साहित्य) ,(2022)” प्रविष्टि “🙌 गजेन्द्र ठाकुर” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
११८. (B) 🙌 डॉ . ललिता झा (सौजन्य - ललिता झा) — व्याख्या: “२०११” प्रविष्टि “🙌 डॉ . ललिता झा (सौजन्य - ललिता झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
११९. (C) 🙌 रामदेव झा (सौजन्य- शंकरदेव झा) — व्याख्या: “भारत सरकार” प्रविष्टि “🙌 रामदेव झा (सौजन्य- शंकरदेव झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१२०. (A) पोथी साइट — व्याख्या: “आ सदेह” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१२१. (B) पोथी साइट — व्याख्या: “विज्ञान रत्नाकर” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१२२. (C) पोथी साइट — व्याख्या: “IGNCA” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१२३. (D) पोथी साइट — व्याख्या: “IGNCA-ASI” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१२४. (C) पोथी साइट — व्याख्या: “Cultural Heritage of Mithila” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१२५. (D) पोथी साइट — व्याख्या: “Mithila under the Karnatas” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१२६. (D) पोथी साइट — व्याख्या: “Brochure 2” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१२७. (B) पोथी साइट — व्याख्या: “Brochure 3” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१२८. (C) पोथी साइट — व्याख्या: “खिस्सा-पिहानी नेना भुटका लेल” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१२९. (A) पोथी साइट — व्याख्या: “आकाशवाणी दरभंगा यू ट्यूब चैनल” प्रविष्टि “पोथी साइट” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१३०. (A) सम्मान आ मैथिली वर्तनी — व्याख्या: “सम्मान-सूची” प्रविष्टि “सम्मान आ मैथिली वर्तनी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१३१. (D) सम्मान आ मैथिली वर्तनी — व्याख्या: “editorial.staff.videha@zohomail.in” प्रविष्टि “सम्मान आ मैथिली वर्तनी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१३२. (B) अनूदित साहित्य आ समानान्तर इतिहास — व्याख्या: “विदेह:सदेह २८ (अनूदित गद्य आ पद्य खण्ड-१ विदेह अंक १-३५० सँ)” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१३३. (C) अनूदित साहित्य आ समानान्तर इतिहास — व्याख्या: “विदेह:सदेह ३७ (अनूदित गद्य आ पद्य खण्ड-२ विदेह अंक १-३५० सँ)” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१३४. (D) अनूदित साहित्य आ समानान्तर इतिहास — व्याख्या: “POTHI TOME 1” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१३५. (D) अनूदित साहित्य आ समानान्तर इतिहास — व्याख्या: “POTHI TOME 2” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
१३६. (B) Social media came to Maithili but the misconceptions related to it also came, and people started spreading them as personal misconceptions — This section uses Social Media to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
१३७. (C) To be honest, the presentation of the book didn't attract me — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
१३८. (A) Although many Muslims in the Mithila region claim Maithili as their mother tongue, many also declare themselves Urdu speakers — The section frames Although within the larger topic of Gajendra Thakur's Maithili-English,

English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१३१. (B) To encourage women's writing, it printed a column called *Strigan Samaj* — The section frames Strigan Samaj within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४०. (B) By science in a different way, and by literature and spirituality in different ways — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४१. (A) Videha is the only international research journal of Maithili recognized by the Paris-based international organization — The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४२. (C) In 2000 AD, when I created the Maithili Devanagari site on Yahoo Geocities, from then my manuscripts started being typed and appearing regularly on the internet — The section frames Yahoo Geocities within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४३. (C) To be honest, the presentation of the book didn't attract me — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४४. (A) Although many Muslims in the Mithila region claim Maithili as their mother tongue, many also declare themselves Urdu speakers — The section frames Although within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४५. (B) To encourage women's writing, it printed a column called *Strigan Samaj* — The section frames Strigan Samaj within the larger topic of Mithila Mihir and Videha Web Magazine. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४६. (B) By science in a different way, and by literature and spirituality in different ways — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४७. (A) Videha is the only international research journal of Maithili recognized by the Paris-based international organization — The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४८. (C) In 2000 AD, when I created the Maithili Devanagari site on Yahoo Geocities, from then my manuscripts started being typed and appearing regularly on the internet — The section frames Yahoo Geocities within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१४९. (D) The chapter notes that digital democratization; critique of institutional "obscurantism" and elitism. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that digital democratization; critique of institutional "obscurantism" and elitism. The remaining options point to different concerns and therefore do not answer this question.

१५०. (D) The chapter notes that this phase of Maithili literature, often overlooked in Indian-centric institutional histories, is a vital component of the parallel line of inheritance. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that this phase of Maithili literature, often overlooked in Indian-centric institutional

histories, is a vital component of the parallel line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१५१. (C) The Darbhanga Rāj maintained a line of inheritance of scholarly patronage that preserved Navya-Nyāya study in Mithila even as Navadvīpa became its better-known centre. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Darbhanga Rāj maintained a line of inheritance of scholarly patronage that preserved Navya-Nyāya study in Mithila even as Navadvīpa became its better-known centre. The remaining options point to different concerns and therefore do not answer this question.

१५२. (D) The Name, Birthplace, Family, and Chronology Gangesa or Gangesvara? — Chapter 2 treats Chronology Gangesa as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Name, Birthplace, Family, and Chronology Gangesa or Gangesvara? The remaining options point to different concerns and therefore do not answer this question.

१५३. (C) The chapter notes that this assembles the most comprehensive scholarly study of Gangesa Upadhyaya (fl. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that this assembles the most comprehensive scholarly study of Gangesa Upadhyaya (fl. The remaining options point to different concerns and therefore do not answer this question.

१५४. (C) The suppression of Gangesa's biography in layers 3 and 9 connects the philosophical and the political: the same institutional culture that denied the Sahitya Akademi award to Harimohan Jha (the most popular Maithili satirist, who attacked Brahmin... — Chapter 2 treats Sahitya Akademi as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the suppression of Gangesa's biography in layers 3 and 9 connects the philosophical and the political: the same institutional culture that denied the Sahitya Akademi award to Harimohan Jha (the most popular Maithili satirist, who attacked Brahmin... The remaining options point to different concerns and therefore do not answer this question.

१५५. (B) The chapter notes that this vernacular assertion has a structural parallel with the ghazal's own history: the form that began in Arabic was taken up by Persian Sufis as a vehicle for speaking truth in the living language, rather than the classical tongue. — Chapter 3 treats Persian Sufis as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that the chapter notes that this vernacular assertion has a structural parallel with the ghazal's own history: the form that began in Arabic was taken up by Persian Sufis as a vehicle for speaking truth in the living language, rather than the classical tongue. The remaining options point to different concerns and therefore do not answer this question.

१५६. (D) The Dalit-Woman Dimension In both these poems -especially in My Ancestral Rights -a Dalit-feminist intersectional perspective (analyzing the simultaneous oppression of caste and gender) is clearly visible. — Chapter 4 treats My Ancestral Rights as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the Dalit-Woman Dimension In both these poems -especially in My Ancestral Rights -a Dalit-feminist intersectional perspective (analyzing the simultaneous oppression of caste and gender) is clearly visible. The remaining options point to different concerns and therefore do not answer this question.

१५७. (C) The chapter notes that from labor to motherhood, from body to history, from a sari's edge to an entire civilizational struggle. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that from labor to motherhood, from body to history, from a sari's edge to an entire civilizational struggle. The remaining options point to different concerns and therefore do not answer this question.

१५८. (C) The chapter notes that this silence is a symbol of the historical absence of the Dalit woman -she who never became a subject in history, always remained an object. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point

is that the chapter notes that this silence is a symbol of the historical absence of the Dalit woman -she who never became a subject in history, always remained an object. The remaining options point to different concerns and therefore do not answer this question.

१६९. (D) The chapter notes that bhimanna's counter-mythological reading line of inheritance is here used by Sunani in a different way: he does not oppose the mythological symbol, he borrows it -and says that the Dalit voice is no less than that sacred sound. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that bhimanna's counter-mythological reading line of inheritance is here used by Sunani in a different way: he does not oppose the mythological symbol, he borrows it -and says that the Dalit voice is no less than that sacred sound. The remaining options point to different concerns and therefore do not answer this question.

१७०. (D) The chapter notes that chapter I: The Inversion of Śṛṅgāra, Love, Separation, and the Dalit Body Classical śṛṅgāra rasa takes rati (love/desire) as its sthāyibhāva. — Chapter 6 treats Dalit Body Classical as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that chapter I: The Inversion of Śṛṅgāra, Love, Separation, and the Dalit Body Classical śṛṅgāra rasa takes rati (love/desire) as its sthāyibhāva. The remaining options point to different concerns and therefore do not answer this question.

१७१. (D) There, the Maithili chorus would rise with songs like "Mother, oh Mother, get me a gun, for I shall be a soldier", a sentiment that still echoes in people's hearts. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that there, the Maithili chorus would rise with songs like "Mother, oh Mother, get me a gun, for I shall be a soldier", a sentiment that still echoes in people's hearts. The remaining options point to different concerns and therefore do not answer this question.

१७२. (B) The chapter places Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) inside the wider parallel history of Maithili literature. — Chapter 7 treats Primal Poet as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter places Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१७३. (D) And this reprehensible act was carried out by Kishori Kant Mishra's Mithila Sanskritik Parishad. — Chapter 7 treats Kishori Kant Mishra's Mithila Sanskritik as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that and this reprehensible act was carried out by Kishori Kant Mishra's Mithila Sanskritik Parishad. The remaining options point to different concerns and therefore do not answer this question.

१७४. (C) The pag they placed on Vidyapati caused the disappearance of Bindhyeshwar Mandal and Shrikant Mandal from Calcutta, and the sacred thread ceremony of the Maithili language was thus completed. — Chapter 7 treats Bindhyeshwar Mandal as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the pag they placed on Vidyapati caused the disappearance of Bindhyeshwar Mandal and Shrikant Mandal from Calcutta, and the sacred thread ceremony of the Maithili language was thus completed. The remaining options point to different concerns and therefore do not answer this question.

१७५. (A) In her reading of 'Daidigam', the literal story (a retired man returns to his village) carries the dhvani of a larger question about the Maithili diaspora's responsibility to the language and community they left behind. — Chapter 8 treats Abha Jha as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that in her reading of 'Daidigam', the literal story (a retired man returns to his village) carries the dhvani of a larger question about the Maithili diaspora's responsibility to the language and community they left behind. The remaining options point to different concerns and therefore do not answer this question.

१७६. (A) The chapter notes that critical Analysis through Western Literary Theory 4.1 Feminist Criticism: Reading 'Swadhin' and Women's Interiority The most major dimension of Abha Jha's essay for feminist literary criticism is... — Chapter 8 treats Feminist Criticism as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that the chapter notes that critical Analysis through Western L

literary Theory 4.1 Feminist Criticism: Reading 'Swadhin' and Women's Interiority The most major dimension of Abha Jha's essay for feminist literary criticism is... The remaining options point to different concerns and therefore do not answer this question.

१६७. (A) The choice of this term as a narrative title reflects the bīhani kathā's characteristic move: the title itself is a concentrated concept that the story then unpacks or illustrates by way of a concrete narrative incident. — Chapter 9 treats Abhilash Thakur and Kundan Kumar Karn as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn — Critical Appreciations. Put in fresh wording, the relevant point is that the choice of this term as a narrative title reflects the bīhani kathā's characteristic move: the title itself is a concentrated concept that the story then unpacks or illustrates by way of a concrete narrative incident. The remaining options point to different concerns and therefore do not answer this question.

१६८. (A) The chapter notes that harimohan Jha's comedy depended on the precise observation of Maithili social pretensions, the gap between the claimed dignity of Maithil Brahmin social norms and the actual petty materiality of their practice. — Chapter 9 treats Maithil Brahmin as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that harimohan Jha's comedy depended on the precise observation of Maithili social pretensions, the gap between the claimed dignity of Maithil Brahmin social norms and the actual petty materiality of their practice. The remaining options point to different concerns and therefore do not answer this question.

१६९. (D) The chapter notes that each essay is simultaneously a character portrait, a literary-critical assessment, and a cultural history. — Chapter 10 treats Ajit Kumar Jha as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that each essay is simultaneously a character portrait, a literary-critical assessment, and a cultural history. The remaining options point to different concerns and therefore do not answer this question.

१७०. (C) A composition that criticises distant targets (e.g., international figures) at no personal risk to the writer shows less courage than one that confronts proximate power. — Chapter 13 treats Ashish Anchinhar as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that a composition that criticises distant targets (e.g., international figures) at no personal risk to the writer shows less courage than one that confronts proximate power. The remaining options point to different concerns and therefore do not answer this question.

१७१. (C) Adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them. The remaining options point to different concerns and therefore do not answer this question.

१७२. (C) The application of Augusto Boal's 'Theatre of the Oppressed' critical frame is most directly relevant to Oonch-Neech. — Chapter 17 treats Augusto Boal's as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the application of Augusto Boal's 'Theatre of the Oppressed' critical frame is most directly relevant to Oonch-Neech. The remaining options point to different concerns and therefore do not answer this question.

१७३. (B) The chapter notes that multiple contributors to the issue note that when the announcement was made on 16 August 2025, many readers admitted ignorance of Bhavnath Jha's name, a confession that itself serves as social data about the institutional... — Chapter 18 treats Bhavnath Jha's as part of its larger discussion of Pandit Bhavnath Jha — Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. Put in fresh wording, the relevant point is that the chapter notes that multiple contributors to the issue note that when the announcement was made on 16 August 2025, many readers admitted ignorance of Bhavnath Jha's name, a confession that itself serves as social data about the institutional... The remaining options point to different concerns and therefore do not answer this question.

१७४. (B) The chapter notes that reading manuscripts requires: (a) full knowledge of the script, including its regional variant forms; (b) approximately 75% linguistic competence in the relevant language; and (c) at least 50% familiarity with the subject matter of... — Chapter 18 treats Pandit Bhavnath Jha as part of its larger discussion of Pandit Bhavnath Jha — Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. Put in fresh wording, the relevant point is that the chapter notes that reading manuscripts requires: (a) full knowledge of the script, including its regional variant forms; (b) approximately 75% linguistic competence in the relevant language; and (c) at least 50% familiarity with the subject matter of... The remaining options point to different concerns and therefore do not answer this question.

१७५. (D) The chapter notes that pART III: CRITICAL APPRECIATION by way of MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics 3.1.1 The Dominant Rasa: Śānta and the Quest for Stillness Bharata Muni's Nāṭyaśāstra recognises eight primary rasas. — Chapter 20 treats ART III as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pART III: CRITICAL APPRECIATION by way of MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics 3.1.1 The Dominant Rasa: Śānta and the Quest for Stillness Bharata Muni's Nāṭyaśāstra recognises eight primary rasas. The remaining options point to different concerns and therefore do not answer this question.

१७६. (B) The word ujāra carries, in its dhvani resonance, the entire history of Maithili civilization's relationship to light as a value. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the word ujāra carries, in its dhvani resonance, the entire history of Maithili civilization's relationship to light as a value. The remaining options point to different concerns and therefore do not answer this question.

१७७. (B) History mentions its four main paths, 'Bachharaja', 'Patghat', 'Sakri', and 'Jibachh' Kamla. — Chapter 22 treats Jibachh' Kamla as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that history mentions its four main paths, 'Bachharaja', 'Patghat', 'Sakri', and 'Jibachh' Kamla. The remaining options point to different concerns and therefore do not answer this question.

१७८. (D) The chapter notes that bhutahi Balan River: Historical introduction of the river and its place in Mithila's culture. — Chapter 22 treats Balan River as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that bhutahi Balan River: Historical introduction of the river and its place in Mithila's culture. The remaining options point to different concerns and therefore do not answer this question.

१७९. (D) In the Assembly, Jay Narayan Prasad expressed frustration that "engineers came and went, but the Baya scheme remains locked in files." This is a recurring theme in Mishra's work: the gap between technical surveys and on-the-ground implementation. — Chapter 22 treats Jay Narayan Prasad as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that in the Assembly, Jay Narayan Prasad expressed frustration that "engineers came and went, but the Baya scheme remains locked in files." This is a recurring theme in Mishra's work: the gap between technical surveys and on-the-ground implementation. The remaining options point to different concerns and therefore do not answer this question.

१८०. (D) The chapter notes that conclusion: Policy Failure and Future Challenges The period 1953-1955 serves as a harsh lesson in Bihar's water history. — Chapter 22 treats Policy Failure as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that conclusion: Policy Failure and Future Challenges The period 1953-1955 serves as a harsh lesson in Bihar's water history. The remaining options point to different concerns and therefore do not answer this question.

१८१. (D) Mandal has also drawn sustenance from Gajendra Thakur's Videha eJournal, which he recognises as having revealed to him the richness of Maithili vocabulary employed outside the Brahmin literary register, words present in his own community's speech but... — Chapter 23 treats Gajendra Thakur's Videha as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that mandal has also drawn sustenance from Gajendra Thakur's Videha eJournal, which he recognises as having revealed to him the richness of Maithili vocabulary

employed outside the Brahmin literary register, words present in his own community's speech but... The remaining options point to different concerns and therefore do not answer this question.

१८३. (B) The chapter notes that loss of Akāṅkṣā (Expectancy): When a language dies, the culture loses the inherent expectancy that links one word to another, one generation to the next. — Chapter 24 treats Harimohan Jha as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that the chapter notes that loss of Akāṅkṣā (Expectancy): When a language dies, the culture loses the inherent expectancy that links one word to another, one generation to the next. The remaining options point to different concerns and therefore do not answer this question.

१८३. (A) The chapter notes that it shows that the Videha archive encompasses serious civic journalism alongside literary and cultural content; that the Maithili diaspora in Delhi produces journalism in Maithili for a Maithili readership; and that policy issues... — Chapter 25 treats Hitendra Gupta (Delhi) as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that it shows that the Videha archive encompasses serious civic journalism alongside literary and cultural content; that the Maithili diaspora in Delhi produces journalism in Maithili for a Maithili readership; and that policy issues... The remaining options point to different concerns and therefore do not answer this question.

१८४. (C) The chapter notes that identity and Location Jitendra Kumar Jha, known by his journalistic nickname 'Jīṭū' (जीतू), is a Maithili journalist and cultural reporter based in Janakpur, Nepal, the sacred city of Mithila, the ancient capital of King Janaka and... — Chapter 25 treats Location Jitendra Kumar Jha as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that identity and Location Jitendra Kumar Jha, known by his journalistic nickname 'Jīṭū' (जीतू), is a Maithili journalist and cultural reporter based in Janakpur, Nepal, the sacred city of Mithila, the ancient capital of King Janaka and... The remaining options point to different concerns and therefore do not answer this question.

१८५. (B) The chapter notes that janakpur is not merely a sacred city but the most prominent centre of Maithili cultural life in Nepal, home to the Mithila Cultural Corporation, the Mithila Heritage Museum, the annual Janaki Navami festival, and a dense network of... — Chapter 25 treats Janaki Navami as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that janakpur is not merely a sacred city but the most prominent centre of Maithili cultural life in Nepal, home to the Mithila Cultural Corporation, the Mithila Heritage Museum, the annual Janaki Navami festival, and a dense network of... The remaining options point to different concerns and therefore do not answer this question.

१८६. (B) The chapter notes that this dual formation, as broadcast folk artist and as practitioner of traditional yoga, marks Hriday Narayan Jha as a figure who inhabits the intersection of the oral-performative and the contemplative-ascetic dimensions of Mithila's... — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this dual formation, as broadcast folk artist and as practitioner of traditional yoga, marks Hriday Narayan Jha as a figure who inhabits the intersection of the oral-performative and the contemplative-ascetic dimensions of Mithila's... The remaining options point to different concerns and therefore do not answer this question.

१८७. (A) The chapter notes that mahākavi Vidyapati: 'Ādi bhavānī vinaya tua pāya...', a Vidyapati composition to Bhavani/Kali, establishing the direct lineage from the greatest classical Maithili poet to the living folk line of inheritance. — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that mahākavi Vidyapati: 'Ādi bhavānī vinaya tua pāya...', a Vidyapati composition to Bhavani/Kali, establishing the direct lineage from the greatest classical Maithili poet to the living folk line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१८८. (B) In the context of Hriday Narayan Jha's folk song documentation, śabda-pramāṇa operates at multiple levels. — Chapter 27 treats Hriday Narayan Jha's as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that in the context of Hriday Narayan Jha's folk song documentation,

śabda-pramāṇa operates at multiple levels. The remaining options point to different concerns and therefore do not answer this question.

१८९. (B) His direct perception of the folk song tradition as a performing artist (AIR B High Grade), as a yoga practitioner connected to traditional lineages, and as a Madhubani-region resident with intimate knowledge of the sacred geography, gives him access to a... — Chapter 27 treats High Grade as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his direct perception of the folk song tradition as a performing artist (AIR B High Grade), as a yoga practitioner connected to traditional lineages, and as a Madhubani-region resident with intimate knowledge of the sacred geography, gives him access to a... The remaining options point to different concerns and therefore do not answer this question.

१९०. (B) The chapter notes that Mithila & Maithili: Critical Analysis of Institutions Award Systems, Recognition Frameworks, and the Videha Parallel Movement A Comparative Study by way of Navya-Nyāya Epistemology and... — Chapter 28 treats Award Systems as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that Mithila & Maithili: Critical Analysis of Institutions Award Systems, Recognition Frameworks, and the Videha Parallel Movement A Comparative Study by way of Navya-Nyāya Epistemology and... The remaining options point to different concerns and therefore do not answer this question.

१९१. (D) As documented in the Videha Samman booklet, the 2012 awards included: Panaklal Mandal and Ramesh Kumar Bharati (Mithila painting); Jagdish Mallik (shilpi-vastukalā); Yadunandan Pandit (mūrti-mritkā kalā); and Jhemeli Mukhiya (kāṣṭhakalā, woodcraft). — Chapter 28 treats Panaklal Mandal as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that as documented in the Videha Samman booklet, the 2012 awards included: Panaklal Mandal and Ramesh Kumar Bharati (Mithila painting); Jagdish Mallik (shilpi-vastukalā); Yadunandan Pandit (mūrti-mritkā kalā); and Jhemeli Mukhiya (kāṣṭhakalā, woodcraft). The remaining options point to different concerns and therefore do not answer this question.

१९२. (B) The chapter notes that this is a major epistemological intervention: it insists that the visual arts of Mithila cannot be adequately captured by the fine arts/folk arts binary that structures the Lalit Kala Akademi's recognition system. — Chapter 28 treats Lalit Kala Akademi's as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that this is a major epistemological intervention: it insists that the visual arts of Mithila cannot be adequately captured by the fine arts/folk arts binary that structures the Lalit Kala Akademi's recognition system. The remaining options point to different concerns and therefore do not answer this question.

१९३. (C) The chapter notes that no Maithili artist has received the Sangeet Natak Akademi Fellowship (the highest honour) as of the preparation of this report, a gap as striking as the absence of a Maithili Sahitya Akademi Fellow, given the antiquity and richness... — Chapter 28 treats Sangeet Natak Akademi Fellowship as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that no Maithili artist has received the Sangeet Natak Akademi Fellowship (the highest honour) as of the preparation of this report, a gap as striking as the absence of a Maithili Sahitya Akademi Fellow, given the antiquity and richness... The remaining options point to different concerns and therefore do not answer this question.

१९४. (A) The chapter notes that selection Philosophy: Democratic Epistemics The Videha Samman's selection philosophy is articulated in the Videha Samman document: it explicitly includes village-based artists, Dalit musicians, women painters, and self-reliant... — Chapter 28 treats Democratic Epistemics The Videha Samman's as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that selection Philosophy: Democratic Epistemics The Videha Samman's selection philosophy is articulated in the Videha Samman document: it explicitly includes village-based artists, Dalit musicians, women painters, and self-reliant... The remaining options point to different concerns and therefore do not answer this question.

१९५. (C) Additionally, 'Anil's autobiography Aankhime Chitra Ho Maithili Ker (आँखिमे चित्र हो मैथिली केर'May there be pictures of Maithili in my eyes') was being serialised in Videha at its 331st issue, demonstrating ongoing creative productivity and an... — Chapter 30 treats Aankhime Chitra Ho Maithili Ker as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that additionally, 'Anil's autobiography Aankhime Chitra Ho Maithili Ker (आँखिमे चित्र हो मैथिली केर'May there be pictures of Maithili in my eyes') was being serialised in Videha at its 331st issue, demonstrating ongoing creative productivity and an... The remaining options point to different concerns and therefore do not answer this question.

१९६. (D) The angana (courtyard) is one of the most symbolically charged spaces in Mithila's literary imagination: it is at once a domestic space, a woman's space, a performance space (for folk rituals, paintings, songs), and a liminal space connecting the interior... — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the angana (courtyard) is one of the most symbolically charged spaces in Mithila's literary imagination: it is at once a domestic space, a woman's space, a performance space (for folk rituals, paintings, songs), and a liminal space connecting the interior... The remaining options point to different concerns and therefore do not answer this question.

१९७. (B) The chapter notes that women, Honour, and the Domestic Sphere Mandal's narratives consistently interrogate the gendered architecture of Maithili village honour culture. — Chapter 31 treats Domestic Sphere Mandal's as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that women, Honour, and the Domestic Sphere Mandal's narratives consistently interrogate the gendered architecture of Maithili village honour culture. The remaining options point to different concerns and therefore do not answer this question.

१९८. (B) The chapter notes that notable pieces include essays on Mithila painting (Madhubani painting: past, present and future), Northeast tribal women's cultural preservation, the sacred geography of Brindavan, and comparative studies of folk traditions. — Chapter 32 treats Dr. Kailash Kumar Mishra as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that notable pieces include essays on Mithila painting (Madhubani painting: past, present and future), Northeast tribal women's cultural preservation, the sacred geography of Brindavan, and comparative studies of folk traditions. The remaining options point to different concerns and therefore do not answer this question.

१९९. (A) The chapter notes that edward Said's Orientalism (1978) provides tools to critique the dominant discourse about Mithila that Mishra implicitly contests: a discourse in which Mithila is exoticised as the land of Madhubani paintings, Sita's birthplace, and... — Chapter 32 treats Said's Orientalism as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that edward Said's Orientalism (1978) provides tools to critique the dominant discourse about Mithila that Mishra implicitly contests: a discourse in which Mithila is exoticised as the land of Madhubani paintings, Sita's birthplace, and... The remaining options point to different concerns and therefore do not answer this question.

१०००. (D) The chapter notes that yayavari documents cultural communities (Northeast tribal women, folk painters, ritual practitioners) outside the canonical Mithila cultural nationalist discourse. — Chapter 32 treats Dr. Kailash Kumar Mishra as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that yayavari documents cultural communities (Northeast tribal women, folk painters, ritual practitioners) outside the canonical Mithila cultural nationalist discourse. The remaining options point to different concerns and therefore do not answer this question.

१००१. (D) The chapter notes that this dual positioning, simultaneously inside and outside the subject, gives her biographical prose a quality rare in Maithili literary criticism: the warmth of personal memory joined to the discipline of scholarly assessment. — Chapter 34 treats Kalpana Jha, Patna as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this dual positioning, simultaneously inside and outside the subject, gives her biographical prose a quality rare in Maithili literary criticism: the warmth

of personal memory joined to the discipline of scholarly assessment. The remaining options point to different concerns and therefore do not answer this question.

१००२. (D) The chapter notes that he was born in Mithila Deep village, Jhanjharpur, Madhubani, the same Madhubani district that is the heartland of Mithila cultural identity, home to Madhubani painting, the great poet Vidyapati, the Saurath fair (the legendary... — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that he was born in Mithila Deep village, Jhanjharpur, Madhubani, the same Madhubani district that is the heartland of Mithila cultural identity, home to Madhubani painting, the great poet Vidyapati, the Saurath fair (the legendary... The remaining options point to different concerns and therefore do not answer this question.

१००३. (B) His daughter Archana writes movingly in the Videha special issue about a father whose silence was a form of depth: 'He never praised us, never scolded us. — Chapter 37 treats Kedar Nath Chaudhary as part of its larger discussion of Kedar Nath Chaudhary — Novelist, Film Producer, Diaspora Voice and Social Realist. Put in fresh wording, the relevant point is that his daughter Archana writes movingly in the Videha special issue about a father whose silence was a form of depth: 'He never praised us, never scolded us. The remaining options point to different concerns and therefore do not answer this question.

१००४. (D) The chapter notes that rasa Theory (Bharata Muni's Natyashastra) The foundational theory of Indian aesthetics, articulated in Bharata Muni's Natyashastra (2nd century BCE to 2nd century CE), holds that literary experience is organised around the evocation... — Chapter 37 treats Bharata Muni's Natyashastra as part of its larger discussion of Kedar Nath Chaudhary — Novelist, Film Producer, Diaspora Voice and Social Realist. Put in fresh wording, the relevant point is that the chapter notes that rasa Theory (Bharata Muni's Natyashastra) The foundational theory of Indian aesthetics, articulated in Bharata Muni's Natyashastra (2nd century BCE to 2nd century CE), holds that literary experience is organised around the evocation... The remaining options point to different concerns and therefore do not answer this question.

१००५. (C) The chapter notes that total Pankhi (2016): The Translation Project Kirtinath Jha's Maithili rendering of Khalil Gibran's Broken Wings (al-Ajniha al-Mutakassira, 1912), Total Pankhi ("Broken Wings"), is described in its preface as a project born of deep... — Chapter 38 treats Khalil Gibran's Broken Wings as part of its larger discussion of Dr. Kirtinath Jha — Physician, Translator, Short Story Writer and Cultural Bridge. Put in fresh wording, the relevant point is that the chapter notes that total Pankhi (2016): The Translation Project Kirtinath Jha's Maithili rendering of Khalil Gibran's Broken Wings (al-Ajniha al-Mutakassira, 1912), Total Pankhi ("Broken Wings"), is described in its preface as a project born of deep... The remaining options point to different concerns and therefore do not answer this question.

१००६. (C) His literary debut was by way of Mithilanchal Today Prakashan rather than one of the establishment Maithili publishers. — Chapter 39 treats Mithilanchal Today Prakashan as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that his literary debut was by way of Mithilanchal Today Prakashan rather than one of the establishment Maithili publishers. The remaining options point to different concerns and therefore do not answer this question.

१००७. (C) The chapter notes that set in the industrial city of Jamshedpur (Lohanagar in the play), it depicts a young engineer from Mithila who has absorbed urban culture but is haunted by his village origins. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that set in the industrial city of Jamshedpur (Lohanagar in the play), it depicts a young engineer from Mithila who has absorbed urban culture but is haunted by his village origins. The remaining options point to different concerns and therefore do not answer this question.

१००८. (D) His father, Virendra Narayan Singh, was a zamindari figure of ideological disposition, active in the freedom movement, and his mother, Ramkali Devi, was a paradigm of maternal warmth and folk artistic creativity. — Chapter 44 treats Virendra Narayan Singh as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that his father, Virendra Narayan Singh, was a zamindari figure of ideological disposition, active in the freedom movement, and his mother, Ramkali Devi, was a paradigm of

maternal warmth and folk artistic creativity. The remaining options point to different concerns and therefore do not answer this question.

१००९. (C) The genre as Maun practised it is a hybrid form that did not exist in Maithili prose before him: part travelogue, part ethnographic documentation, part literary journalism, part cultural history. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the genre as Maun practised it is a hybrid form that did not exist in Maithili prose before him: part travelogue, part ethnographic documentation, part literary journalism, part cultural history. The remaining options point to different concerns and therefore do not answer this question.

१०१०. (A) The chapter notes that but Maun predates Wolfe's theorization and works from a different cultural line of inheritance: the Renu-inflected literary journalism of Hindi and the classical Sanskrit travel-narrative (Yatravritta) line of inheritance. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that but Maun predates Wolfe's theorization and works from a different cultural line of inheritance: the Renu-inflected literary journalism of Hindi and the classical Sanskrit travel-narrative (Yatravritta) line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१०११. (B) The chapter notes that critical Analysis through Indian Literary Theory 3.1 Rasa Theory (Bharata / Abhinavagupta) Bharata Muni's Natyashastra (c. — Chapter 45 treats Rasa Theory as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that critical Analysis through Indian Literary Theory 3.1 Rasa Theory (Bharata / Abhinavagupta) Bharata Muni's Natyashastra (c. The remaining options point to different concerns and therefore do not answer this question.

१०१२. (D) His ghazal preface (Mājḥ Āṅgan Me Kaṭiāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an experience that ignited his commitment to the form. — Chapter 46 treats Me Kaṭiāyal Chhī as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his ghazal preface (Mājḥ Āṅgan Me Kaṭiāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an experience that ignited his commitment to the form. The remaining options point to different concerns and therefore do not answer this question.

१०१३. (B) The interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1. — Chapter 46 treats Munnaji as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1. The remaining options point to different concerns and therefore do not answer this question.

१०१४. (B) In Western terms, the poem employs what Brecht would call Verfremdungseffekt, alienation by way of matter-of-fact enumeration of prices, to produce critical consciousness rather than cathartic identification. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that in Western terms, the poem employs what Brecht would call Verfremdungseffekt, alienation by way of matter-of-fact enumeration of prices, to produce critical consciousness rather than cathartic identification. The remaining options point to different concerns and therefore do not answer this question.

१०१५. (B) Applying the Navya-Nyāya analytical technique of Gaṅgeśa Upādhyāya, which insists on precise identification of the cognising subject (pramātā), the means of knowledge (pramāṇa), the object known (prameya), and the valid cognition (pramā), we can say that... — Chapter 47 treats Gaṅgeśa Upādhyāya as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that applying the Navya-Nyāya analytical technique of Gaṅgeśa Upādhyāya, which insists on precise identification of the cognising subject (pramātā), the means of knowledge (pramāṇa), the object known (prameya), and the valid cognition (pramā), we can say that... The remaining options point to different concerns and therefore do not answer this question.

- १०१६. (C) The chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and...** — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and... The remaining options point to different concerns and therefore do not answer this question.
- १०१७. (A) The drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation.** — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation. The remaining options point to different concerns and therefore do not answer this question.
- १०१८. (C) The chapter notes that its discussion connects Nabo Narayan Mishra with critical appreciation, literary history and the Videha critical frame.** — Chapter 48 treats Nabo Narayan Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Nabo Narayan Mishra with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.
- १०१९. (A) The chapter notes that contains 16 substantive questions covering poetic theory, the state of Maithili literature, institutionalisation, caste dynamics in literary organisations, and intergenerational responsibility.** — Chapter 48 treats Nabo Narayan Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that contains 16 substantive questions covering poetic theory, the state of Maithili literature, institutionalisation, caste dynamics in literary organisations, and intergenerational responsibility. The remaining options point to different concerns and therefore do not answer this question.
- १०२०. (B) The play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in...** — Chapter 49 treats No Entry as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in... The remaining options point to different concerns and therefore do not answer this question.
- १०२१. (C) The chapter notes that its discussion connects Narayanji Chaudhary with critical appreciation, literary history and the Videha critical frame.** — Chapter 52 treats Narayanji Chaudhary as part of its larger discussion of Narayanji Chaudhary — Environmental Activist and Water Heritage Guardian of Mithila. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Narayanji Chaudhary with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.
- १०२२. (D) The chapter notes that p r e a m b l e : S c o p e a n d M e t h o d o l o g y This research monograph undertakes a comprehensive critical appreciation of the literary, scholarly, and creative works of Prof.** — Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that p r e a m b l e : S c o p e a n d M e t h o d o l o g y This research monograph undertakes a comprehensive critical appreciation of the literary, scholarly, and creative works of Prof. The remaining options point to different concerns and therefore do not answer this question.
- १०२३. (D) The chapter notes that paralayak Paraat, 'The Folds of Catastrophe': a novel with eschatological or crisis-driven thematics.** — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that paralayak Paraat, 'The

Folds of Catastrophe': a novel with eschatological or crisis-driven thematics. The remaining options point to different concerns and therefore do not answer this question.

१०२४. (D) The chapter notes that it was during class 8, when Maithili became his elective subject, that the decisive seed was planted. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the chapter notes that it was during class 8, when Maithili became his elective subject, that the decisive seed was planted. The remaining options point to different concerns and therefore do not answer this question.

१०२५. (A) The journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature. The remaining options point to different concerns and therefore do not answer this question.

१०२६. (C) His Sadeha 36 contributions are among the most culturally specific in the Parallel History: Kohbaraका Hāla Kahalo Ne Jāya (The State of the Kohbar Cannot Be Told), the kohbar is the ritual wedding chamber of Mithila, decorated with Madhubani paintings of... — Chapter 62 treats Parallel History as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 36 contributions are among the most culturally specific in the Parallel History: Kohbaraका Hāla Kahalo Ne Jāya (The State of the Kohbar Cannot Be Told), the kohbar is the ritual wedding chamber of Mithila, decorated with Madhubani paintings of... The remaining options point to different concerns and therefore do not answer this question.

१०२७. (D) The chapter notes that rāṇiyāṃ Bhikhārin (2023), Short Story Collection This collection of 28 stories in Western Maithili is Mandal's second published work, dedicated to his mother Chandra Devi. — Chapter 63 treats Short Story Collection This as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that rāṇiyāṃ Bhikhārin (2023), Short Story Collection This collection of 28 stories in Western Maithili is Mandal's second published work, dedicated to his mother Chandra Devi. The remaining options point to different concerns and therefore do not answer this question.

१०२८. (B) The chapter notes that its discussion connects Prof. Dr. Ramawatar Yadav with critical appreciation, literary history and the Videha critical frame. — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Prof. Dr. Ramawatar Yadav with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१०२९. (A) Jharudar describes his mother as his first guru: his āmukh poem in Hamara Binu Jagat Sunnaa Chhai opens: 'mā ke smṛti tine / prernā mā-bābūk saṃskārasaṃ prerṭ millai hame ī udes' ('Inspiration, my mother's and father's values directed me to this purpose'). — Chapter 65 treats Hamara Binu Jagat Sunnaa Chhai as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that jharudar describes his mother as his first guru: his āmukh poem in Hamara Binu Jagat Sunnaa Chhai opens: 'mā ke smṛti tine / prernā mā-bābūk saṃskārasaṃ prerṭ millai hame ī udes' ('Inspiration, my mother's and father's values directed me to this purpose'). The remaining options point to different concerns and therefore do not answer this question.

१०३०. (A) The chapter notes that bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the... — Chapter 65 treats Didactic Function as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the... The remaining options point to different concerns and therefore do not answer this question.

१०३१. (B) The chapter notes that bCE-200 CE) defines the aesthetic experience of art by way of the concept of rasa, the 'juice' or 'flavour' that a work produces in the cultivated reader/spectator by way of the alchemical combination of vibhāva (stimulant/cause)... — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that bCE-200 CE) defines the aesthetic experience of art by way of the concept of rasa, the 'juice' or 'flavour' that a work produces in the cultivated reader/spectator by way of the alchemical combination of vibhāva (stimulant/cause)... The remaining options point to different concerns and therefore do not answer this question.

१०३२. (C) The credit for preparing the ground for the female-poetry-voice written by Maithili women poets goes to (male) poets, that fact cannot be denied. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the credit for preparing the ground for the female-poetry-voice written by Maithili women poets goes to (male) poets, that fact cannot be denied. The remaining options point to different concerns and therefore do not answer this question.

१०३३. (C) The chapter notes that but the remnant-mentality of the male-dominated system has not completely ended in any caste or class of Mithila even today; that fact is confirmed by the outrage against male-society found in abundance in the poetry of the old women... — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that but the remnant-mentality of the male-dominated system has not completely ended in any caste or class of Mithila even today; that fact is confirmed by the outrage against male-society found in abundance in the poetry of the old women... The remaining options point to different concerns and therefore do not answer this question.

१०३४. (D) The chapter notes that context: Many of these stories were originally broadcast on All India Radio, Patna. "Patharak Nav" (The Boat of Stone)- Title Story This story explores the tension between artistic passion, parental expectations, and the traditional... — Chapter 67 treats All India Radio as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that context: Many of these stories were originally broadcast on All India Radio, Patna. "Patharak Nav" (The Boat of Stone)- Title Story This story explores the tension between artistic passion, parental expectations, and the traditional... The remaining options point to different concerns and therefore do not answer this question.

१०३५. (A) The chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१०३६. (B) The chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya. — Chapter 69 treats Adi Shankaracharya as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya. The remaining options point to different concerns and therefore do not answer this question.

१०३७. (B) The chapter notes that it commanded him to tell the story of Rama to "the daughter of Videha" (Sita) in his own mother tongue, Maithili. — Chapter 69 treats Pandit Ramji Chaudhary and Acharya Ramlochan Sharan as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that it commanded him to tell the story of Rama to "the daughter of Videha" (Sita) in his own mother tongue, Maithili. The remaining options point to different concerns and therefore do not answer this question.

१०३८. (A) The chapter notes that bCE, 200 CE) Bharatamuni's doctrine of Rasa, the theory that art communicates by way of nine fundamental emotional essences, provides the most classical lens for evaluating Thakur's poetry. — Chapter 70 treats Ramlochan Thakur as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh

wording, the relevant point is that the chapter notes that bCE, 200 CE) Bharatamuni's doctrine of Rasa, the theory that art communicates by way of nine fundamental emotional essences, provides the most classical lens for evaluating Thakur's poetry. The remaining options point to different concerns and therefore do not answer this question.

१०३९. (C) The chapter notes that first, historiographical recovery: voices systematically excluded from canonical literary surveys, such as the Siddha poets of the Buddhist Charyapadas (8th-12th cent.), famine poets like Faturilal, Dalit dramatists like Bechan... — Chapter 72 treats Buddhist Charyapadas as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that first, historiographical recovery: voices systematically excluded from canonical literary surveys, such as the Siddha poets of the Buddhist Charyapadas (8th-12th cent.), famine poets like Faturilal, Dalit dramatists like Bechan... The remaining options point to different concerns and therefore do not answer this question.

१०४०. (C) Abhinavagupta's rasa theory, in its developed form in the Abhinavabharati, posits that aesthetic experience (rasa) is not emotion per se but a universalised, purified form of emotion achieved by way of the 'distancing' effect of artistic representation. — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that abhinavagupta's rasa theory, in its developed form in the Abhinavabharati, posits that aesthetic experience (rasa) is not emotion per se but a universalised, purified form of emotion achieved by way of the 'distancing' effect of artistic representation. The remaining options point to different concerns and therefore do not answer this question.

१०४१. (A) The chapter notes that pathak's translations of Nirala's poems on female figures (including 'Steh Nijhkar Bahi Gael', 'Love Has Dried and Flowed Away') engage with grief and gender by way of the dhvani critical frame. — Chapter 72 treats Steh Nijhkar Bahi Gael' as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pathak's translations of Nirala's poems on female figures (including 'Steh Nijhkar Bahi Gael', 'Love Has Dried and Flowed Away') engage with grief and gender by way of the dhvani critical frame. The remaining options point to different concerns and therefore do not answer this question.

१०४२. (A) These experiences of direct political action left a lasting mark on his literary sensibility: he never became a detached aesthete; his fiction always carries the weight of historical urgency. — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that these experiences of direct political action left a lasting mark on his literary sensibility: he never became a detached aesthete; his fiction always carries the weight of historical urgency. The remaining options point to different concerns and therefore do not answer this question.

१०४३. (C) The Ramayana's account of Sita's birth, her childhood in Mithila, and her svayamvara (selfchoice marriage) at Janakpur has given the region a mythological stature that continues to be felt in its folk culture, its women's songs, and its art (the famous... — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the Ramayana's account of Sita's birth, her childhood in Mithila, and her svayamvara (selfchoice marriage) at Janakpur has given the region a mythological stature that continues to be felt in its folk culture, its women's songs, and its art (the famous... The remaining options point to different concerns and therefore do not answer this question.

१०४४. (C) The chapter notes that sandeep Kumar Safik atmakatha Mithilak sahitya, samaj aa sanskriti ki hilorait oi abhavak purti karait achhi', In Maithili there has been a complete absence of Dalit autobiography. — Chapter 75 treats Kumar Safik as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that sandeep Kumar Safik atmakatha Mithilak sahitya, samaj aa sanskriti ki hilorait oi abhavak purti karait achhi', In Maithili there has been a complete absence of Dalit autobiography. The remaining options point to different concerns and therefore do not answer this question.

१०४५. (B) The chapter notes that he is a founding member and President of Maithil Navayu Sahitya Parishad (Maithil New Youth Literary Council), Kathmandu, an organization dedicated to the promotion of Maithili language, literature,

culture, and art in Nepal's capital. — Chapter 77 treats Maithil Navayu Sahitya Parishad as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that he is a founding member and President of Maithil Navayu Sahitya Parishad (Maithil New Youth Literary Council), Kathmandu, an organization dedicated to the promotion of Maithili language, literature, culture, and art in Nepal's capital. The remaining options point to different concerns and therefore do not answer this question.

१०४६. (D) Aena (Mirror), Anthology of Maithili Poetry Overview Aena is a multi-author Maithili poetry anthology compiled and edited by Santosh Kumar Mishra under the imprint of Maithil Navayu Sahitya Parishad, Kathmandu (first edition Magh 2062 BS / approximately... — Chapter 77 treats Santosh Kumar Mishra as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that aena (Mirror), Anthology of Maithili Poetry Overview Aena is a multi-author Maithili poetry anthology compiled and edited by Santosh Kumar Mishra under the imprint of Maithil Navayu Sahitya Parishad, Kathmandu (first edition Magh 2062 BS / approximately... The remaining options point to different concerns and therefore do not answer this question.

१०४७. (C) In the Maithili context, this argument resonates with the history of women's oral culture, the folk songs, the Madhubani painting line of inheritance, the women's ritual practices (Madhushravani, Bhat-puja, the sohara line of inheritance) that constitute a... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that in the Maithili context, this argument resonates with the history of women's oral culture, the folk songs, the Madhubani painting line of inheritance, the women's ritual practices (Madhushravani, Bhat-puja, the sohara line of inheritance) that constitute a... The remaining options point to different concerns and therefore do not answer this question.

१०४८. (A) The chapter notes that for Chaudhary, translating this critical frame into Maithili criticism is an act of asserting that Maithili women's cultureincluding its folk song traditions, painting practices, and ritual life, has its own lesbian continuum that... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that for Chaudhary, translating this critical frame into Maithili criticism is an act of asserting that Maithili women's cultureincluding its folk song traditions, painting practices, and ritual life, has its own lesbian continuum that... The remaining options point to different concerns and therefore do not answer this question.

१०४९. (D) The title Bad Ajagut Dekhal, 'I saw a great/big absurdity', announces the satirist's stance from the outset: the writer as observer, astonished by social, cultural and institutional absurdities. — Chapter 81 treats Bad Ajagut Dekhal as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the title Bad Ajagut Dekhal, 'I saw a great/big absurdity', announces the satirist's stance from the outset: the writer as observer, astonished by social, cultural and institutional absurdities. The remaining options point to different concerns and therefore do not answer this question.

१०५०. (B) The chapter notes that prasad writes 'Sahitya rajniti nai chhai' (Literature is not politics), the suggested meaning is more capacious than the explicit claim: it implies a critique of the instrumentalisation of art by any ideological programme, a point... — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad writes 'Sahitya rajniti nai chhai' (Literature is not politics), the suggested meaning is more capacious than the explicit claim: it implies a critique of the instrumentalisation of art by any ideological programme, a point... The remaining options point to different concerns and therefore do not answer this question.

१०५१. (C) The chapter notes that prasad's 'Shahar O Gel' is a Lukácsian critical-realist poem. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's 'Shahar O Gel' is a Lukácsian critical-realist poem. The remaining options point to different concerns and therefore do not answer this question.

१०५२. (D) The chapter notes that tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet. — Chapter 83 treats Fazlur Rehman Hashmi as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet. The remaining options point to different concerns and therefore do not answer this question.

१०५३. (D) The collection spans love lyrics in the viraha (separation) mode, festive poems on Holi, Chaita, and the seasonal cycle, meditations on social decay and cultural loss, politically charged verses on caste and agrarian injustice, environmental lament, and... — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the collection spans love lyrics in the viraha (separation) mode, festive poems on Holi, Chaita, and the seasonal cycle, meditations on social decay and cultural loss, politically charged verses on caste and agrarian injustice, environmental lament, and... The remaining options point to different concerns and therefore do not answer this question.

१०५४. (B) The chapter notes that tillu's signature in the maqtā ('Tillu' appearing in the final couplet) follows the classical convention while localising it in the Maithili context. — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that tillu's signature in the maqtā ('Tillu' appearing in the final couplet) follows the classical convention while localising it in the Maithili context. The remaining options point to different concerns and therefore do not answer this question.

१०५५. (B) And for the re-establishment of dialogue, the storyteller needs to have belief, logical belief and experiential belief, which Subhashchandra Yadav possesses. — Chapter 86 treats Subhashchandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and for the re-establishment of dialogue, the storyteller needs to have belief, logical belief and experiential belief, which Subhashchandra Yadav possesses. The remaining options point to different concerns and therefore do not answer this question.

१०५६. (B) The chapter notes that those engaged in exploiting and demoralizing the poor and lower castes take refuge in Marxism, those who humiliated women take refuge in feminism, and those who are communal take refuge in secularism. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that those engaged in exploiting and demoralizing the poor and lower castes take refuge in Marxism, those who humiliated women take refuge in feminism, and those who are communal take refuge in secularism. The remaining options point to different concerns and therefore do not answer this question.

१०५७. (C) The chapter notes that now even on the internet, caste-based throat-cutting and use of abusive language can be seen on some websites of Maithili. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that now even on the internet, caste-based throat-cutting and use of abusive language can be seen on some websites of Maithili. The remaining options point to different concerns and therefore do not answer this question.

१०५८. (A) The chapter notes that so Saussure's theory is opposite to the logocentric when he says that you do not see any characteristic of the signified in the signifier. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that so Saussure's theory is opposite to the logocentric when he says that you do not see any characteristic of the signified in the signifier. The remaining options point to different concerns and therefore do not answer this question.

१०५९. (C) The men spend their days selling gājā, and the women at night. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the men spend their days selling gājā, and the women at night. The remaining options point to different concerns and therefore do not answer this question.

१०६०. (C) In this novel, there is a romantic relationship between a Mallah girl and a Brahmin's son (at the end of the novel, she is proven to be the Brahmin's biological daughter). — Chapter 88 treats Sushil as part of its larger discussion of

Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that in this novel, there is a romantic relationship between a Mallah girl and a Brahmin's son (at the end of the novel, she is proven to be the Brahmin's biological daughter). The remaining options point to different concerns and therefore do not answer this question.

१०६१. (C) The chapter notes that to be clear, both this thief writer and the pseudocritic are in the Hindi department of Aligarh Muslim University. — Chapter 88 treats Aligarh Muslim University as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that to be clear, both this thief writer and the pseudocritic are in the Hindi department of Aligarh Muslim University. The remaining options point to different concerns and therefore do not answer this question.

१०६२. (C) In this novel, there is also a love relationship between a Mallah girl and a Brahmin's son. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that in this novel, there is also a love relationship between a Mallah girl and a Brahmin's son. The remaining options point to different concerns and therefore do not answer this question.

१०६३. (C) The village seems new, like a different village. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the village seems new, like a different village. The remaining options point to different concerns and therefore do not answer this question.

१०६४. (A) The chapter notes that neo-criticism is based on the detailed description of the work. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that neo-criticism is based on the detailed description of the work. The remaining options point to different concerns and therefore do not answer this question.

१०६५. (D) The chapter notes that western Critical Traditions: Aristotle, Marx, Gramsci, Spivak (Subaltern), Foucault, Iser. — Chapter 89 treats Taranand Viyogi as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that western Critical Traditions: Aristotle, Marx, Gramsci, Spivak (Subaltern), Foucault, Iser. The remaining options point to different concerns and therefore do not answer this question.

१०६६. (C) The chapter notes that biography Tumi Chir Sārathi (2016), Yugon Kā Yātrī Explores the life of Nagarjun, positioning him as the "eternal charioteer" of Maithili. — Chapter 89 treats Tumi Chir Sārathi as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that biography Tumi Chir Sārathi (2016), Yugon Kā Yātrī Explores the life of Nagarjun, positioning him as the "eternal charioteer" of Maithili. The remaining options point to different concerns and therefore do not answer this question.

१०६७. (D) The period covered, extending from October 2022 to May 2026, represents a critical phase in the journal's history, characterized by the institutionalization of the "Parallel line of inheritance" as a countercanonical force that challenges the established... — Chapter 93 treats Videha Issues 351–438 as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the period covered, extending from October 2022 to May 2026, represents a critical phase in the journal's history, characterized by the institutionalization of the "Parallel line of inheritance" as a countercanonical force that challenges the established... The remaining options point to different concerns and therefore do not answer this question.

१०६८. (A) The chapter notes that mar 15, 2023 Mithila Chitrakala (Art): Analyzing the transition of folk art into digital and political spaces. — Chapter 93 treats Videha Issues 351–438 as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the chapter notes that mar 15, 2023 Mithila Chitrakala (Art): Analyzing the transition of folk art into digital and political spaces. The remaining options point to different concerns and therefore do not answer this question.

१०६९. (A) The State of Maithili Music in Nepal Contributor Dinesh Yadav provides a stark assessment of Maithili music in Nepal, noting that while the region is rich in artists like Udit Narayan Jha and Muralidhar, the industry is plagued by "syndicates" and... — Chapter 94 treats Nepal Contributor Dinesh Yadav as part of its larger discussion of The Videha Parallel

Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the State of Maithili Music in Nepal Contributor Dinesh Yadav provides a stark assessment of Maithili music in Nepal, noting that while the region is rich in artists like Udit Narayan Jha and Muralidhar, the industry is plagued by "syndicates" and... The remaining options point to different concerns and therefore do not answer this question.

१०७०. (B) The chapter notes that by insisting on a causal logic rooted in material conditions, the parallel movement aligns itself with a more rigorous form of realism. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that by insisting on a causal logic rooted in material conditions, the parallel movement aligns itself with a more rigorous form of realism. The remaining options point to different concerns and therefore do not answer this question.

१०७१. (C) The chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure. The remaining options point to different concerns and therefore do not answer this question.

१०७२. (C) The chapter notes that by treating literature as a site of intersection between the beautiful, the moral, and the practical, the Videha movement aligns itself with the classical Indian concept of sāhitya (co-existence of sound and meaning). — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that by treating literature as a site of intersection between the beautiful, the moral, and the practical, the Videha movement aligns itself with the classical Indian concept of sāhitya (co-existence of sound and meaning). The remaining options point to different concerns and therefore do not answer this question.

१०७३. (A) The chapter notes that creative Writing (Prose/Poetry Vol 4) Integration of urban and diaspora Maithili experiences. — Chapter 96 treats Poetry Vol as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that creative Writing (Prose/Poetry Vol 4) Integration of urban and diaspora Maithili experiences. The remaining options point to different concerns and therefore do not answer this question.

१०७४. (A) The chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi. — Chapter 97 treats ART II as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi. The remaining options point to different concerns and therefore do not answer this question.

१०७५. (D) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV. — Chapter 99 treats Nyāya Epistemology as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV. The remaining options point to different concerns and therefore do not answer this question.

१०७६. (C) His literary pseudonym 'Viyogi' (वियोगी, 'the separated one,' 'the bereaved') signals an inner dimension that his scientific career's external trajectory might obscure: the writer's awareness of separation, between science and the vernacular public... — Chapter 99 treats Yogendra Pathak Viyogi as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that his literary pseudonym 'Viyogi' (वियोगी, 'the separated one,' 'the bereaved') signals an inner dimension that his scientific career's

external trajectory might obscure: the writer's awareness of separation, between science and the vernacular public... The remaining options point to different concerns and therefore do not answer this question.

१०७७. (A) किएकि ई विषय परिषदक भाषिक-सांस्कृतिक, संस्थागत, शैक्षिक, डिजिटल आ वैश्विक भूमिका केँ अवधारणात्मक रूपे बुझबैत अछि — ‘मिथिला चित्रकला’ परिषदक काजकेँ नारा सँ आगू बढ़ा कऽ नीति, संगठन, शिक्षा, डिजिटल भविष्य आ सामुदायिक अस्मिताक स्तर पर रखैत अछि।

१०७८. (B) किएकि ई विषय कलाक रूप, अर्थ, सन्दर्भ, दर्शक-दृष्टि आ सांस्कृतिक आलोचनाक गहराइ बुझबैत अछि — ‘स्त्री-प्रतिनिधित्व’ पाठकेँ कला देखबाक साथ-साथ ओकर सामाजिक, ऐतिहासिक आ सौंदर्यात्मक अर्थ पर विचार करबैत अछि।

१०७९. (D) मैथिली भाषा-सांस्कृतिक दृश्य, स्मृति आ आत्मपहिचानक चित्रात्मक उपस्थिति — शीर्षक आत्मकथा केँ मातृभाषा-दृष्टि सँ जोड़ैत अछि।

१०८०. (D) स्त्री कलाकारक योगदान केँ अलग सँ अभिलेखित आ मूल्यांकित करैत अछि — इतिहास अक्सर पुरुष-केंद्रित होइत अछि; स्त्री-कलाकारक दस्तावेजीकरण आवश्यक सुधार अछि।

१०८१. (D) कलाकारक सांस्कृतिक नेतृत्व स्त्री-बौद्धिकता आ सामाजिक भागीदारीसँ जुड़ल अछि — सशक्त स्त्री कलाकार ज्ञान, अभ्यास आ सामाजिक साहसक संगम होइत छथि।

१०८२. (B) ओ हुनका व्यक्तिगत कलाकारसँ आगू मिथिला-सांस्कृतिक प्रतिनिधि स्त्री-स्वर बनबैत अछि — मिथिलापुत्री कहब सांस्कृतिक आत्मीयता, गौरव आ प्रतिनिधित्वक भाव जगबैत अछि।

१०८३. (C) साधना, सामूहिकता, दक्षता, भाषा-निष्ठा आ स्त्री-साहसक महत्व — हुनकर जीवन रंगकर्मी आ भाषा-कर्मी दुनूक लेल प्रेरक पाठ अछि।

१०८४. (A) ई बहु-लेखीय, लेखक/कलाकार-केंद्रित, रंगमंच-नारी-साहित्य-स्मृति सभ समेटने समृद्ध अंक अछि — प्रश्न-संख्या सामग्रीक घनत्व आ विषय-विस्तार अनुसार गतिशील राखल गेल अछि।

१०८५. (D) ईश्वर प्रिय, माता-पिता, मित्र, स्वामी, प्रकाश, सत्य वा अन्तःचेतना रूपमे आ सकैत छथि — काव्य ईश्वरानुभूतिक अनेक प्रतीकात्मक रूप रचि सकैत अछि।

१०८६. (A) बालगोविन्द झा ‘व्यथित’ — सही उत्तर “बालगोविन्द झा ‘व्यथित’” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१०८७. (A) तालवृत छन्द — सही उत्तर “तालवृत छन्द” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१०८८. (A) क्रियाक स्त्रीलिंग रूप ए, ऐ, हिं — सही उत्तर “क्रियाक स्त्रीलिंग रूप ए, ऐ, हिं” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१०८९. (A) ‘खट्टर ककाक तरंग’ — सही उत्तर “‘खट्टर ककाक तरंग’” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१०९०. (A) ‘खट्टर ककाक तरंग’ — सही उत्तर “‘खट्टर ककाक तरंग’” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१०९१. (A) हाँ — सही उत्तर “हाँ” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१०९२. (A) प्राचीन गीत-नाट्य परम्परा — सही उत्तर “प्राचीन गीत-नाट्य परम्परा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१०९३. (A) गीति-नृत्य प्रधान अनुष्ठान — सही उत्तर “गीति-नृत्य प्रधान अनुष्ठान” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१०९४. (A) महिलाक रंगमंचीय भागीदारीक बाधा आ पितृसत्तात्मक संकोच — ई प्रश्न रंगमंचमे स्त्री-अधिकार, सामाजिक स्वीकृति आ सांस्कृतिक परिवर्तनक प्रश्न अछि।

१०९५. (B) किएकि मंच-भाषा पात्र, समाज आ मैथिली अस्मिता दुनूकेँ प्रभावित करैत अछि — मैथिली नाटकमे मातृभाषा, पात्रक स्थिति आ दर्शक-संपर्कक संतुलन महत्त्वपूर्ण अछि।

१०९६. (A) लोकगीत, लोकनृत्य आ चित्रकला घर-परिवारक स्त्री-सांस्कृतिक श्रमसँ जीवित रहल अछि — समीक्षा मिथिलाक लोककला-संरक्षणमे महिलाक सांस्कृतिक योगदानकेँ रेखांकित करैत अछि।

- १०९७. (B) साहित्यमे प्रतिनिधित्व, संवेदना, असमानता आ पात्र-निर्माणक प्रश्न** — एहन विषय आलोचना केँ समाजशास्त्रीय दृष्टि आ प्रतिनिधित्वक न्याय दिस लऽ जाइत अछि।
- १०९८. (C) कृति स्त्रीकेँ स्वयं बोलए देइत अछि कि केवल बाहरी दृष्टिसँ चित्रित करैत अछि** — प्रतिनिधित्व कृति केन्द्रीय शक्ति-संबंधक प्रश्न अछि—कौन बोलैत अछि, केकरा लेल, कोन भाषामे।
- १०९९. (D) मैथिली सांस्कृतिक कर्ममे स्त्री प्रतिभाक दृश्यता आ पहचान** — युवा स्त्री कलाकारक उल्लेख साहित्यिक-सांस्कृतिक इतिहासमे स्त्री-अंशक दस्तावेजीकरण अछि।
- ११००. (C) लेखिका सभक रचना** — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “लेखिका सभक रचना” एहि सामग्रीक उपयुक्त भाग अछि।
- ११०१. (A) अनूदित सचित्र बाल-कथा** — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “अनूदित सचित्र बाल-कथा” एहि सामग्रीक उपयुक्त भाग अछि।
- ११०२. (A) आमंत्रित रचना आ समीक्षा** — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “आमंत्रित रचना आ समीक्षा” एहि सामग्रीक उपयुक्त भाग अछि।
- ११०३. (C) गीत · गजल · पॉडकास्ट** — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “गीत · गजल · पॉडकास्ट” एहि सामग्रीक उपयुक्त भाग अछि।
- ११०४. (D) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “अनूदित साहित्य आ समानान्तर इतिहास” एहि सामग्रीक उपयुक्त भाग अछि।
- ११०५. (D) प्रीति ठाकुर** — व्याख्या: “गजेन्द्र ठाकुर आ प्रीति ठाकुर (समालोचना) ❀” प्रविष्टि “प्रीति ठाकुर” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- ११०६. (A) लेखिका सभक रचना** — व्याख्या: “जोड़ा गाछ (शृंखलाबद्ध प्रेम कविता संग्रह) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- ११०७. (C) लेखिका सभक रचना** — व्याख्या: “प्रत्यावर्तन (आत्मकथा)(पृ . ४५९ - ५७२) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- ११०८. (D) लेखिका सभक रचना** — व्याख्या: “खण्ड-खण्ड मे बँटैत स्त्री (कविता संग्रह) २०१७ ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- ११०९. (A) गीत · गजल · पॉडकास्ट** — व्याख्या: “प्यारे मैथिल चैनल - किरण चौधरी आ संगीता आनन्द ❀” प्रविष्टि “गीत · गजल · पॉडकास्ट” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १११०. (C) प्रीति ठाकुर** — व्याख्या: “3. मिथिलाक लोकदेवता (बाल साहित्य) (2010) ❀” प्रविष्टि “प्रीति ठाकुर” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- ११११. (B) लेखिका सभक रचना** — व्याख्या: “बीच घरक खाम्ह स्त्री (कविता संग्रह) २०२५ ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १११२. (C) प्रीति ठाकुर** — व्याख्या: “2. मैथिली चित्रकथा (बाल साहित्य) (2009) ❀” प्रविष्टि “प्रीति ठाकुर” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १११३. (A) खोज आ इण्डेक्स** — व्याख्या: “विदेह १-४४० इण्डेक्स सदेह १-३७ इण्डेक्स ❀” प्रविष्टि “खोज आ इण्डेक्स” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १११४. (B) प्रीति ठाकुर** — व्याख्या: “7. रेस (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022) ❀” प्रविष्टि “प्रीति ठाकुर” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १११५. (B) अनूदित सचित्र बाल-कथा** — व्याख्या: “विदेह प्रेमलता मिश्र प्रेम विशेषांक ❀” प्रविष्टि “अनूदित सचित्र बाल-कथा” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १११६. (B) लेखिका सभक रचना** — व्याख्या: “छाहरियो मँगैए छाहरि (कविता संग्रह) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १११७. (D) लेखिका सभक रचना** — व्याख्या: “यायावरी - शेफालिका वर्मा (हिन्दी अनुवाद कल्पना झा) ❀” प्रविष्टि “लेखिका सभक रचना” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- १११८. (B) प्रीति ठाकुर** — व्याख्या: “11. रड सभ (अनुवाद- बाल चित्रकथा , बाल साहित्य) (2022) ❀” प्रविष्टि “प्रीति ठाकुर” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

- ११४१. (C) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: ई प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- ११४२. (A) ❀ गीत - गोविन्ददास (गायन दीक्षा भारती)** — व्याख्या: ई प्रविष्टि “❀ गीत - गोविन्ददास (गायन दीक्षा भारती)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- ११४३. (A) ❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)** — व्याख्या: ई प्रविष्टि “❀ किरण चौधरी (अनूदित सचित्र मैथिली बाल कथा)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- ११४४. (A) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन** — व्याख्या: “सखुआवाली” प्रविष्टि “सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११४५. (D) सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन** — व्याख्या: “videha_01_03_2011” प्रविष्टि “सखुआवाली (नारी विमर्श केन्द्रित) भपटियाहीमे भेल ८३ म सगर राति दीप जरयमे पठित कथा सभक संकलन” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११४६. (A) संजू दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी** — व्याख्या: “विदेह कला-विमर्श विशेषांक” प्रविष्टि “संजू दास, कृष्ण कुमार कश्यप, शशिबाला, एस.सी.सुमन आ श्वेता झा चौधरी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११४७. (A) डॉ शशिशर कुमार आ सुप्रिया बेबी कुमारी** — व्याख्या: “भूकम्प (पृ . ६३८ - ६७४)” प्रविष्टि “डॉ शशिशर कुमार आ सुप्रिया बेबी कुमारी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११४८. (B) माला झा आ विभा झा (सम्पादन) [सौजन्य- रमेश]** — व्याख्या: “इजोरियाक अडैठी-मोड़ (मैथिली कवियित्रीगणक पहिल कविता संग्रह)” प्रविष्टि “माला झा आ विभा झा (सम्पादन) [सौजन्य- रमेश]” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११४९. (B) अणिमा सिंह (सौजन्य - नचिकेता)** — व्याख्या: “शिशु गीत खेल” प्रविष्टि “अणिमा सिंह (सौजन्य - नचिकेता)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११५०. (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)** — व्याख्या: “परिचिति (कविता संग्रह)” प्रविष्टि “सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११५१. (D) सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)** — व्याख्या: “कनोजड़ि (कथा संग्रह)” प्रविष्टि “सुस्मिता पाठक (सौजन्य - केदार कानन / शिवशंकर श्रीनिवास)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११५२. (B) कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)** — व्याख्या: “गोसाउनिक गीत” प्रविष्टि “कल्पना झा , दिल्ली (सौजन्य - कल्पना झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११५३. (C) मुन्नी कामत (सौजन्य - मुन्नी कामत)** — व्याख्या: “अंततः (कविता संग्रह)” प्रविष्टि “मुन्नी कामत (सौजन्य - मुन्नी कामत)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११५४. (B) नीता झा (सौजन्य - नीता झा)** — व्याख्या: “बिलाइ मौसी (बाल लघुकथा संग्रह)” प्रविष्टि “नीता झा (सौजन्य - नीता झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११५५. (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)** — व्याख्या: “यायावरी (यात्रावृत्तान्त)” प्रविष्टि “शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११५६. (A) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)** — व्याख्या: “अर्थयुग (लघुकथा संग्रह)” प्रविष्टि “शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११५७. (B) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)** — व्याख्या: “किस्त - किस्त जीवन (आत्म कथा)” प्रविष्टि “शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११५८. (C) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)** — व्याख्या: “आखर - आखर प्रीत” प्रविष्टि “शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- ११५९. (B) शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)** — व्याख्या: “नागफांस (उपन्यास)” प्रविष्टि “शेफालिका वर्मा (सौजन्य - शेफालिका वर्मा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

[illegible]

- १२०१. (A) मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)** — व्याख्या: “अनुपम मिश्र पॉडकास्ट” प्रविष्टि “मैथिली गजल (गजल - गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १२०२. (B) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: “AMAZON KINDLE” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १२०३. (C) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: “POTHI TOME 3” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १२०४. (B) अनूदित साहित्य आ समानान्तर इतिहास** — व्याख्या: “POTHI TOME 4” प्रविष्टि “अनूदित साहित्य आ समानान्तर इतिहास” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- १२०५. (A) We need to free the handloom industry from the limited narrative linked to preserving cultural heritage.** — Choice A stays closest to the passage. The passage critiques the narrow focus on tradition, calling for a broader, more inclusive view that reflects diverse identities and histories. This aligns with the passage’s main idea of challenging the restrictive heritage-based narrative and promoting inclusivity.
- १२०६. (B) 2 only** — Choice B stays closest to the passage. Assumption 1 is invalid: The author questions, rather than affirms, that modern horrors are due to science. The passage suggests the cause may lie elsewhere, not in science itself. Assumption 2 is valid: The passage stresses that science isn’t separate from human agency. It supports the idea that science is shaped by human choices and actions.
- १२०७. (B) 2 only** — Choice B stays closest to the passage. Choice (b) fits the requirement: In assumption 1 we assume that being “Well Educated” refers to having both information and culture and it is an extreme statement. So, it is not accurate. Assumption 2 is explicitly stated, so assumption 2 is unquestionably true.
- १२०८. (C) 3 and 4** — Choice C stays closest to the passage. Statement 1 is not correct: The passage does not state artistic or literary incentives as a defining feature of a “creative society.” Instead, it focuses on social movements and contradictions. Statement 2 is not correct: A creative society does not accept social inequalities as the norm; rather, it challenges them by mobilizing oppressed groups. Statement 3 is supported: The passage states that a creative society is marked by the recognition and articulation of contradictions in society. Statement 4 is supported: The passage highlights that oppressed and exploited groups become aware of their rights and mobilize for their upliftment in a creative society.
- १२०९. (C) It is also appropriate to inform the reader that there is another book by another author named 'Look at the animals'** — The section frames The Early History of Maithili Picture Stories (From 2002 to 2016) within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १२१०. (C) Asvajanyapatra: It is said in the Smritis that those with whom one does not have the right to marry are called Svajana** — The section frames Asvajanyapatra within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १२११. (B) The canon of literary authority vs the counter-canon of dissent and democracy** — The visual contrast is the play's most eloquent statement: Hemchandra's wall represents the institutionalised, upper-caste canon; Ramapravesh's wall represents the parallel tradition of subaltern, anti-caste, and democratic voices.
- १२१२. (C) Mrs Sanju Das** — सही उत्तर “Mrs Sanju Das” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२१३. (B) Feminist Art Theory** — सही उत्तर “Feminist Art Theory” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२१४. (C) Krishna Kumar Kashyap & Shashi Bala** — सही उत्तर “Krishna Kumar Kashyap & Shashi Bala” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१२१५. (B) Teaching literacy through geometric forms of Mithila art and traditional tattoo (godna) body painting — सही उत्तर “Teaching literacy through geometric forms of Mithila art and traditional tattoo (godna) body painting” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१२१६. (C) Formalism and the Mithila Aesthetic — सही उत्तर “Formalism and the Mithila Aesthetic” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१२१७. (B) Iconography and the sacred everyday — सही उत्तर “Iconography and the sacred everyday” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१२१८. (B) Sanju Das and Krishna Kumar Kashyap — सही उत्तर “Sanju Das and Krishna Kumar Kashyap” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१२१९. (A) Mrs Sweta Jha Chaudhary — सही उत्तर “Mrs Sweta Jha Chaudhary” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१२२०. (B) ₹17,000 – ₹80,000 — सही उत्तर “₹17,000 – ₹80,000” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१२२१. (B) Art-historical feminist correction — सही उत्तर “Art-historical feminist correction” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१२२२. (B) Midnight Talk — सही उत्तर “Midnight Talk” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१२२३. (B) Navya Nyaya (Gaṅgeśa Upādhyāya) — सही उत्तर “Navya Nyaya (Gaṅgeśa Upādhyāya)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१२२४. (A) Modern Artificial Intelligence and Natural Language Processing (through avacchedaka logic) — Modern researchers have noted that Navya-Nyāya’s hierarchical use of limiters is compatible with knowledge representation in AI and NLP.

१२२५. (C) Children’s science fiction in English — सही उत्तर “Children’s science fiction in English” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१२२६. (A) Since Krishna himself is an artist (a flute player), it was natural for him to give importance to the Samaveda — The section frames Samaveda within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१२२७. (B) In the past, Videha has done such work and will continue to do so in the future." This is said by Ashish Anchinhaar — The section frames Ashish Anchinhaar within the larger topic of “Videha and New Writers”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१२२८. (D) Writer, historian, and architect of modern Maithili studies — The title itself identifies Gajendra Thakur through these three roles.

१२२९. (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.

१२३०. (D) {'label': 'd', 'text': 'Neither 1 nor 2'}\nLiterature: Religious and\nScientific-Explanation' — The key idea is that statement 1 is not right: Bijak is the best known of the compilations of the Kabir, and as such is the holy scripture for followers of the Kabirpanthi religion. It also has a number of folk songs. The Bijak is one of the earliest of the major texts in modern Bagheli. Statement 2 is not right: Vallabha, also called Vallabhacharya, a Hindu philosopher was the founder of the

important Vallabhacharya (or Vallabha Sampradaya) devotional sect, also known as the Pushtimarg (from Sanskrit Pushti marga, “way of...

१२३१. (C) {'label': 'c', 'text': '2 and 3 only'} — The key idea is that the guidelines for declaring a language as ‘Classical’ are: y High antiquity of its early texts/recorded history over a period of 1500-2000 years. y A body of ancient literature/texts, which is considered a valuable heritage by generations of speakers. y The literary tradition is original and not borrowed from another speech community. y The classical language and literature being distinct from modern, there may also be a discontinuity between the classical language and its later forms or its offshoots.

१२३२. (A) {'label': 'a', 'text': 'The meditation of the\nBuddha'} — The key idea is that in early Buddhist art—dating back to the pre-Christian era at sites like Sanchi Stupa and Bharhut—artists did not depict the Buddha in human form. Instead, they utilized aniconic (symbolic) markers to indicate his presence. The empty seat (or empty throne) typically symbolizes the Buddha's enlightenment under the Bodhi tree and his ongoing state of meditation.

१२३३. (D) डॉ. उमेश मण्डल — “Mithila_Painting-Modern Art-Photos” प्रविष्टिमे लेखक/स्रोत “डॉ. उमेश मण्डल” देल अछि।

१२३४. (B) Mithila_Painting-Modern Art-Photos — सूचीमे “डॉ. उमेश मण्डल” सँ संबंधित शीर्षक “Mithila_Painting-Modern Art-Photos” देल अछि।

१२३५. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२३६. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२३७. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२३८. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२३९. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२४०. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२४१. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२४२. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२४३. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२४४. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२४५. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२४६. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२४७. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२४८. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२४९. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२५०. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२५१. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२५२. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२५३. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२५४. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२५५. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२५६. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

१२५७. (A) राजनाथ मिश्र — “Mithila_Painting-Modern Art-Photos” प्रविष्टिमे लेखक/स्रोत “राजनाथ मिश्र” देल अछि।

- १२५८. (B) Mithila_Painting-Modern Art-Photos** — सूचीमे “राजनाथ मिश्र” सँ संबंधित शीर्षक “Mithila_Painting-Modern Art-Photos” देल अछि।
- १२५९. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- १२६०. (D) विदेह पुरान अंकक आर्काइव** — “Mithila_Painting-Modern Art-Photos” प्रविष्टिमे लेखक/स्रोत “विदेह पुरान अंकक आर्काइव” देल अछि।
- १२६१. (B) Mithila_Painting-Modern Art-Photos** — सूचीमे “विदेह पुरान अंकक आर्काइव” सँ संबंधित शीर्षक “Mithila_Painting-Modern Art-Photos” देल अछि।
- १२६२. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- १२६३. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- १२६४. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- १२६५. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- १२६६. (A) पदावली शैली** — सही उत्तर “पदावली शैली” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२६७. (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** — सही उत्तर “नै, कारण उच्चारण अलग अलग अछि आ गजल उच्चारणप्रधान अछि; संस्कृतमे ‘गणेश’ आ ‘गनेस’ जकाँ उच्चारण बदलि जाइत अछि मुदा काफियामे ई सावधानी चाही” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२६८. (A) गीत, वाद्य आ नृत्य तीनुक समावेश** — सही उत्तर “गीत, वाद्य आ नृत्य तीनुक समावेश” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२६९. (A) (क) १९६९** — सही उत्तर “(क) १९६९” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२७०. (A) बहुत विद्वान चर्यापद से प्राचीन** — सही उत्तर “बहुत विद्वान चर्यापद से प्राचीन” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२७१. (A) नवयुग / आधुनिक युग** — सही उत्तर “नवयुग / आधुनिक युग” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२७२. (A) १८५७ – १९४७** — सही उत्तर “१८५७ – १९४७” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२७३. (A) १८५७ ई.** — सही उत्तर “१८५७ ई.” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२७४. (C) आधुनिक युगक प्रवर्तक** — सही उत्तर “आधुनिक युगक प्रवर्तक” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२७५. (B) १८३० ई.** — सही उत्तर “१८३० ई.” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२७६. (B) १८५७-६० ई.** — सही उत्तर “१८५७-६० ई.” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२७७. (A) कोनो ठोस कारण नहि** — सही उत्तर “कोनो ठोस कारण नहि” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२७८. (C) १९०० ई.** — सही उत्तर “१९०० ई.” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२७९. (B) स्वातन्त्र्योत्तरकाल (१९४७ ई. पश्चात्)** — सही उत्तर “स्वातन्त्र्योत्तरकाल (१९४७ ई. पश्चात्)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२८०. (C) दूनू कारण सही अछि** — सही उत्तर “दूनू कारण सही अछि” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२८१. (A) १९०० ई.** — सही उत्तर “१९०० ई.” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

- १२८२. (A) तीन – विद्यापतिक युग, चन्द्राझाक युग, आधुनिक युग** — सही उत्तर “तीन – विद्यापतिक युग, चन्द्राझाक युग, आधुनिक युग” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२८३. (A) १८६० ई.** — सही उत्तर “१८६० ई.” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२८४. (B) १८३० ई.** — सही उत्तर “१८३० ई.” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२८५. (A) १८०० ई.** — सही उत्तर “१८०० ई.” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२८६. (D) उपर्युक्त सभ** — सही उत्तर “उपर्युक्त सभ” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२८७. (B) १८५७-६०** — सही उत्तर “१८५७-६०” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२८८. (B) भोद** — सही उत्तर “भोद” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२८९. (A) समाज-सुधार आ मातृभाषा-गौरव जागरण** — सही उत्तर “समाज-सुधार आ मातृभाषा-गौरव जागरण” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२९०. (A) प्रो. रमानाथ झा** — सही उत्तर “प्रो. रमानाथ झा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२९१. (A) प्रो. ईशनाथ झा** — सही उत्तर “प्रो. ईशनाथ झा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२९२. (A) न्यतम प्रयोगवादी काव्य** — सही उत्तर “न्यतम प्रयोगवादी काव्य” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२९३. (A) गजल आ आधुनिक प्रयोग** — सही उत्तर “गजल आ आधुनिक प्रयोग” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२९४. (A) पं. जीवनाथ झा** — सही उत्तर “पं. जीवनाथ झा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२९५. (A) उमाकान्त नाटक-कम्पनी (२०वीं शताब्दीक प्रारम्भ)** — सही उत्तर “उमाकान्त नाटक-कम्पनी (२०वीं शताब्दीक प्रारम्भ)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२९६. (A) महाभारतक कथा पर आधारित (दुर्योधन)** — सही उत्तर “महाभारतक कथा पर आधारित (दुर्योधन)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२९७. (A) आधुनिक यथार्थवादी पारिवारिक नाटक** — सही उत्तर “आधुनिक यथार्थवादी पारिवारिक नाटक” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२९८. (A) आधुनिक प्रयोगशील, मनोविश्लेषणात्मक** — सही उत्तर “आधुनिक प्रयोगशील, मनोविश्लेषणात्मक” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १२९९. (B) The canon of literary authority vs the counter-canon of dissent and democracy** — ई प्रश्न “Quiz: Chapter 72 – Ravibhushan Pathak & Kumar Manoj Kashyap | Drama · Short Stories · Translation” स्रोतसँ लेल गेल अछि।
- १३००. (C) सहरसा** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- १३०१. (C) पारिवारिक भुखमरीक** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- १३०२. (C) नौ** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- १३०३. (B) आधुनिक मैथिली नाटकमे चित्रित : निर्धनताक समस्या** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- १३०४. (B) निम्नवर्ग-चित्रणक दृष्टिसँ अद्वितीय स्थान** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- १३०५. (A) विद्वान आ कलाकार आधुनिक माध्यम अपनाकऽ लोक-संस्कृति बचा आ प्रसारित कऽ सकैत छथि** — माध्यम बदलेला परम्परा नष्ट नहि हो; सजग प्रयोगसँ ओ सुरक्षित भऽ सकैत अछि।

१३०६. (B) The canon of literary authority vs the counter-canon of dissent and democracy — The visual contrast is the play's most eloquent statement: Hemchandra's wall represents the institutionalised, upper-caste canon; Ramapravesh's wall represents the parallel tradition of subaltern, anti-caste, and democratic voices.

१३०७. (C) Children's science fiction in English — सही उत्तर “Children's science fiction in English” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३०८. (B) The chapter notes that chronology The Potter Encyclopedia's authoritative assessment fixes Gangesa's date at fl. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that chronology The Potter Encyclopedia's authoritative assessment fixes Gangesa's date at fl. The remaining options point to different concerns and therefore do not answer this question.

१३०९. (B) The chapter notes that modern Global Impact and Translations (2005-2025) The 21st century has seen the definitive completion of explanatory translations into English: 1. — Chapter 2 treats Global Impact as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that modern Global Impact and Translations (2005-2025) The 21st century has seen the definitive completion of explanatory translations into English: 1. The remaining options point to different concerns and therefore do not answer this question.

१३१०. (B) Ashish Anchinhar published Maithili Ghazalak Vyakarana o Itihasa (Grammar and History of Maithili Ghazal), providing the systematic theoretical critical frame. — Chapter 3 treats Ashish Anchinhar as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that ashish Anchinhar published Maithili Ghazalak Vyakarana o Itihasa (Grammar and History of Maithili Ghazal), providing the systematic theoretical critical frame. The remaining options point to different concerns and therefore do not answer this question.

१३११. (B) The chapter notes that she is not ordinary; and her congratulations are not mere politeness but a genuine critical recognition of Ashok's achievement. — Chapter 8 treats Abha Jha as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that the chapter notes that she is not ordinary; and her congratulations are not mere politeness but a genuine critical recognition of Ashok's achievement. The remaining options point to different concerns and therefore do not answer this question.

१३१२. (D) Videha Archive Presence Hitendra Gupta appears in the Videha archive in the following confirmed entry: 'आब नहि खुलत नवका शराबक दोकान' (Āba Nahi Khulata Navakā Śarābaka Dokāna, No New Liquor Shops Will Now Open) Published in: Videha Sadeha 23 (Prelim_23)... — Chapter 25 treats Nahi Khulata Navakā as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that videha Archive Presence Hitendra Gupta appears in the Videha archive in the following confirmed entry: 'आब नहि खुलत नवका शराबक दोकान' (Āba Nahi Khulata Navakā Śarābaka Dokāna, No New Liquor Shops Will Now Open) Published in: Videha Sadeha 23 (Prelim_23)... The remaining options point to different concerns and therefore do not answer this question.

१३१३. (C) The chapter notes that pawan Kumar Jha (born 27 December 1958), a Maithili fiction writer, satirist, and poet who began his literary career in the 1990s but rose to sustained prominence with a second phase of writing from 2008 onwards. — Chapter 40 treats Kumar Jha as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the chapter notes that pawan Kumar Jha (born 27 December 1958), a Maithili fiction writer, satirist, and poet who began his literary career in the 1990s but rose to sustained prominence with a second phase of writing from 2008 onwards. The remaining options point to different concerns and therefore do not answer this question.

१३१४. (D) The chapter notes that pART II: PRIMARY WORKS, SYSTEMATIC DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhī (We Are Asking, A Series of Interviews, 2012) Publication: Shruti Prakashan, New Delhi. — Chapter 46 treats ART II as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pART II: PRIMARY WORKS, SYSTEMATIC DESCRIPTION AND ANALYSIS

2.1 Hum Puchhait Chhī (We Are Asking, A Series of Interviews, 2012) Publication: Shruti Prakashan, New Delhi. The remaining options point to different concerns and therefore do not answer this question.

१३१५. (D) The chapter notes that navya Nyaya Epistemology: Developed by Gangesa Upadhyaya of Mithila (13th-14th century CE) in his Tattva-Cintamani, and extended by Raghunatha Shiromani, Mathuranatha Tarkavagisha, and Jagadisha Tarkālamkara, Navya Nyaya offers a... — Chapter 54 treats Gangesa Upadhyaya as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauli Paswan. Put in fresh wording, the relevant point is that the chapter notes that navya Nyaya Epistemology: Developed by Gangesa Upadhyaya of Mithila (13th-14th century CE) in his Tattva-Cintamani, and extended by Raghunatha Shiromani, Mathuranatha Tarkavagisha, and Jagadisha Tarkālamkara, Navya Nyaya offers a... The remaining options point to different concerns and therefore do not answer this question.

१३१६. (C) The chapter notes that preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picturestory format is ideally suited to the preoperational child's thinking in images and narratives rather than abstract... — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picturestory format is ideally suited to the preoperational child's thinking in images and narratives rather than abstract... The remaining options point to different concerns and therefore do not answer this question.

१३१७. (A) The chapter notes that i n t r o d u c t i o n : A u t h o r a n d C o n t e x t Rabindra Narayan Mishra is a contemporary Maithili author distinguished by the unusual combination of a distinguished legal career and a prolific literary output. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that i n t r o d u c t i o n : A u t h o r a n d C o n t e x t Rabindra Narayan Mishra is a contemporary Maithili author distinguished by the unusual combination of a distinguished legal career and a prolific literary output. The remaining options point to different concerns and therefore do not answer this question.

१३१८. (C) The chapter notes that its key concept, rasa, literally 'taste' or 'essence', refers to the aesthetic emotion aroused in the sensitive reader or spectator by the art-work. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that its key concept, rasa, literally 'taste' or 'essence', refers to the aesthetic emotion aroused in the sensitive reader or spectator by the art-work. The remaining options point to different concerns and therefore do not answer this question.

१३१९. (D) The chapter places Rajdeo Mandal inside the wider parallel history of Maithili literature. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter places Rajdeo Mandal inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१३२०. (A) The tension between line of inheritance and modernity, between sacred iconography and secularised contemporary expression, between eroticspiritual inheritance (as in the Kamasutra-Kohbar line of inheritance) and contemporary censure, runs by way of all... — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the tension between line of inheritance and modernity, between sacred iconography and secularised contemporary expression, between eroticspiritual inheritance (as in the Kamasutra-Kohbar line of inheritance) and contemporary censure, runs by way of all... The remaining options point to different concerns and therefore do not answer this question.

१३२१. (A) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal. — Chapter 76 treats

Brief Theoretical Background Mithila as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal. The remaining options point to different concerns and therefore do not answer this question.

१३२३. (D) The chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of... — Chapter 76 treats Devaki Devi as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of... The remaining options point to different concerns and therefore do not answer this question.

१३२३. (B) Her argument aligns with feminist art theory's critique of the objectifying male gaze identified by John Berger (Ways of Seeing, 1972) and Laura Mulvey (Visual Pleasure and Narrative Cinema, 1975). — Chapter 76 treats John Berger as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that her argument aligns with feminist art theory's critique of the objectifying male gaze identified by John Berger (Ways of Seeing, 1972) and Laura Mulvey (Visual Pleasure and Narrative Cinema, 1975). The remaining options point to different concerns and therefore do not answer this question.

१३२४. (D) The chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368) ■ **Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency.** — Chapter 76 treats Sanju Das as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368) ■ Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency. The remaining options point to different concerns and therefore do not answer this question.

१३२५. (A) The chapter notes that secondary critical frame: The Folk/Fine Art Continuum Das straddles the boundary between Mithila folk line of inheritance and contemporary fine art. — Chapter 76 treats Fine Art Continuum Das as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that secondary critical frame: The Folk/Fine Art Continuum Das straddles the boundary between Mithila folk line of inheritance and contemporary fine art. The remaining options point to different concerns and therefore do not answer this question.

१३२६. (A) Her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's... — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's... The remaining options point to different concerns and therefore do not answer this question.

१३२७. (C) The chapter notes that by insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art... — Chapter 76 treats Pierre Bourdieu's as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that by insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis

of cultural capital (The Rules of Art... The remaining options point to different concerns and therefore do not answer this question.

१३३८. (C) The chapter notes that kashyap's sin, in the eyes of conservative critics, was making this line of inheritance visible, legible, and non-ritual, presenting it to the general public without the protective frame of the marriage ceremony. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that kashyap's sin, in the eyes of conservative critics, was making this line of inheritance visible, legible, and non-ritual, presenting it to the general public without the protective frame of the marriage ceremony. The remaining options point to different concerns and therefore do not answer this question.

१३३९. (C) The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement. The remaining options point to different concerns and therefore do not answer this question.

१३३०. (A) The recurring identification of upAdhi (limiting conditions that invalidate the inference), such as Jayakant Mishra's neglect of pre-1300 CE material, serves as a classically Navya-Nyaya move: showing that the vyapti (universal concomitance between the... — Chapter 79 treats Jayakant Mishra's as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the recurring identification of upAdhi (limiting conditions that invalidate the inference), such as Jayakant Mishra's neglect of pre-1300 CE material, serves as a classically Navya-Nyaya move: showing that the vyapti (universal concomitance between the... The remaining options point to different concerns and therefore do not answer this question.

१३३१. (C) The chapter notes that yet it is precisely this honest, un-inflated self-presentation that distinguishes him from the pretensions of official literary culture, and that places him, unmistakably, inside the Videha Parallel History line of inheritance of... — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that yet it is precisely this honest, un-inflated self-presentation that distinguishes him from the pretensions of official literary culture, and that places him, unmistakably, inside the Videha Parallel History line of inheritance of... The remaining options point to different concerns and therefore do not answer this question.

१३३२. (A) His editorial work includes Maithili Katha Sanchayan (published by National Book Trust, New Delhi, 2004), a landmark anthology of Maithili short stories in Hindi translation, as well as Katek Dinak Baad and Parichy Shatak (on Madhupji). — Chapter 85 treats National Book Trust as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his editorial work includes Maithili Katha Sanchayan (published by National Book Trust, New Delhi, 2004), a landmark anthology of Maithili short stories in Hindi translation, as well as Katek Dinak Baad and Parichy Shatak (on Madhupji). The remaining options point to different concerns and therefore do not answer this question.

१३३३. (D) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity. The remaining options point to different concerns and therefore do not answer this question.

१३३४. (B) The chapter notes that what other example is needed of the role of information and computers in Mithila's society? — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that what other example is needed of the role of information and computers in Mithila's society? The remaining options point to different concerns and therefore do not answer this question.

१३३५. (A) The chapter notes that sushil's Literary World: His literary works include- Gharārī (novel) (1973), Gāmbālī (novel) (1982), Bhāmatī (drama) (first staging 1991, publication 2013) and Asmitā (short story collection) (2016).

— Chapter 88 treats Literary World as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that sushil's Literary World: His literary works include- Gharārī (novel) (1973), Gāmbālī (novel) (1982), Bhāmatī (drama) (first staging 1991, publication 2013) and Asmitā (short story collection) (2016). The remaining options point to different concerns and therefore do not answer this question.

१३३६. (C) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity.

— Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that at the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity. The remaining options point to different concerns and therefore do not answer this question.

१३३७. (B) Maithili Poetry (Volume 2) Focus on subaltern and progressive poetic voices. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that maithili Poetry (Volume 2) Focus on subaltern and progressive poetic voices. The remaining options point to different concerns and therefore do not answer this question.

१३३८. (B) The chapter notes that from the Western perspective, Jha's project aligns with the Romantic valorisation of folk culture and the later academic institutionalisation of folklore studies. — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that from the Western perspective, Jha's project aligns with the Romantic valorisation of folk culture and the later academic institutionalisation of folklore studies. The remaining options point to different concerns and therefore do not answer this question.

१३३९. (C) सहरसा — सहरसा जिला, मिथिलाक एक प्रसिद्ध जिला

१३४०. (C) पारिवारिक भुखमरीक — अन्नाभाव = भुखमरी

१३४१. (C) नौ — वीर-वीरेन्द्र, मनोरथ, कुहेस, कनियाँ-पुतरा, ओकरा आँगनक बारहमासा, नायकक नाम जीवन, आगि धधकि रहल छै, अन्तिम प्रणाम, बुधबधिया

१३४२. (B) आधुनिक मैथिली नाटकमे चित्रित : निर्धनताक समस्या — TOPIC_14

१३४३. (B) निम्नवर्ग-चित्रणक दृष्टिसँ अद्वितीय स्थान — निम्नवर्गक यथार्थ चित्रणमे अद्वितीय

१३४४. (A) स्त्री-अभिनयक दस्तावेज, अवसर आ सामाजिक स्वीकार्यता सीमित रहल — एहि कारण प्रेमलता मिश्रक भूमिका अग्रणी आ ऐतिहासिक बनैत अछि।

१३४५. (A) पं. जीवनाथ झा — सही उत्तर “पं. जीवनाथ झा” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३४६. (A) उमाकान्त नाटक-कम्पनी (२०वीं शताब्दीक प्रारम्भ) — सही उत्तर “उमाकान्त नाटक-कम्पनी (२०वीं शताब्दीक प्रारम्भ)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३४७. (A) महाभारतक कथा पर आधारित (दुर्योधन) — सही उत्तर “महाभारतक कथा पर आधारित (दुर्योधन)” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३४८. (A) आधुनिक यथार्थवादी पारिवारिक नाटक — सही उत्तर “आधुनिक यथार्थवादी पारिवारिक नाटक” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१३४९. (A) आधुनिक प्रयोगशील, मनोविश्लेषणात्मक — सही उत्तर “आधुनिक प्रयोगशील, मनोविश्लेषणात्मक” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

- १३५०. (C) Children's science fiction in English** — सही उत्तर “Children's science fiction in English” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।
- १३५१. (C) It is also appropriate to inform the reader that there is another book by another author named 'Look at the animals'** — The section frames The Early History of Maithili Picture Stories (From 2002 to 2016) within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १३५२. (C) It is also appropriate to inform the reader that there is another book by another author named 'Look at the animals'** — The section frames The Early History of Maithili Picture Stories (From 2002 to 2016) within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १३५३. (D) The chapter notes that i am a free spirit and chose to live independently.' His journalism career began in 2026-27 Vikram Samvat as a representative of the Vaidehee Weekly in Janakpur.** — Chapter 19 treats Vikram Samvat as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that i am a free spirit and chose to live independently.' His journalism career began in 2026-27 Vikram Samvat as a representative of the Vaidehee Weekly in Janakpur. The remaining options point to different concerns and therefore do not answer this question.
- १३५४. (C) The chapter notes that babuājī Mīśra (the first and second professors of Maithili at Calcutta University), Śrīkānta Ṭhākur Vidyālaṅkāra (first president of Maithili Akademi, Patna), Pt.** — Chapter 26 treats Calcutta University as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that babuājī Mīśra (the first and second professors of Maithili at Calcutta University), Śrīkānta Ṭhākur Vidyālaṅkāra (first president of Maithili Akademi, Patna), Pt. The remaining options point to different concerns and therefore do not answer this question.
- १३५५. (B) The chapter places Nand Kumar Mishra 'Nand' inside the wider parallel history of Maithili literature.** — Chapter 50 treats Nand Kumar Mishra as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter places Nand Kumar Mishra 'Nand' inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.
- १३५६. (C) The analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation.** — Chapter 50 treats Nand Kumar Mishra 'Nand' as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation. The remaining options point to different concerns and therefore do not answer this question.
- १३५७. (D) His language is a deliberate choice: it is not the Sanskritized Śīṣṭa Maithili but the raw, spoken dialect of the agrarian poor.** — Chapter 54 treats Nine Contemporary Maithili Voices as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that his language is a deliberate choice: it is not the Sanskritized Śīṣṭa Maithili but the raw, spoken dialect of the agrarian poor. The remaining options point to different concerns and therefore do not answer this question.
- १३५८. (A) The Poet's Self-Reflection: Art and Commitment Ghazal 3 is among the collection's most programmatic statements: 'Hama likhait chī loka lae, vidvāna lae naya / Hama gabai chī gāma lae, jajamāna lae naya'.** — Chapter 56 treats Commitment Ghazal as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Poet's Self-Reflection: Art and Commitment Ghazal 3 is among the collection's most programmatic statements: 'Hama likhait chī loka lae, vidvāna lae naya / Hama gabai chī gāma lae, jajamāna lae naya'. The remaining options point to different concerns and therefore do not answer this question.

१३५९. (C) The chapter notes that she is unambiguously recognised by the critical consensus of the Videha movement as the first creator of picture-story books (chitrakatha) in the Maithili language, and the first full-time children's literature author in any modern... — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of

Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that she is unambiguously recognised by the critical consensus of the Videha movement as the first creator of picture-story books (chitrakatha) in the Maithili language, and the first full-time children's literature author in any modern... The remaining options point to different concerns and therefore do not answer this question.

१३६०. (C) The chapter notes that preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picturestory format is ideally suited to the preoperational child's thinking in images and narratives rather than abstract... — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of

Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picturestory format is ideally suited to the preoperational child's thinking in images and narratives rather than abstract... The remaining options point to different concerns and therefore do not answer this question.

१३६१. (D) The chapter notes that this formal choice reinforces the "witness voice" by ensuring that the language of the poem is identical to the language of the witness. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this formal choice reinforces the "witness voice" by ensuring that the language of the poem is identical to the language of the witness. The remaining options point to different concerns and therefore do not answer this question.

१३६२. (A) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal. — Chapter 76 treats Brief Theoretical Background Mithila as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal. The remaining options point to different concerns and therefore do not answer this question.

१३६३. (B) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila line of inheritance and modern art. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that according to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila line of inheritance and modern art. The remaining options point to different concerns and therefore do not answer this question.

१३६४. (C) The chapter notes that yet it is precisely this honest, un-inflated self-presentation that distinguishes him from the pretensions of official literary culture, and that places him, unmistakably, inside the Videha Parallel History line of inheritance of... — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that yet it is precisely this honest, un-inflated self-presentation that distinguishes him from the pretensions of official literary culture, and that places him, unmistakably, inside the Videha Parallel History line of inheritance of... The remaining options point to different concerns and therefore do not answer this question.

१३६५. (C) पारिवारिक भुखमरीक — अन्नाभाव = भुखमरी

१३६६. (D) The chapter notes that however, an examination of the parallel history-as curated by contemporary digital movements and alternative archives-reveals a profound divergence in the interpretation of key figures, the evolution of scripts, and the... — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that however, an

examination of the parallel history-as curated by contemporary digital movements and alternative archives-reveals a profound divergence in the interpretation of key figures, the evolution of scripts, and the... The remaining options point to different concerns and therefore do not answer this question.

१३६७. (A) Theory of Verbal Testimony (Śabda) Speech as an Irreducible Pramāṇa Following the Nyāya-sūtra (1.1.7), Gaṅgeśa accepts that verbal testimony is the true statement of a trustworthy expert (āpta-vākya). — Chapter 2 treats Verbal Testimony as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that theory of Verbal Testimony (Śabda) Speech as an Irreducible Pramāṇa Following the Nyāya-sūtra (1.1.7), Gaṅgeśa accepts that verbal testimony is the true statement of a trustworthy expert (āpta-vākya). The remaining options point to different concerns and therefore do not answer this question.

१३६८. (B) The chapter notes that modern Global Impact and Translations (2005-2025) The 21st century has seen the definitive completion of explanatory translations into English: 1. — Chapter 2 treats Global Impact as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that modern Global Impact and Translations (2005-2025) The 21st century has seen the definitive completion of explanatory translations into English: 1. The remaining options point to different concerns and therefore do not answer this question.

१३६९. (B) The chapter notes that modern researchers note that NavyaNyaya's hierarchical use of limitors is compatible with modern Artificial Intelligence and Natural Language Processing (NLP). — Chapter 2 treats Artificial Intelligence as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that modern researchers note that NavyaNyaya's hierarchical use of limitors is compatible with modern Artificial Intelligence and Natural Language Processing (NLP). The remaining options point to different concerns and therefore do not answer this question.

१३७०. (B) His philosophical method (test every definition against every counterexample) and his biographical reality (a life that was itself a counterexample to caste-purity norms) are not incidental parallels but structural convergences. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that his philosophical method (test every definition against every counterexample) and his biographical reality (a life that was itself a counterexample to caste-purity norms) are not incidental parallels but structural convergences. The remaining options point to different concerns and therefore do not answer this question.

१३७१. (D) The chapter notes that it testifies to the dispersed, collaborative nature of contemporary Maithili literary production, where the distinction between author, editor, and institutional catalyst is fluid. — Chapter 10 treats Ajit Kumar Jha as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that it testifies to the dispersed, collaborative nature of contemporary Maithili literary production, where the distinction between author, editor, and institutional catalyst is fluid. The remaining options point to different concerns and therefore do not answer this question.

१३७२. (D) The chapter notes that i am a free spirit and chose to live independently.' His journalism career began in 2026-27 Vikram Samvat as a representative of the Vaidehee Weekly in Janakpur. — Chapter 19 treats Vikram Samvat as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that i am a free spirit and chose to live independently.' His journalism career began in 2026-27 Vikram Samvat as a representative of the Vaidehee Weekly in Janakpur. The remaining options point to different concerns and therefore do not answer this question.

१३७३. (C) His research made it clear that until we revive our traditional art of 'living with rivers', Bihar's rivers will remain 'imprisoned' and their riparian communities will remain trapped in poverty. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that his research made it clear that until we revive our traditional art of 'living with rivers', Bihar's

rivers will remain 'imprisoned' and their riparian communities will remain trapped in poverty. The remaining options point to different concerns and therefore do not answer this question.

१३७४. (C) The chapter notes that dinesh Kumar Mishra's research report forces us to think whether we want to leave only embankments and barren land for the next generation? — Chapter 22 treats Kumar Mishra's as part of its larger discussion of Dinesh Kumar Mishra — *Ever New* / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that dinesh Kumar Mishra's research report forces us to think whether we want to leave only embankments and barren land for the next generation? The remaining options point to different concerns and therefore do not answer this question.

१३७५. (B) The chapter notes that kamat's four works, in their persistent concern with vision (dṛiṣṭi, najari), with the perceptual conditions of truth, and with the voices of ordinary rural people, are situated squarely inside this long line of inheritance. — Chapter 41 treats Lal Dev Kamat as part of its larger discussion of Lal Dev Kamat — *Journalism, Literature and Mithila Advocacy*. Put in fresh wording, the relevant point is that the chapter notes that kamat's four works, in their persistent concern with vision (dṛiṣṭi, najari), with the perceptual conditions of truth, and with the voices of ordinary rural people, are situated squarely inside this long line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१३७६. (B) The compilation represents his lifelong synthesis of field-observation, historical research, and aesthetic theory. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — *Biography, Intellectual Journey and Fragrance-Seeking Critic*. Put in fresh wording, the relevant point is that the compilation represents his lifelong synthesis of field-observation, historical research, and aesthetic theory. The remaining options point to different concerns and therefore do not answer this question.

१३७७. (C) The analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation. — Chapter 50 treats Nand Kumar Mishra 'Nand' as part of its larger discussion of Nand Kumar Mishra 'Nand' — *Novelist, Short-Story Writer, Poet and Children's Novelist*. Put in fresh wording, the relevant point is that the analysis draws on extensive primary from all twelve books, the Videha digital archive, and web-based biographical and critical documentation. The remaining options point to different concerns and therefore do not answer this question.

१३७८. (B) The unborn daughter's poem is a monologue in which a foetus speaks to her mother, promising to rival Kalpana Chawla, Kiran Bedi, and Hema Das, real women whose embodied achievements are invoked as counter-narratives to patriarchal infanticide. — Chapter 54 treats Kalpana Chawla as part of its larger discussion of *Nine Contemporary Maithili Voices* — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the unborn daughter's poem is a monologue in which a foetus speaks to her mother, promising to rival Kalpana Chawla, Kiran Bedi, and Hema Das, real women whose embodied achievements are invoked as counter-narratives to patriarchal infanticide. The remaining options point to different concerns and therefore do not answer this question.

१३७९. (C) The village has become a simulation of itself, hollowed out by modernity. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — *Complete Critical Appreciation*. Put in fresh wording, the relevant point is that the village has become a simulation of itself, hollowed out by modernity. The remaining options point to different concerns and therefore do not answer this question.

१३८०. (A) The Poet's Self-Reflection: Art and Commitment Ghazal 3 is among the collection's most programmatic statements: 'Hama likhait chī loka lae, vidvāna lae naya / Hama gabai chī gāma lae, jajamāna lae naya'. — Chapter 56 treats Commitment Ghazal as part of its larger discussion of Pradeep Pushpa — *Complete Critical Appreciation*. Put in fresh wording, the relevant point is that the Poet's Self-Reflection: Art and Commitment Ghazal 3 is among the collection's most programmatic statements: 'Hama likhait chī loka lae, vidvāna lae naya / Hama gabai chī gāma lae, jajamāna lae naya'. The remaining options point to different concerns and therefore do not answer this question.

१३८१. (C) The chapter notes that she is unambiguously recognised by the critical consensus of the Videha movement as the first creator of picture-story books (chitrakatha) in the Maithili language, and the first full-time children's literature author in any modern... — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that she is unambiguously recognised by the critical consensus of the Videha movement as the first creator of picture-story books (chitrakatha) in the Maithili language, and the first full-time children's literature author in any modern... The remaining options point to different concerns and therefore do not answer this question.

१३८२. (D) The chapter places Rajdeo Mandal inside the wider parallel history of Maithili literature. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter places Rajdeo Mandal inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१३८३. (D) In Hindi journalism, only Mahavir Prasad Dwivedi comes to mind as a comparable figure.”, - Sharadanand Das Parimal, Visheshank 6.4 The Nepal Issue and Final Phase Even in his final years, Rajnandan Lal Das continued to innovate. — Chapter 61 treats Mahavir Prasad Dwivedi as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that in Hindi journalism, only Mahavir Prasad Dwivedi comes to mind as a comparable figure.”, - Sharadanand Das Parimal, Visheshank 6.4 The Nepal Issue and Final Phase Even in his final years, Rajnandan Lal Das continued to innovate. The remaining options point to different concerns and therefore do not answer this question.

१३८४. (C) His laprek ('flash fiction') 'Pāṭharak Nāo', noted in academic surveys of contemporary Maithili short fiction, participates in a line of inheritance of minimalist social critique that the Parallel History traces from famine poetry by way of Rajkamal... — Chapter 67 treats Pāṭharak Nāo' as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that his laprek ('flash fiction') 'Pāṭharak Nāo', noted in academic surveys of contemporary Maithili short fiction, participates in a line of inheritance of minimalist social critique that the Parallel History traces from famine poetry by way of Rajkamal... The remaining options point to different concerns and therefore do not answer this question.

१३८५. (B) At the time of its composition, no ghazal grammar (ghazal shastra or vyakaran) existed for Maithili; critics had flatly claimed that ghazal could not be written in the language. — Chapter 73 treats Ravindra Nath Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that at the time of its composition, no ghazal grammar (ghazal shastra or vyakaran) existed for Maithili; critics had flatly claimed that ghazal could not be written in the language. The remaining options point to different concerns and therefore do not answer this question.

१३८६. (A) The chapter notes that centres on Contemporary Mithila Artists, Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that centres on Contemporary Mithila Artists, Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. The remaining options point to different concerns and therefore do not answer this question.

१३८७. (A) All five figures appear prominently in the special art issue of Videha (Issue 368, April 2023), a leading Maithili e-journal edited by Gajendra Thakur, which dedicated an entire section to debating the development of Mithila painting in its contemporary... — Chapter 76 treats Gajendra Thakur as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that all five figures appear prominently in the special art issue of Videha (Issue 368, April 2023), a leading Maithili e-journal edited by Gajendra Thakur, which dedicated an entire section to debating the development of Mithila painting in its contemporary... The remaining options point to different concerns and therefore do not answer this question.

१३८८. (A) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal. — Chapter 76 treats

Brief Theoretical Background Mithila as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal. The remaining options point to different concerns and therefore do not answer this question.

१३८९. (C) The chapter notes that for centuries, it was practised almost exclusively by women on the mud-plastered walls of domestic interiors, particularly the kohbar-ghar (nuptial chamber). — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that for centuries, it was practised almost exclusively by women on the mud-plastered walls of domestic interiors, particularly the kohbar-ghar (nuptial chamber). The remaining options point to different concerns and therefore do not answer this question.

१३९०. (C) As art historian Yves Vequaud documented in The Women Painters of Mithila (1977), this was not mere decoration but a spiritually charged, cosmological and fertility-symbolic practice, embedding Tantric and Shakta imagery, divine narratives, and erotic... — Chapter 76 treats Yves Vequaud as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that as art historian Yves Vequaud documented in *The Women Painters of Mithila* (1977), this was not mere decoration but a spiritually charged, cosmological and fertility-symbolic practice, embedding Tantric and Shakta imagery, divine narratives, and erotic... The remaining options point to different concerns and therefore do not answer this question.

१३९१. (D) The chapter notes that this shift, theorised by David Szanton as the transition from 'folk art to art,' has produced what we now understand as contemporary Mithila painting: a hybrid practice negotiating ritual origin, market demand, personal expression... — Chapter 76 treats David Szanton as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that this shift, theorised by David Szanton as the transition from 'folk art to art,' has produced what we now understand as contemporary Mithila painting: a hybrid practice negotiating ritual origin, market demand, personal expression... The remaining options point to different concerns and therefore do not answer this question.

१३९२. (D) The chapter notes that m r s S a n j u D a s : T h e S e l f - T a u g h t M o d e r n i s t a n d t h e Q u e s t i o n o f O b s c e n i t y Biographical and Contextual Overview Sanju Das was born in Kamrauli village, Darbhanga district, Bihar. — Chapter 76 treats Contextual Overview Sanju Das as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that m r s S a n j u D a s : T h e S e l f - T a u g h t M o d e r n i s t a n d t h e Q u e s t i o n o f O b s c e n i t y Biographical and Contextual Overview Sanju Das was born in Kamrauli village, Darbhanga district, Bihar. The remaining options point to different concerns and therefore do not answer this question.

१३९३. (D) The chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of... — Chapter 76 treats Devaki Devi as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of... The remaining options point to different concerns and therefore do not answer this question.

१३९४. (D) The chapter notes that critics note similarities in her approach to colour to Paul Gauguin and Marc Chagall, though her content draws its strength from the experiential reality of Mithila's women. — Chapter 76 treats Paul Gauguin as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that critics note similarities in her

approach to colour to Paul Gauguin and Marc Chagall, though her content draws its strength from the experiential reality of Mithila's women. The remaining options point to different concerns and therefore do not answer this question.

१३९५. (D) The chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368)

■ Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency. — Chapter 76 treats Sanju Das as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368) **■** Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency. The remaining options point to different concerns and therefore do not answer this question.

१३९६. (D) The chapter notes that mukesh Dutt, writing in Videha 368, notes that even in her rural genre scenes, there is "a current of feminism," visible in the way women are agents of their daily world, not mere decorative figures. —

Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that mukesh Dutt, writing in Videha 368, notes that even in her rural genre scenes, there is "a current of feminism," visible in the way women are agents of their daily world, not mere decorative figures. The remaining options point to different concerns and therefore do not answer this question.

१३९७. (D) The chapter notes that this serves as what Pollock calls a 'positioning' strategy: using the conventional language of folk art but directing its formal energy toward representing women's subjectivity rather than divine narratives or fertility symbols. ■...

Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that this serves as what Pollock calls a 'positioning' strategy: using the conventional language of folk art but directing its formal energy toward representing women's subjectivity rather than divine narratives or fertility symbols. **■...** The remaining options point to different concerns and therefore do not answer this question.

१३९८. (D) Her use of folk motifs, decorative borders, and flattened forms inside compositionally complex and psychologically loaded paintings is a formal embodiment of this dialectic. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that her use of folk motifs, decorative borders, and flattened forms inside compositionally complex and psychologically loaded paintings is a formal embodiment of this dialectic. The remaining options point to different concerns and therefore do not answer this question.

१३९९. (A) Her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's... — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's... The remaining options point to different concerns and therefore do not answer this question.

१४००. (C) The controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation. — Chapter 76 treats Griselda Pollock as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation. The remaining options point to different concerns and therefore do not answer this question.

१४०१. (B) The chapter notes that this experience of institutional exclusion shaped his lifelong commitment to making education and art accessible to marginalised, illiterate, and lower-caste women in Bihar. — Chapter 76 treats

Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that this experience of institutional exclusion shaped his lifelong commitment to making education and art accessible to marginalised, illiterate, and lower-caste women in Bihar. The remaining options point to different concerns and therefore do not answer this question.

१४०२. (B) The chapter notes that kashyap developed a unique pedagogy that taught literacy by way of the geometric forms of Mithila art and traditional tattoo (godna) body painting. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that kashyap developed a unique pedagogy that taught literacy by way of the geometric forms of Mithila art and traditional tattoo (godna) body painting. The remaining options point to different concerns and therefore do not answer this question.

१४०३. (D) The chapter notes that he established folk art teaching centres in villages throughout Mithila, connecting hundreds of women to economic livelihoods by way of painting. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that he established folk art teaching centres in villages throughout Mithila, connecting hundreds of women to economic livelihoods by way of painting. The remaining options point to different concerns and therefore do not answer this question.

१४०४. (C) The chapter notes that by insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art... — Chapter 76 treats Pierre Bourdieu's as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that by insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art... The remaining options point to different concerns and therefore do not answer this question.

१४०५. (A) The chapter notes that for marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, by way of Kashyap's pedagogy, literacy itself. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that for marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, by way of Kashyap's pedagogy, literacy itself. The remaining options point to different concerns and therefore do not answer this question.

१४०६. (B) The invisibility of Shashi Bala inside the received narrative of Kashyap's work is a microcosm of the wider invisibility of women's labour in art history. — Chapter 76 treats Shashi Bala as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the invisibility of Shashi Bala inside the received narrative of Kashyap's work is a microcosm of the wider invisibility of women's labour in art history. The remaining options point to different concerns and therefore do not answer this question.

१४०७. (C) As a pedagogue, Kashyap is unequivocally major: his contribution to women's literacy and economic empowerment by way of art is a model of what the anthropologist Arjun Appadurai calls the "capacity to aspire." As an artist, his work on the kama-shastra... — Chapter 76 treats Arjun Appadurai as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that as a pedagogue, Kashyap is unequivocally major: his contribution to women's literacy and economic empowerment by way of art is a model of what the anthropologist Arjun Appadurai calls the "capacity to aspire." As an artist, his work on the kama-shastra... The remaining options point to different concerns and therefore do not answer this question.

१४०८. (A) The recurring identification of upAdhi (limiting conditions that invalidate the inference), such as Jayakant Mishra's neglect of pre-1300 CE material, serves as a classically Navya-Nyaya move: showing that the vyapti (universal concomitance between the... — Chapter 79 treats Jayakant Mishra's as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the recurring identification of upAdhi (limiting conditions that invalidate the inference), such as Jayakant Mishra's neglect of pre-1300 CE material, serves as a classically Navya-Nyaya move: showing that the vyapti (universal concomitance between the... The remaining options point to different concerns and therefore do not answer this question.

१४०९. (C) Her Sadeha 7 contribution of eight ghazals alongside haiku and prose poetry shows a poet who treats formal diversity, the short (haiku), the medium (ghazal), and the unstructured (prose poetry), as complementary instruments in a single creative practice. — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that her Sadeha 7 contribution of eight ghazals alongside haiku and prose poetry shows a poet who treats formal diversity, the short (haiku), the medium (ghazal), and the unstructured (prose poetry), as complementary instruments in a single creative practice. The remaining options point to different concerns and therefore do not answer this question.

१४१०. (D) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity. The remaining options point to different concerns and therefore do not answer this question.

१४११. (C) The chapter notes that c h a p t e r I I I : M u j r i m , T h e S h o r t S t o r y C o l l e c t i o n 3.1 The Title and Its Significance The title Mujrim (The Accused/Guilty/Wrongdoer) is the collection's most brilliant critical gesture. — Chapter 91 treats Its Significance The as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the chapter notes that c h a p t e r I I I : M u j r i m , T h e S h o r t S t o r y C o l l e c t i o n 3.1 The Title and Its Significance The title Mujrim (The Accused/Guilty/Wrongdoer) is the collection's most brilliant critical gesture. The remaining options point to different concerns and therefore do not answer this question.

१४१२. (A) Amit Mishra A major voice in the Maithili Ghazal revival. — Chapter 93 treats Amit Mishra as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that amit Mishra A major voice in the Maithili Ghazal revival. The remaining options point to different concerns and therefore do not answer this question.

१४१३. (D) The archive documents various forms of art, including: Bhittichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy. — Chapter 94 treats Wall Painting as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the archive documents various forms of art, including: Bhittichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy. The remaining options point to different concerns and therefore do not answer this question.

१४१४. (B) The chapter notes that notable Artist/Singer Contribution Category Significance in Archive Sita Devi Mithila Painting National award-winning artist from Jitwarpur; pioneer of the form. — Chapter 94 treats Singer Contribution Category Significance as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that notable Artist/Singer Contribution Category Significance in Archive Sita Devi Mithila Painting National award-winning artist from Jitwarpur; pioneer of the form. The remaining options point to different concerns and therefore do not answer this question.

१४१५. (B) Maithili Poetry (Volume 2) Focus on subaltern and progressive poetic voices. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the

Maithili Digital Renaissance. Put in fresh wording, the relevant point is that maithili Poetry (Volume 2) Focus on subaltern and progressive poetic voices. The remaining options point to different concerns and therefore do not answer this question.

१४१६. (A) The essay (aalekh) as a genre occupies a major place in modern Maithili literature, it is the form in which writers engage with literary, social, cultural, and philosophical questions in an exploratory and often personal mode. — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the essay (aalekh) as a genre occupies a major place in modern Maithili literature, it is the form in which writers engage with literary, social, cultural, and philosophical questions in an exploratory and often personal mode. The remaining options point to different concerns and therefore do not answer this question.

१४१७. (A) स्त्री-अभिनयक दस्तावेज, अवसर आ सामाजिक स्वीकार्यता सीमित रहल — एहि कारण प्रेमलता मिश्रक भूमिका अग्रणी आ ऐतिहासिक बनैत अछि।

१४१८. (A) सुभाषचन्द्र यादव, महाप्रकाश, सुकान्त सोम, मनमोहन झा उदयचन्द्र झा विनोद — सही उत्तर “सुभाषचन्द्र यादव, महाप्रकाश, सुकान्त सोम, मनमोहन झा उदयचन्द्र झा विनोद” अछि; ई प्रश्न स्रोत-प्रश्नोत्तरी/पोथी-सूचीक कला, चित्रकला वा संगीत सम्बन्धी सामग्रीसँ जोड़ल अछि।

१४१९. (C) 1 and 4 only — Choice C stays closest to the passage. Statement 1 is supported: The passage implies equality is essential for addressing social inequities. Statement 2 is not supported: While inequality violates democratic norms, the passage doesn't claim it threatens democracy's survival. Statement 3 is not supported: The passage aims to eradicate inequalities, so suggesting they're inevitable contradicts its purpose. Statement 4 is supported: The passage describes equality as a moral default based on shared fundamental characteristics.

१४२०. (A) Ancestral record verification (Panji) — The analytical point asked in this question is captured by: Ancestral record verification (Panji)

१४२१. (A) Brahmins, Kayasthas, and Kshatriyas. — The analytical point asked in this question is captured by: Brahmins, Kayasthas, and Kshatriyas.

१४२२. (D) Postmaster, Musician (Tabla/Harmonium), Footballer, and Congressman. — The analytical point asked in this question is captured by: Postmaster, Musician (Tabla/Harmonium), Footballer, and Congressman.

१४२३. (C) It tracks both the 'Moola' (original village) and the 'Deragaon' (current village of residence). — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: It tracks both the 'Moola' (original village) and the 'Deragaon' (current village of residence).

१४२४. (A) Vatsa, Savarna, and Bharve. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Vatsa, Savarna, and Bharve.

१४२५. (B) The earliest known ancestor from whom a specific lineage or 'Mul' originates. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: The earliest known ancestor from whom a specific lineage or 'Mul' originates.

१४२६. (D) Not explicitly named, but he is noted as an ancestor in the Suragan lineage. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Not explicitly named, but he is noted as an ancestor in the Suragan lineage.

१४२७. (A) Mahavir, Yaduvira, Raj Sundar, and Kirti Sundar. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Mahavir, Yaduvira, Raj Sundar, and Kirti Sundar.

१४२८. (C) Sarayug and Bhailal. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Sarayug and Bhailal.

१४२९. (C) Mahadev, Jaydev, and Maheshwar. — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Mahadev, Jaydev, and Maheshwar.

१४३०. (A) Panjekar. — For the historical or institutional detail asked here, the relevant entry points to: Panjekar.

१४३१. (A) Raja Bahadur Kirtyanand Singh. — For the historical or institutional detail asked here, the relevant entry points to: Raja Bahadur Kirtyanand Singh.

१४३२. (C) Gangadhar. — For the historical or institutional detail asked here, the relevant entry points to: Gangadhar.

१४३३. (A) Pathak Govinda. — For the historical or institutional detail asked here, the relevant entry points to: Pathak Govinda.

१४३४. (D) Kumar Shyanamanand Singh. — For the historical or institutional detail asked here, the relevant entry points to: Kumar Shyanamanand Singh.

१४३५. (A) Raja Kirtyanand Singh. — For the historical or institutional detail asked here, the relevant entry points to: Raja Kirtyanand Singh.

१४३६. (C) Sugam Sangeet (Light music) singer. — For the historical or institutional detail asked here, the relevant entry points to: Sugam Sangeet (Light music) singer.

१४३७. (A) Chulhai. — For the historical or institutional detail asked here, the relevant entry points to: Chulhai.

१४३८. (C) Vishwanath, Bateshnath, Karelal, and Yadunath. — For the historical or institutional detail asked here, the relevant entry points to: Vishwanath, Bateshnath, Karelal, and Yadunath.

१४३९. (B) Those who were not formally registered in the Panji records. — The term is being used in its Panji-specific sense; the expected meaning is: Those who were not formally registered in the Panji records.

१४४०. (D) A person with the highest mastery or 'Sun' of music. — The term is being used in its Panji-specific sense; the expected meaning is: A person with the highest mastery or 'Sun' of music.

१४४१. (D) Maternal grandfather. — The term is being used in its Panji-specific sense; the expected meaning is: Maternal grandfather.

१४४२. (B) Progressive — The term is being used in its Panji-specific sense; the expected meaning is: Progressive

१४४३. (D) Shitla Datta. — The genealogical entry links the person, village, or family line with: Shitla Datta.

१४४४. (D) Chandeshwar, Dhareshwar, Someshwar, Bhogishwar, and Yogishwar. — The genealogical entry links the person, village, or family line with: Chandeshwar, Dhareshwar, Someshwar, Bhogishwar, and Yogishwar.

१४४५. (B) Manbodh — The genealogical entry links the person, village, or family line with: Manbodh

१४४६. (C) He was a composer of songs and poetry, a herbal medicine specialist, and a lover of botany. — The genealogical entry links the person, village, or family line with: He was a composer of songs and poetry, a herbal medicine specialist, and a lover of botany.

१४४७. (D) Jaykrishna. — The genealogical entry links the person, village, or family line with: Jaykrishna.

१४४८. (A) Drama, Film, and Music — The table of contents and chapter heading identify this part as “Drama, Film, and Music”.

१४४९. (A) About the Author: Ashish Anchinhar — The table of contents and chapter heading identify this part as “About the Author: Ashish Anchinhar”.

१४५०. (A) Just as in print - whether printed on pulp paper or stiff paper or any other paper, it is all considered print - so too whether it is a website, blog, portal, WhatsApp, or other social media, all are internet — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४५१. (C) In addition to this, a book titled Social Media, edited by Manikant Jha and published by Vidyapati Seva Sansthan, Darbhanga, was received; it was published in 2016 — This section uses Social Media to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४५२. (B) Many people in Maithili write articles without evidence — This section uses Evidence to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४५३. (A) Those blogs and websites not included in this book are those that are personal in nature (filled with wedding photos, tonsure ceremony photos, office photos), those whose content was copied and pasted from elsewhere — This section uses Websites to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४५४. (D) There is another disease: writing an article without evidence and then expecting Anchinhar to accept it; otherwise they tell people that Anchinhar picks quarrels, Anchinhar doesn't know how to speak, and so on — This section uses Evidence to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४५५. (D) The first blog on Maithili song and music is "Maithili Lok Geet," created by Rajiv Ranjan Lal ji in the year 2007 — This section uses Maithili Song to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४५६. (A) Videha is the first Maithili e-journal, running from the year 2008 until now, whose founder is Gajendra Thakur — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४५७. (D) The first Maithili app is Songs for Mithila, released on 18 February 2013 by apkdotin, apkdotin@gmail.com — This section uses Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४५८. (D) Music Maithili is the first music streaming service in Maithili, available both on web and app from 3 May 2022 — This section uses Music Maithili to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४५९. (B) Once the internet habit sets in, time is also wasted — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४६०. (D) In addition, services related to cinema, music, games, and more are also available through the internet — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४६१. (C) In India's UP, fake news on the internet had a major contribution to spreading riots recently — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४६२. (A) Through the help of the internet we can enjoy various kinds of entertainment such as films, music, games, and more — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४६३. (A) Making accounts on the internet should have a legal process - meaning it should be linked to a school ID card, workplace ID card, or voter ID card, PAN card, and similar documents — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४६४. (D) Even simple multiplication and division are now not done mentally — This section uses Introduction to the Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४६५. (D) Through social networking we can connect with various different people in society and do social service —

This section uses Through to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४६६. (D) This site was operated by diaspora Americans (mainly Maithils from Nepal were more involved); on this site there was some audio-video of Maithili songs and the Durbhaksha mantra — This section uses Maithils to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४६७. (B) Readers can read this article in his book or in Antika journal's "Internet Special Issue." In Maithili everyone considers the year they started work to be the first — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४६८. (A) This can be accepted for a moment, but when evidence exists from 2000 to 2003, how can the 2004 one be first? — This section uses Evidence to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४६९. (C) The irregularity exists in the first two posts only, and only for the purpose of falsely establishing first position in history — This section uses Maithili Internet Activity by Maithils to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४७०. (A) If the blog called Yayavar is from 2003, then why did Padmanabh ji feel the need to write in Katek Raas Baat that "Before this (before 2004) Maithili was not on the internet"? — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४७१. (C) I am sharing a link; please read the article and then try to counter my argument - deha230.pdf The name of the article is: "Kateko Raas Baat" - Not the First Presence of Maithili on the Internet — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४७२. (B) It would be a very good thing to know that a Maithili website existed from 1999. anger — This section uses Chapter 4 Appendix - Photographic Evidence to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४७३. (B) Dhanakar Thakur: My science article in Maithili from 1973 (Vishanu: Vish va Nav Jibank Nirman - on Viruses) at BSC Honours standard was published in Ranchi College magazine in 1973 (no longer available) — This section uses Dhanakar Thakur to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४७४. (B) In 2021 Videha was also checked, whose photograph I am also giving - yissn.jsp - this is the link for ISSN — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४७५. (C) For Google Translation, Gajendra Thakur ji submitted an application in 2011, and its initial translation was done by Videha's members — This section uses Google Translation to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४७६. (C) Maithili Wikipedia's approval came in 2014, but before that, the petition required and the number of word translations and pages required - that work was completed under Videha's direction by Videha's then-member Umesh Mandal — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४७७. (A) Like Wikipedia, Google Translation is also collective work, and later certainly others joined because it is an open platform — This section uses Google Translation to build its account of Maithili web journalism. In paraphrase, the correct

option preserves that point, while the other options belong to different parts of the book.

१४७८. (A) A blog aggregator is such a place where the address of every blog and site remains - meaning all blogs and sites are available in one place — This section uses Blogs to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४७९. (D) The publication of every issue of Videha in Mithilakshar (Tirhuta) is also praiseworthy work of Videha — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४८०. (D) Earlier all issues of Videha were published in Nagari, Tirhuta, and Braille scripts; now Kaithi, Newari, and IPA scripts have also been added, meaning currently Videha is published in six scripts in total — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४८१. (D) Videha's Arvind Thakur special issue has been published in book form under the name Swatantracheta - Arvind Thakur: Personality and Works — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४८२. (B) Maithil aur Mithila also posted audio-video of Maithili songs and music on its blog (more than 400 in total), and this also contributed to making it popular — This section uses Maithil aur Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४८३. (B) E-Mithila (- A blog operated by Balmukund Pathak, filled with posts on various topics related to Maithili — This section uses E-Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४८४. (D) Mithila Prime (- From July 2012, Mithila Prime started giving news in Maithili — This section uses Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४८५. (D) The internet edition of news ran until 28 February 2009 (issue 24), and after that it completely transformed into an internet portal Esamaad (and started publishing online news — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४८६. (B) The first Maithili Music Streaming site was created by this very I Love Mithila — This section uses Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४८७. (A) But when you all want to know about Mithila Mirror, you will not find the names of Pradeep Jha, Rahul Rai, Shubham Rai, or Kamlesh Mishra — This section uses Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४८८. (C) Maithili Song - - This blog is from 2008 but who its operator is is not clear from this blog — This section uses Maithili Song to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४८९. (B) Maithili Songs Hub - The first post of this blog was in June 2009 — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१४९०. (A) Music Maithili - Maithili's first Music Streaming is available both on web and app from 3 May 2022 — This section uses Music Maithili to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

- १४९१. (A) Maithili Lok Geet - - This blog was operated by Rajiv Ranjan Lal, whose first and last post was on Sunday, 25 March 2007** — This section uses Maithili Lok Geet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १४९२. (D) It is entirely based on Maithili songs and music, and no posts on any other subject appear in it** — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १४९३. (B) It is a matter of regret for me that I could not find out who the operator of this blog is** — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १४९४. (D) If nothing else, at least 1000 or more songs would be compiled on this blog - which, for Maithili, is large and patiently done work** — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १४९५. (B) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given** — This section uses Maithili Films to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १४९६. (B) The link of its first post is history-of-maithili-films-birds-eye.html** — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १४९७. (A) The link for the 2006 proposal is in which for reference to Mithilakshar he took help from Pandit Govind Jha ji's Kalyani Kosh and Pt** — This section uses Mithilakshar to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १४९८. (C) Videha's first issue from January 2008 to the 149th issue 1 March 2014 was published online in Mithilakshar, Devanagari, and Braille - all three** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १४९९. (D) Every issue of Videha is available for free download** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १५००. (B) It could also be said that someone transliterated in Mithilakshar something composed in Devanagari by a Maithili writer, and therefore case endings may be found unattached** — This section uses Mithilakshar to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १५०१. (D) In Maithili, before the computer, fonts were made for printing presses, and the first credit for that belongs to Acharya Ramlochan Sharan ji** — This section uses Acharya Ramlochan Sharan ji to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १५०२. (C) Its link and photo are as follows (this font can be downloaded from Roshan ji's website - ge.php? item_id=entry_detail&uid=ytlv888 9u** — This section uses Roshan ji to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १५०३. (D) Many methods were used for writing, and then over time the materials for writing also changed** — This section uses Internet and Mithilakshar, Maithili Language Fonts, Books and Journals in Mithilakshar to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- १५०४. (C) Author of Maithili Ramcharit Manas and all of Tulsidas's works in Maithili** — This section uses Author of Maithili Ramcharit Manas to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५०५. (B) From around 2019, there was a commotion between Vinay ji and Bhavnath ji on Vinay ji's claimant posts regarding various reasons and the shape and form of letters — This section uses Vinay ji and Bhavnath ji to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५०६. (C) Songs for Mithila (apkdotin, apkdotin@gmail.com) Released Date - 18 Feb 2013 2 — This section uses Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५०७. (D) Maithili Song Video: Maithili Bhajan Released Date - 16 May 2018 25 — This section uses Maithili Song to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५०८. (A) Whatever this facility may be for other subjects, for Maithili song and music it worked like nectar — This section uses Other Subjects to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५०९. (D) From 2008 there is also a Maithili haiku blog where haiku from Videha's Facebook version were collected — This section uses Facebook to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५१०. (D) Some different forms of social media are given below - 1 — This section uses Social Media to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५११. (C) English to Maithili Dictionary (Live radio Music) Released Date - 20 Oct 2016 11 — This section uses English to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५१२. (B) Maithili Music (Bright logical) Released Date - 31 May 2017 17 — This section uses Bright to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५१३. (D) Maithili video songs: Maithili video Gane Released Date - 7 Feb 2018 22 — This section uses Gane Released Date to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५१४. (C) Maithili Video Songs HD (Sajeevsapp) Released Date - 23 Jan 2019 32 — This section uses Sajeevsapp to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५१५. (D) In between, I wanted to know on Facebook about YouTube's first channels, so Pranav Jha ji gave information that he had listened to songs from Rajni Pallavi ji's channel on YouTube in 2007 — This section uses Facebook to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५१६. (A) In January 2008, Gajendra Thakur made the request, and with that came the work of translating words on him — This section uses Gajendra Thakur to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५१७. (A) The emails related to becoming admin of Wikipedia - you all can read them in Videha's issue 351 — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५१८. (C) After reading the journal completely on the internet, the mind became exhilarated — This section uses Internet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options

belong to different parts of the book.

१५१९. (D) Sri Rajnandan Lal Das - You are doing very good work through the e-journal "Videha." I saw the young man's work here — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५२०. (D) Sri Subhash Chandra Yadav - Learning about the e-journal "Videha" I felt pleased — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

१५२१. (C) A web journalism special issue — Chapter 1 notes that Videha's 313th issue was published as a web journalism special issue.

१५२२. (B) Language and literature, news, drama-film-music, e-commerce, religion, and other — The methodological note divides internet activity into language/literature, news, drama-film-music, e-commerce, religion, and other subjects.

१५२३. (A) maithili.org, maithili.net, and maithils.home.att.net — Chapter 4 distinguishes earlier English-language Maithili-oriented sites from the later Maithili-language presence.

१५२४. (B) Mithilakshar, Maithili fonts, books and journals in Mithilakshar on the internet — Chapter 11 focuses on the internet and Mithilakshar, including fonts, books and journals.

१५२५. (D) Whether publication dates and URLs support claims about being first — The chapter uses Blogger features such as scheduling and custom links to test historical claims about blog chronology.

१५२६. (B) Drama, film, songs and music — The title and discussion of Chapter 9 group drama, film, songs and music as related web media fields.

१५२७. (D) Ghazal collections, ghazal history, web journalism history, and ghazal criticism — The author note lists works centred on ghazal, ghazal criticism, and Maithili web journalism.

१५२८. (A) Videha Bhasha Samman for the book Anchinar Akhar — The author note records the Videha Bhasha Samman for Anchinar Akhar.

१५२९. (C) Videha is the first aggregator of Maithili, where one finds a list of other internet sites of Maithili — The section frames Videha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५३०. (A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows: 1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents) — The section frames Folk Songs within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५३१. (C) 'Gonu Jha and Other Maithili Picture Stories' and 'Maithili Picture Stories' - Dr — The section frames Gonu Jha within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५३२. (C) It is very possible that the use of these folk songs in places may not be liked by some progressive readers and scholars — The section frames Folk Songs within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५३३. (C) The title of this book is taken from 'Barahmasa' (a traditional song about the twelve months) — The section frames Barahmasa within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५३४. (A) I am grateful to all the known and unknown lyricists whose lines have been used in this book — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५३५. (B) Similarly, from Misr Toli, there was Raghuvansh ji, who, along with his rustic charm, also had the style and flair for singing film songs — The section frames Similarly within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५३६. (B) Anyway, it was another matter that I was known throughout the village among all castes as a singer or a gentleman-honest student, and was respected accordingly. - "Yes, student — The section frames Anyway within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५३७. (C) Today, Ayurveda, Unani, Homeopathy, and many other knowledge systems dedicated to knowledge are preserved in books — The section frames Today within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५३८. (A) The book is attractive, interesting, and impresses the child's mind — The section frames A Glance at Both of Preeti Thakur's Picture Story Books within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५३९. (D) If they were not preserved in books, the next generation would remain ignorant of these systems — The section frames If the within the larger topic of A Glance at Both of Preeti Thakur's Picture Story Books. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५४०. (D) This book is relevant for inspiring the present generation and for awakening affection for Maithili in the next generation — The section frames Maithili Picture Stories within the larger topic of Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५४१. (B) 'Not there' meaning that to my knowledge, no picture stories were published in old magazines, I understood after reading Devashankar Naveen ji's article "A Panoramic View of Maithili Children's Literature" — The section frames Children's Literature within the larger topic of The Early History of Maithili Picture Stories (From 2002 to 2016). In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५४२. (A) Answer - Nowadays, reading itself is considered good, both print and e-books — The section frames Answer within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५४३. (D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available — The section frames Gajendra Thakur within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५४४. (C) As a result, the work was either lost or decayed — The section frames The Founder of Maithili Digital Journalism within the larger topic of The Founder of Maithili Digital Journalism: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५४५. (B) This process requests the creators to fulfill the approved guidelines of their control — The section frames The Internet Man of Maithili within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५४६. (B) And important research reduces inappropriate references, acceptable understanding, and personal approach scattering — The section frames Research within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५४७. (C) Written tradition or the folklore of the specific scholarly tradition is found in Mithila as much as it is rare to find elsewhere — The section frames Written within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

- १५४८. (A) In this sequence, the division into Shrotriya, Yogya, and Panjibaddha categories occurred** — The section frames Shrotriya within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १५४९. (A) This book would consist of 500-600 leaves, with wooden covers on both sides, and the book would be tied with a knot in the string** — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १५५०. (A) Parashar - Naraun, Surgan, Sakuri, Suiri, Sammual, Pihwal, Nadam, Maheshari, Sakarahon, Soini, Tilay, Bareba** — The section frames Parashar within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १५५१. (C) Those whose names appeared in the Panji became Panjibaddha** — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १५५२. (A) Regarding the book, Gajendra Babu tells us that Gotra Panji contains details of Gotra and Mul, Patra Panji contains knowledge of offspring, and Dushan Panji contains knowledge of defects that occurred in the lineage** — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १५५३. (B) Then he said - Now write down the names of the next generation** — The section frames The Embodiment of Courtesy, Shri Gajendra Babu within the larger topic of The Embodiment of Courtesy, Shri Gajendra Babu. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १५५४. (A) It bears a Buddhist mantra, which Buddhists used to recite on the occasion of consecrating the image** — The section frames Buddhist within the larger topic of Gajendra Thakur: Preserver of Mithila's Heritage. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १५५५. (B) He has transcribed into Devanagari more than ten thousand inscriptions written on palm leaves and birch bark in the Tirhuta script of the Maithili language** — The section frames Tirhuta Script within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १५५६. (C) In the Maithili language, many magazines have come out as Phagua special issues, with Mithila Mihir being a pioneer** — The section frames Mithila Mihir within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १५५७. (D) The language of this book will be either Maithili or English** — The section frames English within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १५५८. (B) He used to compose songs related to Ganapati, Shiva, Vishnu, Goddess Sita, Ram, Krishna, etc** — The section frames Ganapati within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १५५९. (D) Along with this, he presented the introduction of Lochana's Ragatarangini** — The section frames Along within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- १५६०. (D) The language of the songs follows Mithila music** — The section frames Maithili Literature's Seeker-Worshipper within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५६१. (A) All the songs are in the form of hymns and devotional songs, in which, along with the name, form, weapons, attire, etc., of the concerned deity, a description of the devotee's humility, helplessness, and surrender is there — The section frames Maithili Literature's Seeker-Worshipper within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५६२. (A) In the songs of Ramji Chaudhary ji, generally, the following of surrender devotion has been done — The section frames Ramji Chaudhary ji within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५६३. (B) Doing, doing worry, days passed, now the body has become withered — The section frames Doing within the larger topic of Maithili Literature's Seeker-Worshipper: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५६४. (A) This is what I would call the specialty of this meta-text — The section frames Gajendra Thakur's Kurukshetram Antarmanak within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५६५. (D) One episode is 'death's victory', and the second episode is called 'victory over death' — The section frames Sahastrabadhane within the larger topic of Sahastrabadhane: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५६६. (C) By collecting many literary works in one book, you have made such a garland for the readers, in which it seems that flowers of various colours are strung in one place — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५६७. (B) Along with sister languages, due to the influence of Western culture, the Maithili language has flickered — The section frames Along within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५६८. (C) The best subject of this part, which shook my inner mind, is the fluent and detailed presentation on the world of compositions of the forgotten poet, Pandit Ramji Chaudhary — The section frames Pandit Ramji Chaudhary within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५६९. (C) On this genre, compositions were already being written in Maithili before, but this genre was known by the name 'Kshanika' — The section frames Kshanika' within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५७०. (B) In Kalit's marriage, in the groom's wedding party, the old wedding guests going in a cart and the young people going on foot seems strange to the present generation, but it is necessary to acquaint children with our ancient culture — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५७१. (C) 7.85) When a child sees an elephant for the first time, he becomes astonished and suddenly delighted; he suddenly exclaims, "the elephant's ears like winnows" (Kurukshetram Antarmanak, p — The section frames Kurukshetram Antarmanak within the larger topic of The Maithili Children's Poetry Stream. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५७२. (D) In the story 'Shabdashastram', there is a song whose first line became the title of the book — The section frames Shabdashastram' within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५७३. (B) In the course of study, in the long story section, reaching and reaching 'Shabdashastram', an introduction is made to the source song of the title in a lyrical form, and one steps closer to understanding the significance of words —

The section frames Shabdashastram' within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५७४. (C) Here, giving an example of change, the author takes Letterbam from the livelihood imposed by society, brings him into the world of his capabilities, makes him a successful singer, and makes his life meaningful — The section frames Letterbam within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५७५. (C) Mithilak Sanskaar/Vidhi-Vyavhaar Geet Aaur Geetnaad -(Song Compilation) Umesh Mandal ISBN NO.978-93-80538-34-1 38 — The section frames Mithilak Sanskaar within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५७६. (C) Jeevan-Maran (Novel)-Jagdish Prasad Mandal 2010 100 ISBN NO.978-93-80538-26-6 37 — The section frames Jeevan-Maran within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५७७. (A) But all this remained unrecorded until two years ago — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५७८. (C) Due to Videha's active opposition, change occurred in the Akademi, and different people became Akademi representatives — The section frames Videha within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५७९. (A) Sagar Raati Deep Jarai is a reading program of Maithili stories, so how would it be counted as a Rabindra Jayanti program — The section frames Sagar Raati Deep Jarai within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

१५८०. (B) Luipada, Kanhapada, Saraha — Luipada, Kanhapada, Bhusukupada, Saraha are explicitly mentioned as composers of the Charyapada mystic songs.

१५८१. (A) Narashanshi songs in the Rigveda — The text mentions: 'references to parallel literature are found in Vedas, where Narashanshi is referred to as parallel literature.'

१५८२. (B) Charyapada — The 50 Charyapadas (Buddhist mystical songs) are treated as the earliest layer of Maithili literary heritage.

१५८३. (B) It archives testimonies of parallel tradition writers like Bechan Thakur, Jagdish Prasad Mandal, and Gajendra Thakur — Munnaji's volume documents the counter-canonical voices and serves as an oral archive of the Maithili parallel movement.

१५८४. (B) Luptraprāya Maithili Lokagīta — Hriday Narayan Jha's essay documents 19 folk genres (Parāṭī, Gosaunik Geet, Jhūmarā) and emphasises archival urgency.

१५८५. (B) Engineering hubris ('witchcraft') that fails to manage silt and causes embankment disasters — Mishra uses the term 'engineering witchcraft' to describe flawed technical interventions on unstable rivers like Bhutahi Balan.

१५८६. (A) Mithila Sanskritik Parishad, Kolkata — Published by Kolkata-based Mithila Sanskritik Parishad for Azadi ka Amrit Mahotsav.

१५८७. (B) Disappearance of performance context and transmission to youth — Younger generations no longer learn ritual songs.

१५८८. (A) Casteist pocket institutions — They exclude non-Brahmin and progressive writers.

१५८९. (B) Three axes: Shakti-kadrat (power proximity), Vishay-kadrat (subject expansion), Tatya-kadrat (factual evidence) — The formula draws on Navya-Nyāya pramāṇa theory to assess courage, relevance, and verifiability.

१५९०. (B) **Restoring lost Sanskrit texts such as the Buddhacharitam from Tibetan and Chinese translations** — Bhavnath Jha reconstructed the lost cantos of Ashvaghosa's Buddhacharitam and edited numerous manuscripts.
१५९१. (B) **Restoring strict prosodic discipline (bahr, qāfiyā, radīf) and creating a theoretical grammar (Ghajalsastram)** — The movement revived formal correctness and democratised access through digital platforms.
१५९२. (B) **Yaayaavari (travel narrative)** — She translated Shefalika Verma's travelogue 'Yaayaavari' from Maithili into Hindi, bridging linguistic audiences.
१५९३. (B) **Mithila Sanskritik Parishad, Kolkata** — The collection was published by Mithila Sanskritik Parishad, Kolkata, as part of Azadi ka Amrit Mahotsav.
१५९४. (B) **'Sit Down, Crow!'** — By addressing the crow instead of the classical cuckoo (kokil), Sagar signals a poetics of social realism over romanticised lyricism.
१५९५. (A) **The author's solitary position and the condition of Maithili language itself** — 'Nisoh' resonates with both the author's independent stance and the precarious state of Maithili culture, which lacks institutional support.
१५९६. (B) **A detailed section on organic/natural farming and cooperative enterprise** — 'Vibhṛiti' combines poetry, biography of freedom fighters, and practical guidance on natural farming and farmer producer groups.
१५९७. (B) **Mithila (Maithili)** — In 'Tharu Lokgeet' (1968), he argued that the Tharu people's primary folk-song tradition is in Maithili, placing them within the Mithila cultural sphere.
१५९८. (B) **Mithila Sanskritik Parishad, Kolkata** — 'Kamal-Taal' (2022) was published by Mithila Sanskritik Parishad, Kolkata, as part of the Azadi ka Amrit Mahotsav celebration.
१५९९. (B) **It is a comic-devotional song about Shiva's ecstatic dance, often from the perspective of an anxious Parvati or her mother Maina** — Nachhari songs depict Shiva's unconventional behaviour with humour and devotion, unique to Mithila's folk tradition.
१६००. (B) **Ghazal Ganga** — 'Ghazal Ganga' is his ghazal collection, while 'Geet Ganga' and 'Tora Angana Me' are song collections.
१६०१. (B) **It documents the intellectual and cultural heritage of his ancestral village, including its notable scholars, while acknowledging social limitations** — 'Koilahk' records the village's history, notable alumni (e.g., Madhup), and social structure, though critics note its limited coverage of non-Brahmin castes.
१६०२. (B) **It demonstrates the continuity between classical Maithili poetry and the living oral-folk tradition** — Jha's inclusion asserts that Vidyapati's works have been transmitted through oral performance alongside anonymous folk songs.
१६०३. (B) **A ritual invocation song performed by a nine-member bhagat community, involving divine possession, accompanied by jhāli and māṃḍara** — The Jhumra is a ritual possession song where the bhagat's body becomes the vehicle for the goddess's manifestation.
१६०४. (B) **False vyāpti (pervasion) relations such as 'If Dalit, then incapable of literary achievement' or 'If mute, then incapable of authority'** — Each author constructs a dushana (defeater) of false pervasions that encode caste, gender, and class hierarchy, replacing bhrama with prama.
१६०५. (B) **Dhvani (suggestion) – suffering as condition of beauty** — The sher uses the paradox of scraping/grinding to produce melody, creating a deep dhvani (resonant suggestion) about creative suffering and aesthetic refinement.
१६०६. (A) **Om Prakash Jha – 'Kiyo Bujhi Nai Sakal Hamara'** — Om Prakash Jha's Ghazal 9 in 'Kiyo Bujhi Nai Sakal Hamara' uses this haunting radif to mourn the erosion of Maithili folk music traditions and the alienation of the village.
१६०७. (B) **Sohara (birth song), Lagani (wedding song), and Nācārī (devotional tune)** — The sher: 'No Sohara, no Lagani, not a tune of Nācārī; only DJ music playing everywhere' – a direct cultural elegy.

१६०८. (C) Praise of the Sahitya Akademi establishment — Pushpa's poetry is consistently critical of the establishment; he never praises the Sahitya Akademi. The chapter highlights his rejection of institutional gatekeeping in favour of democratic, subaltern themes.

१६०९. (B) The most generically diverse presence, including science writing for children (South Pole, ozone, earthquake sci-fi), a 170-page bāla kavita section, literary criticism, and cultural essays — Shashidhar Kumar 'Videh' is the most prolific and versatile contributor in the archive, spanning science communication, children's poetry (170 pages in Sadeha 19), literary criticism, and cultural essays – a true Maithili renaissance figure.

१६१०. (B) Jhārū (broom poem) – a literary implement specifically designed to sweep away society's corruption, casteism, dowry, and political hypocrisy — The jhārū (broom) is an invented genre: the stiff-stalk broom clears society's slop. Each jhārū poem opens with a couplet naming a social evil, followed by a song developing the critique.

१६११. (B) A bipartite structure: a two-line couplet (the 'jhārū couplet') that names the social evil, followed by a gīt (song) section of multiple stanzas with a refrain, developing the theme — The couplet poses the problem (sādhya in Navya-Nyāya terms), and the song constructs the argument, adduces evidence (pramāṇas), and arrives at the conclusion. The relationship is epistemological.

१६१२. (B) The broom – associated with the lowest social labour – is wielded to strip the powerful of their dignity. The jhārū uses folk-song form and earthy rural imagery to expose elite pretensions, creating a temporary inversion of social hierarchy — Bakhtin's carnivalesque describes the inversion of social hierarchy through popular laughter, body imagery, and folk humour. Jharudar's broom – an instrument of cleaning – becomes a carnivalesweapon against the powerful.

१६१३. (B) Through all four pramāṇas: pratyakṣa (observed social reality), anumāna (inference from particular to general), upamāna (analogy, e.g., pollution as rat then tiger), and śabda (reliable witness testimony from within the community) — Jharudar's authority derives from pratyakṣa (direct perception as a farmer-witness), anumāna (the jhārū couplet → song inference), upamāna (medical and ecological metaphors), and śabda (āptavacana – testimony of a reliable speaker from within the subaltern community).

१६१४. (B) Both used the doha (two-line aphoristic verse) for spiritual and social critique, worked in vernacular accessible to non-elite audiences, and critiqued both Hindu orthodoxy and social hierarchy — Kabir's dohas achieve effect through paradox and semantic compression; Jharudar's jhārū couplets achieve similar effects through the naming of a specific social instrument (the broom) and the promise of the song that follows. Both are vernacular poets outside the Sanskritic establishment.

१६१५. (B) Deconstruction of how traditional icons are commodified – Vidyapati as a corrupt IAS officer, film lyricist, or freelancer in the 'Sputnik era' — The poem uses Western satirical burlesque to show how the medieval saint-poet would be co-opted by modern institutions – a postcolonial critique of commodification and the betrayal of traditional values.

१६१६. (B) 22 ragas — The Vividh Bhajnavali has 22 raga-classified compositions including Raga Rekhata, Lavani, Jhaptala, Dhrupad, Gauri, Tirhut, Bhajan Vinay, Maheshvani, and others – a musically structured text.

१६१७. (B) Baba Nagarjuna (Vaidyanath Mishra Yatri) — The title 'Abhinav Vidyapati' was conferred upon him personally by the eminent poet Nagarjuna at a public ceremony in Purnia. The chapter notes that this epithet has paradoxically been used by the literary establishment to bracket Thakur as a 'stage performer' rather than a serious literary figure.

१६१८. (B) Lekhani Ek Rang Anek — Lekhani Ek Rang Anek (The Pen, One Colour Many) was published in 1985. At that time, no ghazal grammar existed for Maithili, and critics had flatly claimed that ghazal could not be written in the language. Thakur's collection empirically refuted that claim.

१६१९. (B) Thakur composed the lyrics and set the tunes; Mahendra Jha sang. The combination of Thakur's verbal genius and Mahendra's melodic voice became unstoppable — The Ravindra-Mahendra partnership performed at over ten thousand events. After Mahendra Jha's death, Thakur effectively retired from stage performance, unable to continue without his partner.

१६२०. (B) Mamta Gaaye Geet — Mamta Gaaye Geet had a complex production history – it ran out of funds and lay dormant for eighteen years. Thakur eventually secured rights and completed the film's release, an act described as singular courage.

१६२१. (B) Overseeing the publication of the first comprehensive Maithili dictionary in two volumes — The publication of the first two-volume Maithili dictionary was a milestone in the standardisation and institutionalisation of the language, significantly advancing written Maithili.

१६२२. (C) Sahitya Akademi Award — The chapter explicitly laments that Thakur was never awarded the Sahitya Akademi Award for Maithili, despite his output and popularity. Dr. Kailash Kumar Mishra compares the cultural neglect of Thakur with the celebrated treatment of Bhupen Hazarika in Assam.

१६२३. (B) The compositions are 'kath-it ghazal' (so-called ghazal) rather than ghazals in the technical sense because the bahr (prosodic metre) is not maintained consistently — While acknowledging the collection's historic importance in establishing that Maithili ghazal could exist, Anchinhar's technical analysis notes that the bahr is not maintained, distinguishing these as songs rather than ghazals in the formal sense.

१६२४. (C) Kathi Ke Mithila Ke Maithil — The chapter lists 'Kathi Ke Mithila Ke Maithil' as an identity anthem. His songs entered common parlance across the Mithila region and diaspora, covering themes from migration to women's labour to festive celebration.

१६२५. (B) He composed songs with new tunes invented by himself, rooted in the padavali tradition and the folk soundscape of Mithila, rather than borrowing from Hindi film conventions — While Madhup (Kashikant Mishra) had revitalised the tradition by adopting Hindi film tune patterns, Thakur recognised this strategy had reached its limit and that something genuinely Maithili in voice and lyricism was needed.

१६२६. (C) Noida — Thakur had settled in Noida (A-327, Sector 46) in his later years. He passed away on 18 May 2022 at a private hospital in Noida, and his last rites were performed at Haridwar.

१६२७. (B) His stage singing (manchiya gāyan) and his many books in Maithili, stating that his passing caused an irreparable loss to literature, especially Maithili literature — The Chief Minister's message reflects the stature of state recognition that Thakur had earned, noting that he was 'very popular among Maithili speakers for his stage singing' and had composed many books in Maithili.

१६२८. (B) Why are his songs great, and what exactly makes them stage-worthy? – the longstanding hierarchical distinction between 'manchi' (stage) literature and 'pustak' (book) literature, with the latter accorded canonical status — Gajendra Thakur's editorial frames this as the central question: the literary establishment has historically treated performance-based poetry as entertainment, not serious literature. The Videha issue attempts the first serious literary reading of Thakur's work.

१६२९. (B) To carry semantic and emotional freight that standard Hindi cannot easily bear, and to locate the narrative precisely in a specific social and cultural space — Renu saturates his Hindi prose with Maithili words, phrases, idioms, and folk song fragments. These create a distinctive literary texture that forces even the non-Maithili Hindi reader to slow down and listen differently.

१६३०. (B) Sohar (birth songs), Vivah geet (wedding songs), Bidesia (songs of absent husbands), and Samachakwa — The folk songs Renu uses span the full range of Maithili traditions. They function as counterpoint to the main narrative, carrying the voices of women into a literary space that might otherwise silence them.

१६३१. (B) His female characters (Kamla, Lal Pan Ki Bibi) are among the most complex in Hindi literature – they desire, resist, assert themselves, and carry the community's spiritual and cultural life through folk songs — The folk song tradition, which is overwhelmingly a women's tradition in Mithila, gives Renu's female characters a voice that the patriarchal social order cannot entirely suppress. They are not passive sufferers but agents with their own vitality.

१६३२. (B) An uncle singing nirgun (mystical devotional songs of the Kabir tradition) while a child wants to catch a firefly — The poem compresses an extraordinary amount of social observation: the darkness (no electricity), the firefly, the

uncle singing nirgun (lower-caste devotional tradition), the tobacco, the child's desire – all rendered with dense sensory precision.

१६३३. (B) Children's ghazals (applying ghazal prosody to children's themes) — 'Khurluchhi' contains children's ghazals (bāl ghazal), a significant innovation that applies classical ghazal discipline to child-appropriate subjects.

१६३४. (A) Parijataharananataka of Umapati Upadhyaya — Umapati's Parijataharananataka (with 21 Maithili lyrics) is the earliest surviving Maithili drama, influencing the Ankianata tradition of Assam.

१६३५. (D) Both A and B — The Kirtaniya tradition is structurally parallel to the Ankianata/Bhaona of Assam, both generated by Vaishnava devotion in the same period.

१६३६. (B) Proving Maithili could sustain epic narrative through his 'Mithila Bhasha Ramayan' — Chanda Jha's Ramayan demonstrated that Maithili was fit for sustained epic, not merely devotional songs, challenging the view of Maithili as 'light literature'.

१६३७. (A) Bhakti movement and Chaitanya's Vaishnavism — Chaitanya's Gaudiya Vaishnava movement spread Vidyapati's songs and the Brajabuli medium across eastern India during that period.

१६३८. (B) Parijataharananataka — Umapati's Parijataharananataka used Maithili songs within a Sanskrit-Prakrit framework, a model that Vidyapati and later Assamese playwrights emulated.

१६३९. (B) Ākāṅkṣā (expectancy), Yogyatā (fitness), Āsatti (proximity), Tātparya (intention) — These four conditions – syntactic expectancy, semantic fitness, temporal contiguity, and speaker's intention – are required for testimonial knowledge.

१६४०. (B) Historical exploration of ghazal's influence on Maithili devotional songs, showing deep indigenous resonance — The blog section highlights mutual influence between ghazal and bhajan traditions, arguing the ghazal form has long been embedded in Maithili devotional culture.

१६४१. (A) M. Gauri — M. Gauri's poem subverts Krishna's three mythological forms, demanding the cobbler woman's labour be recognised as 'pure music'.

१६४२. (B) It becomes a drum resonating with pure music – reclaiming Dalit labour and identity — Washed with Indian laburnum (indigenous knowledge), the leather becomes a drum; the impure becomes source of pure music, negating caste stigma.

१६४३. (B) Buddhacharitam of Ashvaghosha — Bhavnath Jha restored the lost cantos of Ashvaghosha's Buddhacharitam, a technically demanding work praised in the special issue.

१६४४. (C) Kalpana Jha (Patna) – prose writer and critic — Kalpana Jha (Patna) contributed the lead 14-page biography 'Vidyavyasani-Karmayogi-Samajsevi: Upendra Nath Jha 'Vyas'' in Videha 409.

१६४५. (B) Lotus-rhythm / lotus-lake – poet's name, rhythmic pulse, and sacred imagery of devotion — 'Kamal' is the poet's name, 'taal' means rhythm or lake; together they suggest the lotus of poetry, the rhythm of song, and the sacred pond – multi-layered suggestion.

१६४६. (B) A plea to the Maithil community to think and reflect on social decay — The poem's refrain urges Maithils to 'do think' about the loss of traditions, the corruption of leaders, and the erosion of moral values.

१६४७. (B) Kali/Bhavani — The Vidyapati song 'Ādi bhavānī vinaya tua pāya' is addressed to Kali/Bhavani, showing the continuity between classical Maithili and folk devotional traditions.

१६४८. (B) Ramlochan Thakur (quoted by Nabo Narayan Mishra) — The couplet is by Ramlochan Thakur, preserved in Nabo Narayan Mishra's essay, critiquing the betrayal of Maithili folk tradition for Hindi acceptance.

१६४९. (B) Ākāṅkṣā (expectancy), Asatti (proximity), Yogyatā (fitness), Tātparya (intention) — These four conditions, drawn from Navya-Nyāya, ensure that a sentence produces valid meaning – a core principle of Jha's semantic sovereignty.

१६५०. (B) A delimiter that specifies the exact property, relation, or scope of a claim – preventing ambiguity — Avacchedaka is the logical operator that limits a property to a specific domain, ensuring that knowledge-claims are not too broad

or too narrow – essential for Gaṅgeśa’s definition of vyāpti.

१६५१. (B) Image / reflection – the stone that holds reflections of social reality, aligned with alamkāra tradition —

‘Bimba’ (image/reflection) is a key term in alamkāra; Jha’s collection aims to make contemporary Mithila’s social reality legible through concentrated images.

१६५२. (B) Lotus-rhythm / lotus-lake – poet’s name, rhythmic pulse of song, and sacred devotion — ‘Kamal’ is the poet’s name; ‘taal’ means rhythm or lake – together they suggest the lotus of poetry and the lake of aesthetic bliss.

१६५३. (D) Lok-Veda is the greatest saying of Mithila, in which Lok (folk) comes first and Veda comes after — The section frames Lok-Veda within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६५४. (B) In the Gita, Krishna considers the Samaveda the most important among the Vedas; the reason behind that is singing — The section frames Samaveda within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६५५. (A) So, just as the presentation of the first edited book "Preeti Karan Setu Banhal - Redefining Maithili" was based on Maithili folk songs, the presentation of this second book is imbued with the aura of the Vedas — The section frames Preeti Karan Setu Banhal within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६५६. (B) The meaning of the Samaveda is the "Veda of Song," that is, a Veda that can be sung — The section frames Samaveda within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६५७. (B) Almost all music scholars believe that the basis of Indian classical music is the Samaveda — The section frames Samaveda within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६५८. (B) There is a tradition that the folk song 'Sohar' became the melodic basis for the singing of the Samaveda — The section frames Samaveda within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६५९. (D) If we believe this tradition, it can be said that the basis of Sanskrit singing was the folk song Sohar — The section frames Sohar within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६६०. (B) That is, if the tradition is considered correct, then the fundamental basis of Indian classical music became the folk song Sohar — The section frames Sohar within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६६१. (C) What is called the 'Tek' in folk songs (like 'Lalana re' in Sohar, 'Ram...' in Bisahari songs, etc.) was also adopted — The section frames Sohar within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६६२. (A) I hope that the result of this effort of mine will be visible in this book, including the special issues of Videha — The section frames Videha within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६६३. (C) A 10-15 minute exploratory video could be made on a single poem or a historical site, using Gajendra ji's research insight and Videha's archive — The section frames Videha within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६६४. (A) Therefore, in today's time, podcasts on social media, high-level interviews (video), recorded and live video posts of academic-level discussions on social media, and film production and screening are extremely necessary — The

section frames Social Media within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६६५. (A) For detailed and systematic information on these facts, Ashish Anchinhaar's book 'Maithili Web Patrakarita ka Itihas' is an authentic source — The section frames Ashish Anchinhaar within the larger topic of “Maithili in the Digital Age: Videha and Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६६६. (B) He was very sad that the Panjekar's Panjis of his village had been eaten by rats and silverfish, and finally, the leaves of the Panji turned into pulp — The section frames Panji within the larger topic of “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६६७. (D) His second book is 'Chakshu', published in 2018 by Pallavi Publication — The section frames Chakshu' within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६६८. (A) Spending time on new writers in this way is called a kind of literary service — The section frames New Writers within the larger topic of “Videha and New Writers”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६६९. (C) Any magazine that selects works in the name of its ideology cannot be pro- people at all, but when one looks at the works published in Videha, along with hard-left works, devotional songs are also found — The section frames Videha within the larger topic of “The Pro-People Stance of Videha Magazine”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६७०. (B) Editorial Work Gajendra Thakur is the editor of the fortnightly e-magazine of the Maithili language, 'Videha' — The section frames Gajendra Thakur within the larger topic of “Gajendra Thakur: Writer, Historian, and Architect of Modern Maithili Studies”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६७१. (A) In such a situation, if Gajendra Thakur is absent from the stage, then this is a new event and a matter of good fortune for Maithili, at least there is one brave person in Maithili — The section frames Gajendra Thakur within the larger topic of “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

१६७२. (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.

१६७३. (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.

१६७४. (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.

१६७५. (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.

१६७६. (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.

१६७७. (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.

१६७८. (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.

१६७९. (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.

१६८०. (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.

१६८१. (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.

१६८२. (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.

१६८३. (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.

१६८४. (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.

१६८५. (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 धुनेने 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.

१६८६. (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 — 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 सदखन 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.

१६८७. (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.

१६८८. (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.

१६८९. (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 — 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 kafiyas in other shers The other options refer to different parts of the book.

१६९०. (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 — 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 kafiyas in the above example, then the letter न must compulsorily be present at the end of the kafiyas in the other shers The other options refer to different parts of the book.

१६९१. (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.

१६९२. (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.

१६९३. (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.

१६९४. (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.

१६९५. (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.

१६१६. (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.

१६१७. (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.

१६१८. (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.

१६१९. (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.

१७००. (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.

१७०१. (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.

१७०२. (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.

१७०३. (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.

१७०४. (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.

१७०५. (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.

१७०६. (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.

१७०७. (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.

१७०८. (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.

१७०९. (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.

१७१०. (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.

१७११. (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.

१७१२. (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.

१७१३. (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.

१७१४. (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.

१७१५. (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.

१७१६. (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.

१७१७. (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.

१७१८. (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.

१७१९. (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.

१७२०. (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.

१७२१. (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.

१७२२. (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.

१७२३. (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.

१७२४. (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.

१७२५. (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 कहाँ है मुझसे मिलने का किसी से पूछ लेते हैं यही उपकार करते हैं जो ऊँचे 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 कहाँ है मुझसे मिलने का किसी से पूछ लेते हैं यही उपकार करते हैं जो ऊँचे चढ़ के चलते हैं वे नीचे देखते हरदम The other options refer to different parts of the book.

१७२६. (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.

१७२७. (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.

१७२८. (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.

१७२९. (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.

१७३०. (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.

१७३१. (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.

१७३२. (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.

१७३३. (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.

१७३४. (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.

१७३५. (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.

१७३६. (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.

१७३७. (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.

१७३८. (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.

१७३९. (D) It emphasizes that so it may be accepted, without difficulty, that metres are older than even the R̥gveda — 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 R̥gveda The other options refer to different parts of the book.

१७४०. (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.

१७४१. (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.

१७४२. (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.

१७४३. (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.

१७४४. (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.

१७४५. (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 — 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.

१७४६. (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.

१७४७. (C) It presents the point that since, along with all other forms of Urdu shairi, nazm too is sung, some clever Maithilis 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 Maithilis take it to be ghazal and begin arguing The other options refer to different parts of the book.

१७४८. (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.

१७४९. (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.

१७५०. (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.

१७५१. (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.

१७५२. (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.

१७५३. (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.

१७५४. (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.

१७५५. (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.

१७५६. (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.

१७५७. (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.

१७५८. (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.

१७५९. (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.

१७६०. (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.

१७६१. (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.

१७६२. (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.

१७६३. (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.

१७६४. (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.

१७६५. (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.

१७६६. (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.

१७६७. (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.

१७६८. (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.

१७६९. (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.

१७७०. (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.

१७७१. (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.

१७७२. (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.

१७७३. (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.

१७७४. (C) It presents the point that dushyant Kumārak Ghazalak Mizāj San Ghazal Maithilime Kahiṃ 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 Kahiṃ 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.

१७७५. (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.

१७७६. (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.

१७७७. (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.

१७७८. (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.

१७७९. (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.

१७८०. (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.

१७८१. (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.

१७८२. (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.

१७८३. (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.

१७८४. (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.

१७८५. (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.

১৩৮৫. (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.

১৩৮৬. (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.

১৩৮৮. (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.

১৩৮৯. (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.

১৩৯০. (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.

১৩৯১. (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.

১৩৯২. (C) {'label': 'c', 'text': 'Rabindranath Tagore translated the National Anthem from Bengali to English here.'} — The key idea is that madanapalle, in Andhra Pradesh, is where Rabindranath Tagore translated “Jana Gana Mana” into English and set it to music. Tagore, a renowned Bengali poet and the first non-European Nobel laureate in Literature, collaborated with Margaret Cousins, who composed the song's music.

১৩৯৩. (A) {'label': 'a', 'text': '1 and 2 only'} — The key idea is that sakharam Ganesh Deuskar's 1904 book Desher Katha warned against colonial psychological domination, inspired the Swadeshi movement in Bengal, was banned in 1910 after selling 15,000+ copies, and though it referenced Bengal, the term desh was used in a broader national sense.

১৩৯৪. (C) {'label': 'c', 'text': 'Mohandas Karamchand Gandhi'} — The key idea is that during his imprisonment at Yerwada Prison in 1930, Mohandas Karamchand Gandhi Ji translated hymns and lyrics from the Upanishads and other sacred texts. These texts were known as the ‘Songs from Prison’.

১৩৯৫. (A) {'label': 'a', 'text': 'Paragana—Sarkar—Suba'} — The key idea is that in Mughal administration, the right order of divisions was Pargana (sub-district) → Sarkar (district) → Suba (province), with local officials like qanungo, chaudhuri, and qazi overseeing administration at the pargana level.

१७९६. (A) {'label': 'a', 'text': 'Tansen was the title given to him by Emperor Akbar.'} — The key idea is that option (a) is not right: Tansen was first a musician in the court of Raja Ram Chandra of Rewa before Akbar invited him to his court, where he came to be a famed Navaratna and was given the title “Mian.”

१७९७. (D) {'label': 'd', 'text': '1, 2, 3 and 4'} — The key idea is that set up in 1336, Vijayanagara was described by travelers like Fernao Nuniz, who noted the significant roles of women in administration, music, and palace security.

१७९८. (A) {'label': 'a', 'text': '1 and 2 only'} — The key idea is that the musk deer is most likely found in Askot Wildlife Sanctuary, located in the Pithoragarh district of Kumaun, Uttarakhand and the Gangotri Wildlife National Park in Uttarkashi District of Uttarakhand in India.

१७९९. (B) {'label': 'b', 'text': '1, 3, and 4 only'} — The key idea is that artificial Intelligence (AI) is central to emerging technologies: it powers smart grids, aids early medical diagnoses, and optimizes wireless energy systems.

१८००. (D) {'label': 'd', 'text': '1, 2 and 3\nPandit Mallikarjun\nMansur, the famous\nnclassical singer from\nKarnataka, represented\nnthe:'} — The key idea is that the Government of India Act 1919 brought in limited constitutional reforms in British India but also deepened communal representation in politics. By expanding the system of separate electorates and encouraging representation on religious and social lines, the reforms strengthened community-based political mobilisation. Statement 1 is right: The 1919 reforms further extended the 1909 communal electorate and gave communal representation to additional groups such as Sikhs, Indian Christians, Anglo-Indians, and...

१८०१. (D) {'label': 'd', 'text': 'Jaipur-Atrauli\nGharana\nIn which one among the\nfollowing texts does the\nnterm kshetra-patni\n('mistress of the field')\nnoriginate?'} — The key idea is that mallikarjun Mansur was one of the most distinguished exponents of Hindustani classical music in the twentieth century. Born in Dharwad region of Karnataka, he came to be especially renowned for his mastery over rare ragas and complex khayal compositions. His music reflected the distinctive stylistic depth of the Jaipur- Atrauli Gharana, a tradition known for its intricate raga architecture and intellectual rigour.

१८०२. (D) {'label': 'd', 'text': 'Dheera\nShankarabharanam\nThe artificially fixed\nrupee-sterling exchange\nrate prescribed by the\nHilton-Young\nCommission (1926) was\nadopted by the British\nGovernment for which\nnone of the following\nreasons?'} — The key idea is that jana Gana Mana, the National Anthem of India, is set in the Carnatic raga Dheera Shankarabharanam, which corresponds to Raga Bilawal in Hindustani classical music. The name Shankarabharanam signifies “the jewel or ornament of Lord Shiva.” Regarded as a spiritually uplifting and therapeutic raga, it is believed to promote mental peace, vitality, and emotional wellness.

१८०३. (C) They are claimed as ancestral texts by Maithili, Bengali, Assamese, and Oriya traditions. — The text: 'The Charyapadas ... are claimed as ancestral texts by all the eastern languages. Scholars argue that several siddhas were from Mithila, with particular affinity to early Maithili morphology.'

१८०४. (B) Restore classical prosodic discipline (Behr & Qaafiyaa) in Maithili ghazal — The Anchinhar movement revived formal ghazal grammar, correcting the 'era of weakness' when incorrect ghazals dominated Maithili poetry.

१८०५. (B) Kamal-Taal — Kamal-Taal (2022) is a geet-sangraha spanning Ganesh Vandana, Nachhari, seasonal songs, and modern themes, celebrating Mithila’s heritage.

१८०६. (A) Maithil Brahmin and Karna Kayastha elites — The parallel history critiques the Brahmin-Kayastha hegemony; RTI data showed that awards and assignments were overwhelmingly cornered by upper-caste networks.

१८०७. (B) Lord Shiva (Bholenath’s ecstatic dance) — Nachhari songs celebrate Shiva’s cosmic, intoxicated dance, often with humour and devotion, unique to Mithila’s folk repertoire.

१८०८. (B) Saraswathihridayalankarahara — The passage: 'Nanyadeva's Saraswathihridayalankarahara (c. 1097-1147) is among the earliest texts linking the joining of metre with melody.'

१८०९. (B) Staccato, rhymed prose — Chaudhary describes it as 'a staccato, rhymed prose encyclopaedia ... covering urban life, heroic ideals, seasons, arts, music and cosmology.'

- १८१०. (C) Parijataharananataka** — The text: 'Umapati Upadhyaya's Parijataharananataka (drama, with twenty-one lyrical songs in Maithili) is the earliest surviving Maithili drama.'
- १८११. (C) Ankianata (under Sankaradeva)** — The text: '... establishes the model that would characterise Maithili dramatic literature for centuries and that would be emulated in the Ankianata tradition of Assam under Sankaradeva.'
- १८१२. (A) Avahatta Apabhramsa** — The text says: 'The songs display features more archaic than anything in Vidyapati – forms closer to Avahatta Apabhramsa.'
- १८१३. (B) Vidyapati (c. 1360–1480)** — Sukumar Sen observed that Umapati's songs are more archaic than anything in Vidyapati. The Parallel History emphasizes the distinction between early pre-Vidyapati tradition and the later poet.
- १८१४. (A) Mithila Bhasha Ramayan** — The passage: 'Chanda Jha's Mithila Bhasha Ramayan demonstrated that Maithili was capable of sustaining a sustained epic narrative – not merely devotional songs and documentary prose – and thereby challenged the dominant view of Maithili as a language 'fit only for light literature.'
- १८१५. (B) Sankaradeva** — The text: 'Sankaradeva (c. 1449-1586), the founder of Ekasara Vaishnavism and the Ankianata dramatic tradition, composed his Baragitis (celestial songs) and much of his drama in Brajavali.'
- १८१६. (B) Bhanita (poet's signature stanza)** — The text: 'the use of the Bhanita (poet's signature in the final stanza) – a practice found across all eastern Indian medieval literatures.'
- १८१७. (A) The Chaitanya Charitamrita** — The text refers to 'Biographies of Chaitanya' (standard hagiographies such as Chaitanya Charitamrita) which report that he would sing the songs of Jayadeva, Vidyapati, and Chandidasa through the night.
- १८१८. (B) Umapati Upadhyaya** — The text: 'Umapati's Parijataharananataka established the model of Sanskrit- Prakrit drama with interspersed Maithili songs, and the tradition crossed the border into Nepal.'
- १८१९. (C) Ankianata of Assam** — The passage: 'The Kirtaniya drama tradition... parallels the Ankianata of Assam as an instance of how Vaishnavism generated new dramatic forms across eastern India simultaneously.'
- १८२०. (A) Naradiya style of kirian** — The text mentions earlier (Part IX) that the tradition of Kirtaniya Natak in Mithila, beginning with Umapati's Parijataharana, was based on the 'Naradiya style of kirian'.
- १८२१. (C) Ranjit Malla** — The table: 'Ranjit Malla (Bhatgaon) – 19 identified plays – Drama.'
- १८२२. (C) Vaishnavism** — The text explicitly states: 'The Kirtaniya drama tradition – combining devotional song, gesture, and narrative in a form peculiar to Mithila – parallels the Ankianata of Assam as an instance of how Vaishnavism generated new dramatic forms.'
- १८२३. (A) Parijataharananataka** — As earlier in Part XIV, Umapati Upadhyaya's 'Parijataharananataka' is identified as the earliest surviving Maithili drama with vernacular songs, and this tradition later flourished in Nepal under the Mallas.
- १८२४. (B) living parts of Mithila's cultural life** — The passage: '...while continuing to compose in the traditional Nacharis, Maheshvani, and folk song forms that remained living parts of Mithila's cultural life.'
- १८२५. (A) Chandrakala (granddaughter of Vidyapati)** — The text: 'Chandrakala, granddaughter of Vidyapati, is mentioned; but the rich tradition of women's folk songs (Sohar, Samadauni, Lagni) and occasional named women poets receives no sustained treatment.'
- १८२६. (B) Sohar, Samadauni, and Lagni (women's folk songs)** — The text explicitly names 'Sohar, Samadauni, Lagni' as women's folk song traditions that receive no sustained treatment.
- १८२७. (B) Yadav, Kayastha, Dom, and other non-Brahmin communities** — The text identifies these as traditions 'of the Yadav, Kayastha, Dom, and other communities' – i.e., non-Brahmin and lower-caste groups.
- १८२८. (A) Ankianata drama (Assam) and Maithili drama in Nepal** — The table: Maithili – 'Govindadasa; Kamsanarayan; Maithili drama in Nepal'; Assamese – 'Sankaradeva Brajavali; Ankianata drama'. Shared event: 'Vaishnava pan-eastern literary culture peaks'.

- १८२९. (B) c. 1097–1350** — In the c.1097–1350 period, the shared event column includes 'Nanyadeva music theory influences Assam'.
- १८३०. (D) 12%** — Correct option: (d) 12%. Total population = 134 People who like Hip Hop = 9 + 3 + 4 = 16 % People who like Hip Hop = 16/134 × 100 = 12%
- १८३१. (C) 75%** — Correct option: (c) 75%. Total sample aged 31 and above = 68 Total sample other than classical 31 and above = 68 – 17 = 51 % Age of sample other than classical 31 and above = 51/68 × 100 = 75%
- १८३२. (C) Act** — Correct option: (c) Act. Person sings a song therefore, Person plays in act.
- १८३३. (A) 1 and 2** — Correct option: (a) 1 and 2. Most of the singers are dancers and most of the dancers are physically fit. therefore, most of the singers are physically fit and most of the dancers are singers.
- १८३४. (C) 1931** — Correct option: (c) 1931. • The first talkie film of India, Alam Ara, directed by Ardeshar Irani was released in 1931 (14 March) • This film was a turning point in the Indian cinema. • It consisted of various technical innovations in Indian cinema like sound, music and song sequences. • No print of this film survives today.
- १८३५. (B) (A), (B), (C) and (E) only** — Correct option: (b) (A), (B), (C) and (E) only. Barriers to communication are the cause of miscommunication. They are of the following types • Technical barriers – These barriers occur due to dependency on technology – for example, problems in hardware or software, differences in version or improper knowledge of technology, etc. • Physical barriers – These barriers occur due to location, voice, layout, structure, distance and time. • Semantic barrier – Semantic barriers are related to the meaning of words in different languages.
- १८३६. (A) नन्दीपति** — “गीतमाला” प्रविष्टिमे लेखक/स्रोत “नन्दीपति” देल अछि।
- १८३७. (A) गीतमाला** — सूचीमे “नन्दीपति” सँ संबंधित शीर्षक “गीतमाला” देल अछि।
- १८३८. (C) प्राचीन आ मध्यकालीन** — ई प्रविष्टि “प्राचीन आ मध्यकालीन” वर्गक भीतर देल अछि।
- १८३९. (B) बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)** — “१६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद” प्रविष्टिमे लेखक/स्रोत “बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)” देल अछि।
- १८४०. (D) १६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद** — सूचीमे “बौद्ध चर्यापद (सौजन्य- म. म. हरप्रसाद शास्त्री, १९०७, जयधारी सिंह, १९६९)” सँ संबंधित शीर्षक “१६ राग ४७ चर्यापद संख्या- ३ टा चर्यापद संख्या -२४, २५, ४८ (इन्द्रताल २४; गीति- २५, पटह- ४८)- मे राग अनुपलब्ध [पतमञ्जरी १, ६, ७, ९, ११, १७, २०, २९, ३१, ३३, ३६; गबड बा गौड़ २, ३, १८; आरु ४; गुर्जरा, गुज्जरी बा कान्हा-गुज्जरी ५, २२, ४१, ४७; देवकरी ८; देशाखा १०, ३२; कामोद १३, २७, ३७, ४२; धनाशी बा धनश्री १४; रामकरी १५, ५०; बलडी बा बराडी २१, २३, २८, ३४; शबरी २६, ४६; मल्लारी ३०, ३५, ४४, ४५, ४९; मालासी ३९; मालासी-गाबुरा ४०; बांगल ४३; भैरवी १२, १६, १९, ३८] चर्यापद” देल अछि।
- १८४१. (C) प्राचीन आ मध्यकालीन** — ई प्रविष्टि “प्राचीन आ मध्यकालीन” वर्गक भीतर देल अछि।
- १८४२. (A) सिद्ध नरसिंहमल्ल** — “गीतावली सिद्धि” प्रविष्टिमे लेखक/स्रोत “सिद्ध नरसिंहमल्ल” देल अछि।
- १८४३. (C) गीतावली सिद्धि** — सूचीमे “सिद्ध नरसिंहमल्ल” सँ संबंधित शीर्षक “गीतावली सिद्धि” देल अछि।
- १८४४. (C) प्राचीन आ मध्यकालीन** — ई प्रविष्टि “प्राचीन आ मध्यकालीन” वर्गक भीतर देल अछि।
- १८४५. (A) आनन्द मिश्र (सौजन्य- रमानन्द झा "रमण")** — “मिथिला भाषाक सुबोध व्याकरण” प्रविष्टिमे लेखक/स्रोत “आनन्द मिश्र (सौजन्य- रमानन्द झा "रमण")” देल अछि।
- १८४६. (B) मिथिला भाषाक सुबोध व्याकरण** — सूचीमे “आनन्द मिश्र (सौजन्य- रमानन्द झा "रमण")” सँ संबंधित शीर्षक “मिथिला भाषाक सुबोध व्याकरण” देल अछि।

१८४७. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८४८. (B) उपेन्द्रनाथ झा “व्यास” (सौजन्य- मयंक झा) — “रूबाइयात-ए-ओमर खैयाम (मैथिली पद्यानुवाद)” प्रविष्टिमे लेखक/स्रोत “उपेन्द्रनाथ झा “व्यास” (सौजन्य- मयंक झा)” देल अछि।

१८४९. (C) रूबाइयात-ए-ओमर खैयाम (मैथिली पद्यानुवाद) — सूचीमे “उपेन्द्रनाथ झा “व्यास” (सौजन्य- मयंक झा)” सँ संबंधित शीर्षक “रूबाइयात-ए-ओमर खैयाम (मैथिली पद्यानुवाद)” देल अछि।

१८५०. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८५१. (B) उपेन्द्रनाथ झा “व्यास” (सौजन्य- मयंक झा) — “प्रतीक (कविता संग्रह)” प्रविष्टिमे लेखक/स्रोत “उपेन्द्रनाथ झा “व्यास” (सौजन्य- मयंक झा)” देल अछि।

१८५२. (C) प्रतीक (कविता संग्रह) — सूचीमे “उपेन्द्रनाथ झा “व्यास” (सौजन्य- मयंक झा)” सँ संबंधित शीर्षक “प्रतीक (कविता संग्रह)” देल अछि।

१८५३. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८५४. (B) उपेन्द्रनाथ झा “व्यास” (सौजन्य- मयंक झा) — “संन्यासी (काव्य)” प्रविष्टिमे लेखक/स्रोत “उपेन्द्रनाथ झा “व्यास” (सौजन्य- मयंक झा)” देल अछि।

१८५५. (B) संन्यासी (काव्य) — सूचीमे “उपेन्द्रनाथ झा “व्यास” (सौजन्य- मयंक झा)” सँ संबंधित शीर्षक “संन्यासी (काव्य)” देल अछि।

१८५६. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८५७. (B) कालीकान्त झा “बूच” — “कलानिधि- कविता-संग्रह” प्रविष्टिमे लेखक/स्रोत “कालीकान्त झा “बूच”” देल अछि।

१८५८. (B) कलानिधि- कविता-संग्रह — सूचीमे “कालीकान्त झा “बूच”” सँ संबंधित शीर्षक “कलानिधि- कविता-संग्रह” देल अछि।

१८५९. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८६०. (B) कालीकान्त झा “बूच” — “पुष्पांजलि (पाण्डुलिपि)” प्रविष्टिमे लेखक/स्रोत “कालीकान्त झा “बूच”” देल अछि।

१८६१. (B) पुष्पांजलि (पाण्डुलिपि) — सूचीमे “कालीकान्त झा “बूच”” सँ संबंधित शीर्षक “पुष्पांजलि (पाण्डुलिपि)” देल अछि।

१८६२. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८६३. (B) कालीकान्त झा “बूच” — “काव्यांजलि (पाण्डुलिपि)” प्रविष्टिमे लेखक/स्रोत “कालीकान्त झा “बूच”” देल अछि।

१८६४. (C) काव्यांजलि (पाण्डुलिपि) — सूचीमे “कालीकान्त झा “बूच”” सँ संबंधित शीर्षक “काव्यांजलि (पाण्डुलिपि)” देल अछि।

१८६५. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८६६. (D) खड्ग वल्लभ दास 'स्वजन' (सौजन्य- हेमन्त दास "हिम") — “सीता-शील” प्रविष्टिमे लेखक/स्रोत “खड्ग वल्लभ दास 'स्वजन' (सौजन्य- हेमन्त दास "हिम")” देल अछि।

१८६७. (D) सीता-शील — सूचीमे “खड्ग वल्लभ दास 'स्वजन' (सौजन्य- हेमन्त दास "हिम")” सँ संबंधित शीर्षक “सीता-शील” देल अछि।

१८६८. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८६९. (B) गणनाथ-विन्ध्यनाथ पदावली (सौजन्य- रमानन्द झा "रमण") — “गणनाथ-विन्ध्यनाथ पदावली” प्रविष्टिमे लेखक/स्रोत “गणनाथ-विन्ध्यनाथ पदावली (सौजन्य- रमानन्द झा "रमण")” देल अछि।

१८७०. (D) गणनाथ-विन्ध्यनाथ पदावली — सूचीमे “गणनाथ-विन्ध्यनाथ पदावली (सौजन्य- रमानन्द झा "रमण”)” सँ संबंधित शीर्षक “गणनाथ-विन्ध्यनाथ पदावली” देल अछि।

१८७१. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८७२. (A) गोपालजी झा “गोपेश” (सौजन्य- गोपालजी झा “गोपेश”) — “गुम्म भेल ठाढ़ छी” प्रविष्टिमे लेखक/स्रोत “गोपालजी झा “गोपेश” (सौजन्य- गोपालजी झा “गोपेश”)” देल अछि।

१८७३. (C) गुम्म भेल ठाढ़ छी — सूचीमे “गोपालजी झा “गोपेश” (सौजन्य- गोपालजी झा “गोपेश”)” सँ संबंधित शीर्षक “गुम्म भेल ठाढ़ छी” देल अछि।

१८७४. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८७५. (C) सर जी. ए. ग्रियर्सन (१८५१-१९४१) — “मैथिली ग्रामर” प्रविष्टिमे लेखक/स्रोत “सर जी. ए. ग्रियर्सन (१८५१-१९४१)” देल अछि।

१८७६. (B) मैथिली ग्रामर — सूचीमे “सर जी. ए. ग्रियर्सन (१८५१-१९४१)” सँ संबंधित शीर्षक “मैथिली ग्रामर” देल अछि।

१८७७. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८७८. (C) सर जी. ए. ग्रियर्सन (१८५१-१९४१) — “मैथिली क्रेस्टोमेथी एण्ड वोकाबुलेरी” प्रविष्टिमे लेखक/स्रोत “सर जी. ए. ग्रियर्सन (१८५१-१९४१)” देल अछि।

१८७९. (A) मैथिली क्रेस्टोमेथी एण्ड वोकाबुलेरी — सूचीमे “सर जी. ए. ग्रियर्सन (१८५१-१९४१)” सँ संबंधित शीर्षक “मैथिली क्रेस्टोमेथी एण्ड वोकाबुलेरी” देल अछि।

१८८०. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८८१. (A) धनुषधारी दास (१८९५-१९६५) (सौजन्य- पञ्जीकार विद्यानन्द झा) — “मैथिली में बिहारी” प्रविष्टिमे लेखक/स्रोत “धनुषधारी दास (१८९५-१९६५) (सौजन्य- पञ्जीकार विद्यानन्द झा)” देल अछि।

१८८२. (C) मैथिली में बिहारी — सूचीमे “धनुषधारी दास (१८९५-१९६५) (सौजन्य- पञ्जीकार विद्यानन्द झा)” सँ संबंधित शीर्षक “मैथिली में बिहारी” देल अछि।

१८८३. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८८४. (C) नगेन्द्र कुमार (सौजन्य- प्रसन्न कुमार झा) — “ससरफानी” प्रविष्टिमे लेखक/स्रोत “नगेन्द्र कुमार (सौजन्य- प्रसन्न कुमार झा)” देल अछि।

१८८५. (B) ससरफानी — सूचीमे “नगेन्द्र कुमार (सौजन्य- प्रसन्न कुमार झा)” सँ संबंधित शीर्षक “ससरफानी” देल अछि।

१८८६. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८८७. (D) नरेन्द्र नाथ दास विद्यालंकार (१९०४-१९९३) (सौजन्य- राधाकृष्णन् दास) — “विद्यापति-काव्यालोक” प्रविष्टिमे लेखक/स्रोत “नरेन्द्र नाथ दास विद्यालंकार (१९०४-१९९३) (सौजन्य- राधाकृष्णन् दास)” देल अछि।

१८८८. (B) विद्यापति-काव्यालोक — सूचीमे “नरेन्द्र नाथ दास विद्यालंकार (१९०४-१९९३) (सौजन्य- राधाकृष्णन् दास)” सँ संबंधित शीर्षक “विद्यापति-काव्यालोक” देल अछि।

१८८९. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८९०. (A) परिचय निचय — “मैथिली गद्य संग्रह- सं” प्रविष्टिमे लेखक/स्रोत “परिचय निचय” देल अछि।

१८९१. (B) मैथिली गद्य संग्रह- सं — सूचीमे “परिचय निचय” सँ संबंधित शीर्षक “मैथिली गद्य संग्रह- सं” देल अछि।

१८९२. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८९३. (A) प्रफुल्ल कुमार सिंह 'मौन' — “पंचदेवोपासक भूमि मिथिला पृ. १००१-१०८०” प्रविष्टिमे लेखक/स्रोत “प्रफुल्ल कुमार सिंह 'मौन'” देल अछि।

१८९४. (B) पंचदेवोपासक भूमि मिथिला पृ. १००१-१०८० — सूचीमे “प्रफुल्ल कुमार सिंह 'मौन'” सँ संबंधित शीर्षक “पंचदेवोपासक भूमि मिथिला पृ. १००१-१०८०” देल अछि।

१८९५. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८९६. (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता) — “अन्हेर नगरी (अनुवाद)” प्रविष्टिमे लेखक/स्रोत “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” देल अछि।

१८९७. (B) अन्हेर नगरी (अनुवाद) — सूचीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” सँ संबंधित शीर्षक “अन्हेर नगरी (अनुवाद)” देल अछि।

१८९८. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१८९९. (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता) — “चयनिका (सम्पादन)” प्रविष्टिमे लेखक/स्रोत “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” देल अछि।

१९००. (D) चयनिका (सम्पादन) — सूचीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” सँ संबंधित शीर्षक “चयनिका (सम्पादन)” देल अछि।

१९०१. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१९०२. (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता) — “वैजयन्ती (कविता)” प्रविष्टिमे लेखक/स्रोत “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” देल अछि।

१९०३. (C) वैजयन्ती (कविता) — सूचीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” सँ संबंधित शीर्षक “वैजयन्ती (कविता)” देल अछि।

१९०४. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

१९०५. (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता) — “हाथीक दाँत” प्रविष्टिमे लेखक/स्रोत “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” देल अछि।
१९०६. (C) हाथीक दाँत — सूचीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” सँ संबंधित शीर्षक “हाथीक दाँत” देल अछि।
१९०७. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
१९०८. (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता) — “टटका गप (सम्पादित कथा संकलन)” प्रविष्टिमे लेखक/स्रोत “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” देल अछि।
१९०९. (B) टटका गप (सम्पादित कथा संकलन) — सूचीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” सँ संबंधित शीर्षक “टटका गप (सम्पादित कथा संकलन)” देल अछि।
१९१०. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
१९११. (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता) — “प्रेमक रोग (नाटक)” प्रविष्टिमे लेखक/स्रोत “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” देल अछि।
१९१२. (B) प्रेमक रोग (नाटक) — सूचीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” सँ संबंधित शीर्षक “प्रेमक रोग (नाटक)” देल अछि।
१९१३. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
१९१४. (A) प्रबोध नारायण सिंह (सौजन्य- नचिकेता) — “मानक मैथिली (हिन्दी शोध प्रबन्ध)” प्रविष्टिमे लेखक/स्रोत “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” देल अछि।
१९१५. (C) मानक मैथिली (हिन्दी शोध प्रबन्ध) — सूचीमे “प्रबोध नारायण सिंह (सौजन्य- नचिकेता)” सँ संबंधित शीर्षक “मानक मैथिली (हिन्दी शोध प्रबन्ध)” देल अछि।
१९१६. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
१९१७. (C) भवप्रीतानन्द ओझा (सौजन्य- रमानन्द झा "रमण") — “पदावली” प्रविष्टिमे लेखक/स्रोत “भवप्रीतानन्द ओझा (सौजन्य- रमानन्द झा "रमण")” देल अछि।
१९१८. (B) पदावली — सूचीमे “भवप्रीतानन्द ओझा (सौजन्य- रमानन्द झा "रमण")” सँ संबंधित शीर्षक “पदावली” देल अछि।
१९१९. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
१९२०. (D) डॉ. मदनेश्वर मिश्र (सौजन्य- पञ्जीकार विद्यानन्द झा) — “एक छलीह महारानी” प्रविष्टिमे लेखक/स्रोत “डॉ. मदनेश्वर मिश्र (सौजन्य- पञ्जीकार विद्यानन्द झा)” देल अछि।
१९२१. (C) एक छलीह महारानी — सूचीमे “डॉ. मदनेश्वर मिश्र (सौजन्य- पञ्जीकार विद्यानन्द झा)” सँ संबंधित शीर्षक “एक छलीह महारानी” देल अछि।
१९२२. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
१९२३. (C) मुंशी रघुनन्दन दास (१८६०-१९४५) (सौजन्य- राधाकृष्णन् दास) — “सुभद्रा हरण” प्रविष्टिमे लेखक/स्रोत “मुंशी रघुनन्दन दास (१८६०-१९४५) (सौजन्य- राधाकृष्णन् दास)” देल अछि।
१९२४. (C) सुभद्रा हरण — सूचीमे “मुंशी रघुनन्दन दास (१८६०-१९४५) (सौजन्य- राधाकृष्णन् दास)” सँ संबंधित शीर्षक “सुभद्रा हरण” देल अछि।
१९२५. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
१९२६. (C) यात्री (नागार्जुन) (सौजन्य- मिथिला सांस्कृतिक परिषद) — “बलचनमा” प्रविष्टिमे लेखक/स्रोत “यात्री (नागार्जुन) (सौजन्य- मिथिला सांस्कृतिक परिषद)” देल अछि।
१९२७. (C) बलचनमा — सूचीमे “यात्री (नागार्जुन) (सौजन्य- मिथिला सांस्कृतिक परिषद)” सँ संबंधित शीर्षक “बलचनमा” देल अछि।
१९२८. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
१९२९. (C) रमानाथ झा (CHIL Site आर्काइव) — “प्रबन्ध संग्रह” प्रविष्टिमे लेखक/स्रोत “रमानाथ झा (CHIL Site आर्काइव)” देल अछि।
१९३०. (A) प्रबन्ध संग्रह — सूचीमे “रमानाथ झा (CHIL Site आर्काइव)” सँ संबंधित शीर्षक “प्रबन्ध संग्रह” देल अछि।
१९३१. (A) आधुनिक काल — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
१९३२. (C) रमानाथ मिश्र "मिहिर" (आर्काइव डॉट कॉम) — “मैथिली मुहावरा एवम् लोकोक्ति प्रकाश” प्रविष्टिमे लेखक/स्रोत “रमानाथ मिश्र "मिहिर" (आर्काइव डॉट कॉम)” देल अछि।

- १९३३. (D) मैथिली मुहावरा एवम् लोकोक्ति प्रकाश** — सूचीमे “रमानाथ मिश्र “मिहिर” (आर्काइव डॉट कॉम)” सँ संबंधित शीर्षक “मैथिली मुहावरा एवम् लोकोक्ति प्रकाश” देल अछि।
- १९३४. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९३५. (A) रमेश नारायण (सौजन्य- शेफालिका वर्मा)** — “पाथरक नाव (लघुकथा संग्रह)” प्रविष्टिमे लेखक/स्रोत “रमेश नारायण (सौजन्य- शेफालिका वर्मा)” देल अछि।
- १९३६. (C) पाथरक नाव (लघुकथा संग्रह)** — सूचीमे “रमेश नारायण (सौजन्य- शेफालिका वर्मा)” सँ संबंधित शीर्षक “पाथरक नाव (लघुकथा संग्रह)” देल अछि।
- १९३७. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९३८. (A) राजेश्वर झा (मैथिली साहित्य संस्थान आर्काइव)** — “मिथिलाक्षरक उद्भव ओ विकास” प्रविष्टिमे लेखक/स्रोत “राजेश्वर झा (मैथिली साहित्य संस्थान आर्काइव)” देल अछि।
- १९३९. (B) मिथिलाक्षरक उद्भव ओ विकास** — सूचीमे “राजेश्वर झा (मैथिली साहित्य संस्थान आर्काइव)” सँ संबंधित शीर्षक “मिथिलाक्षरक उद्भव ओ विकास” देल अछि।
- १९४०. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९४१. (D) पं रामजी चौधरी (१८७८-१९५२) (सौजन्य- श्री श्रीमोहन चौधरी)** — “विविध भजनावली” प्रविष्टिमे लेखक/स्रोत “पं रामजी चौधरी (१८७८-१९५२) (सौजन्य- श्री श्रीमोहन चौधरी)” देल अछि।
- १९४२. (C) विविध भजनावली** — सूचीमे “पं रामजी चौधरी (१८७८-१९५२) (सौजन्य- श्री श्रीमोहन चौधरी)” सँ संबंधित शीर्षक “विविध भजनावली” देल अछि।
- १९४३. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९४४. (B) स्व. आचार्य रामलोचन शरण (१८८९-१९७१)** — “जयन्ती-स्मारक ग्रन्थ” प्रविष्टिमे लेखक/स्रोत “स्व. आचार्य रामलोचन शरण (१८८९-१९७१)” देल अछि।
- १९४५. (D) जयन्ती-स्मारक ग्रन्थ** — सूचीमे “स्व. आचार्य रामलोचन शरण (१८८९-१९७१)” सँ संबंधित शीर्षक “जयन्ती-स्मारक ग्रन्थ” देल अछि।
- १९४६. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९४७. (B) स्व. आचार्य रामलोचन शरण (१८८९-१९७१)** — “मैथिली श्रीरामचरित मानस” प्रविष्टिमे लेखक/स्रोत “स्व. आचार्य रामलोचन शरण (१८८९-१९७१)” देल अछि।
- १९४८. (A) मैथिली श्रीरामचरित मानस** — सूचीमे “स्व. आचार्य रामलोचन शरण (१८८९-१९७१)” सँ संबंधित शीर्षक “मैथिली श्रीरामचरित मानस” देल अछि।
- १९४९. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९५०. (A) रासबिहारी लाल दास (१८७२-१९४०) (सौजन्य- रमानन्द झा “रमण”)** — “सुमति” प्रविष्टिमे लेखक/स्रोत “रासबिहारी लाल दास (१८७२-१९४०) (सौजन्य- रमानन्द झा “रमण”)” देल अछि।
- १९५१. (B) सुमति** — सूचीमे “रासबिहारी लाल दास (१८७२-१९४०) (सौजन्य- रमानन्द झा “रमण”)” सँ संबंधित शीर्षक “सुमति” देल अछि।
- १९५२. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९५३. (D) रूपनारायण झा “राकेश” (सौजन्य- रमानन्द झा “रमण”)** — “मनमोहन लड्डू” प्रविष्टिमे लेखक/स्रोत “रूपनारायण झा “राकेश” (सौजन्य- रमानन्द झा “रमण”)” देल अछि।
- १९५४. (C) मनमोहन लड्डू** — सूचीमे “रूपनारायण झा “राकेश” (सौजन्य- रमानन्द झा “रमण”)” सँ संबंधित शीर्षक “मनमोहन लड्डू” देल अछि।
- १९५५. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९५६. (A) पं लक्ष्मीपति सिंह (सौजन्य रमानन्द झा “रमण”)** — “हिन्दी-मैथिली-शिक्षक” प्रविष्टिमे लेखक/स्रोत “पं लक्ष्मीपति सिंह (सौजन्य रमानन्द झा “रमण”)” देल अछि।
- १९५७. (C) हिन्दी-मैथिली-शिक्षक** — सूचीमे “पं लक्ष्मीपति सिंह (सौजन्य रमानन्द झा “रमण”)” सँ संबंधित शीर्षक “हिन्दी-मैथिली-शिक्षक” देल अछि।
- १९५८. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।

- १९५९. (D) विजय नाथ झा (सौजन्य- विजय नाथ झा)** — “अहींक लेल (गीत-गजल संग्रह)” प्रविष्टिमे लेखक/स्रोत “विजय नाथ झा (सौजन्य- विजय नाथ झा)” देल अछि।
- १९६०. (B) अहींक लेल (गीत-गजल संग्रह)** — सूचीमे “विजय नाथ झा (सौजन्य- विजय नाथ झा)” सँ संबंधित शीर्षक “अहींक लेल (गीत-गजल संग्रह)” देल अछि।
- १९६१. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९६२. (D) विजय नाथ झा (सौजन्य- विजय नाथ झा)** — “कामायनी (अनुवाद)” प्रविष्टिमे लेखक/स्रोत “विजय नाथ झा (सौजन्य- विजय नाथ झा)” देल अछि।
- १९६३. (C) कामायनी (अनुवाद)** — सूचीमे “विजय नाथ झा (सौजन्य- विजय नाथ झा)” सँ संबंधित शीर्षक “कामायनी (अनुवाद)” देल अछि।
- १९६४. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९६५. (D) श्यामानन्द झा (सौजन्य- रमानन्द झा "रमण")** — “मैथिली गीत चन्द्रिका” प्रविष्टिमे लेखक/स्रोत “श्यामानन्द झा (सौजन्य- रमानन्द झा "रमण")” देल अछि।
- १९६६. (C) मैथिली गीत चन्द्रिका** — सूचीमे “श्यामानन्द झा (सौजन्य- रमानन्द झा "रमण")” सँ संबंधित शीर्षक “मैथिली गीत चन्द्रिका” देल अछि।
- १९६७. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९६८. (D) श्यामानन्द झा (सौजन्य- रमानन्द झा "रमण")** — “मैथिली संदेश (विभिन्न कविक कविता-सम्पादित)” प्रविष्टिमे लेखक/स्रोत “श्यामानन्द झा (सौजन्य- रमानन्द झा "रमण")” देल अछि।
- १९६९. (A) मैथिली संदेश (विभिन्न कविक कविता-सम्पादित)** — सूचीमे “श्यामानन्द झा (सौजन्य- रमानन्द झा "रमण")” सँ संबंधित शीर्षक “मैथिली संदेश (विभिन्न कविक कविता-सम्पादित)” देल अछि।
- १९७०. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९७१. (A) हरिनन्दन दास (सौजन्य- राधाकृष्णन् दास)** — “सुदामा चरित” प्रविष्टिमे लेखक/स्रोत “हरिनन्दन दास (सौजन्य- राधाकृष्णन् दास)” देल अछि।
- १९७२. (D) सुदामा चरित** — सूचीमे “हरिनन्दन दास (सौजन्य- राधाकृष्णन् दास)” सँ संबंधित शीर्षक “सुदामा चरित” देल अछि।
- १९७३. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९७४. (B) हरिमोहन झा (१९०८-१९८४) (सौजन्य- मैथिली साहित्य संस्थान/ गौरीनाथ)** — “अभिनन्दन ग्रन्थ” प्रविष्टिमे लेखक/स्रोत “हरिमोहन झा (१९०८-१९८४) (सौजन्य- मैथिली साहित्य संस्थान/ गौरीनाथ)” देल अछि।
- १९७५. (B) अभिनन्दन ग्रन्थ** — सूचीमे “हरिमोहन झा (१९०८-१९८४) (सौजन्य- मैथिली साहित्य संस्थान/ गौरीनाथ)” सँ संबंधित शीर्षक “अभिनन्दन ग्रन्थ” देल अछि।
- १९७६. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९७७. (B) हरिमोहन झा (१९०८-१९८४) (सौजन्य- मैथिली साहित्य संस्थान/ गौरीनाथ)** — “अंतिका (हरिमोहन झा विशेषांक)” प्रविष्टिमे लेखक/स्रोत “हरिमोहन झा (१९०८-१९८४) (सौजन्य- मैथिली साहित्य संस्थान/ गौरीनाथ)” देल अछि।
- १९७८. (D) अंतिका (हरिमोहन झा विशेषांक)** — सूचीमे “हरिमोहन झा (१९०८-१९८४) (सौजन्य- मैथिली साहित्य संस्थान/ गौरीनाथ)” सँ संबंधित शीर्षक “अंतिका (हरिमोहन झा विशेषांक)” देल अछि।
- १९७९. (A) आधुनिक काल** — ई प्रविष्टि “आधुनिक काल” वर्गक भीतर देल अछि।
- १९८०. (D) अणिमा सिंह (सौजन्य- नचिकेता)** — “शिशु गीत खेल” प्रविष्टिमे लेखक/स्रोत “अणिमा सिंह (सौजन्य- नचिकेता)” देल अछि।
- १९८१. (C) शिशु गीत खेल** — सूचीमे “अणिमा सिंह (सौजन्य- नचिकेता)” सँ संबंधित शीर्षक “शिशु गीत खेल” देल अछि।
- १९८२. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- १९८३. (B) उमेश पासवान (सौजन्य- उमेश पासवान)** — “उपराग (कविता संग्रह)” प्रविष्टिमे लेखक/स्रोत “उमेश पासवान (सौजन्य- उमेश पासवान)” देल अछि।
- १९८४. (B) उपराग (कविता संग्रह)** — सूचीमे “उमेश पासवान (सौजन्य- उमेश पासवान)” सँ संबंधित शीर्षक “उपराग (कविता संग्रह)” देल अछि।
- १९८५. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

- १९८६. (D) डॉ. उमेश मण्डल** — “मिथिलाक संस्कार गीत, विध-व्यवहार गीत आ गीतनाद (संकलन)” प्रविष्टिमे लेखक/स्रोत “डॉ. उमेश मण्डल” देल अछि।
- १९८७. (B) मिथिलाक संस्कार गीत, विध-व्यवहार गीत आ गीतनाद (संकलन)** — सूचीमे “डॉ. उमेश मण्डल” सँ संबंधित शीर्षक “मिथिलाक संस्कार गीत, विध-व्यवहार गीत आ गीतनाद (संकलन)” देल अछि।
- १९८८. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- १९८९. (D) डॉ. उमेश मण्डल** — “हिन्दुस्तानी मुसलमान और हिन्दुस्तानियत - मूल हिन्दी लेख- गीतेश शर्मा, मैथिली अनुवाद- उमेश मण्डल” प्रविष्टिमे लेखक/स्रोत “डॉ. उमेश मण्डल” देल अछि।
- १९९०. (A) हिन्दुस्तानी मुसलमान और हिन्दुस्तानियत - मूल हिन्दी लेख- गीतेश शर्मा, मैथिली अनुवाद- उमेश मण्डल** — सूचीमे “डॉ. उमेश मण्डल” सँ संबंधित शीर्षक “हिन्दुस्तानी मुसलमान और हिन्दुस्तानियत - मूल हिन्दी लेख- गीतेश शर्मा, मैथिली अनुवाद- उमेश मण्डल” देल अछि।
- १९९१. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- १९९२. (A) डॉ. उमेश मण्डल (सौजन्य- उमेश मण्डल)** — “मिथिलाक सभ जाति आ धर्मक संस्कार, लोकगीत आ व्यवहार गीत (YouTube)” प्रविष्टिमे लेखक/स्रोत “डॉ. उमेश मण्डल (सौजन्य- उमेश मण्डल)” देल अछि।
- १९९३. (B) मिथिलाक सभ जाति आ धर्मक संस्कार, लोकगीत आ व्यवहार गीत (YouTube)** — सूचीमे “डॉ. उमेश मण्डल (सौजन्य- उमेश मण्डल)” सँ संबंधित शीर्षक “मिथिलाक सभ जाति आ धर्मक संस्कार, लोकगीत आ व्यवहार गीत (YouTube)” देल अछि।
- १९९४. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- १९९५. (A) कलानन्द भट्ट (सौजन्य- केदार कानन)** — “कान्ह पर लहास हमर मैथिली गजल संग्रह” प्रविष्टिमे लेखक/स्रोत “कलानन्द भट्ट (सौजन्य- केदार कानन)” देल अछि।
- १९९६. (A) कान्ह पर लहास हमर मैथिली गजल संग्रह** — सूचीमे “कलानन्द भट्ट (सौजन्य- केदार कानन)” सँ संबंधित शीर्षक “कान्ह पर लहास हमर मैथिली गजल संग्रह” देल अछि।
- १९९७. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- १९९८. (A) कलानन्द भट्ट (सौजन्य- केदार कानन)** — “अनुलग्नक-कोसी कॉलोनी सँ किशन कुटीर धरि” प्रविष्टिमे लेखक/स्रोत “कलानन्द भट्ट (सौजन्य- केदार कानन)” देल अछि।
- १९९९. (D) अनुलग्नक-कोसी कॉलोनी सँ किशन कुटीर धरि** — सूचीमे “कलानन्द भट्ट (सौजन्य- केदार कानन)” सँ संबंधित शीर्षक “अनुलग्नक-कोसी कॉलोनी सँ किशन कुटीर धरि” देल अछि।
- २०००. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २००१. (D) कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)** — “गोसाउनिक गीत” प्रविष्टिमे लेखक/स्रोत “कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)” देल अछि।
- २००२. (A) गोसाउनिक गीत** — सूचीमे “कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)” सँ संबंधित शीर्षक “गोसाउनिक गीत” देल अछि।
- २००३. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २००४. (D) कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)** — “नशामुक्ति हित गाबी गीत” प्रविष्टिमे लेखक/स्रोत “कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)” देल अछि।
- २००५. (D) नशामुक्ति हित गाबी गीत** — सूचीमे “कल्पना झा, दिल्ली (सौजन्य- कल्पना झा)” सँ संबंधित शीर्षक “नशामुक्ति हित गाबी गीत” देल अछि।
- २००६. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २००७. (B) कामेश्वर झा 'कमल' (सौजन्य- नबोनारायण मिश्र)** — “कमल-ताल (गीत संग्रह)” प्रविष्टिमे लेखक/स्रोत “कामेश्वर झा 'कमल' (सौजन्य- नबोनारायण मिश्र)” देल अछि।
- २००८. (C) कमल-ताल (गीत संग्रह)** — सूचीमे “कामेश्वर झा 'कमल' (सौजन्य- नबोनारायण मिश्र)” सँ संबंधित शीर्षक “कमल-ताल (गीत संग्रह)” देल अछि।
- २००९. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २०१०. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २०११. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

२०१२. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०१३. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०१४. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०१५. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०१६. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०१७. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०१८. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०१९. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०२०. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०२१. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०२२. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०२३. (C) कुणाल (सौजन्य कुणाल) — “रंगायन” प्रविष्टिमे लेखक/स्रोत “कुणाल (सौजन्य कुणाल)” देल अछि।
२०२४. (A) रंगायन — सूचीमे “कुणाल (सौजन्य कुणाल)” सँ संबंधित शीर्षक “रंगायन” देल अछि।
२०२५. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०२६. (A) केदार कानन (सौजन्य केदार कानन/ CIIL/ सुभाष चन्द्र यादव) — “गुलो: कला आ भाषा (सम्पादन)” प्रविष्टिमे लेखक/स्रोत “केदार कानन (सौजन्य केदार कानन/ CIIL/ सुभाष चन्द्र यादव)” देल अछि।
२०२७. (C) गुलो: कला आ भाषा (सम्पादन) — सूचीमे “केदार कानन (सौजन्य केदार कानन/ CIIL/ सुभाष चन्द्र यादव)” सँ संबंधित शीर्षक “गुलो: कला आ भाषा (सम्पादन)” देल अछि।
२०२८. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०२९. (C) डॉ. गंगेश गुंजन (सौजन्य- गंगेश गुंजन) — “गीत-गजल दुखक दुपहरिया” प्रविष्टिमे लेखक/स्रोत “डॉ. गंगेश गुंजन (सौजन्य- गंगेश गुंजन)” देल अछि।
२०३०. (B) गीत-गजल दुखक दुपहरिया — सूचीमे “डॉ. गंगेश गुंजन (सौजन्य- गंगेश गुंजन)” सँ संबंधित शीर्षक “गीत-गजल दुखक दुपहरिया” देल अछि।
२०३१. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०३२. (A) गजेन्द्र ठाकुर — “6. त्वञ्चाहञ्च आ असञ्जाति मन (दूटा गीत प्रबन्ध) (2009)” प्रविष्टिमे लेखक/स्रोत “गजेन्द्र ठाकुर” देल अछि।
२०३३. (D) 6. त्वञ्चाहञ्च आ असञ्जाति मन (दूटा गीत प्रबन्ध) (2009) — सूचीमे “गजेन्द्र ठाकुर” सँ संबंधित शीर्षक “6. त्वञ्चाहञ्च आ असञ्जाति मन (दूटा गीत प्रबन्ध) (2009)” देल अछि।
२०३४. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०३५. (A) गजेन्द्र ठाकुर — “24. नाराशंसी (गीत-प्रबन्ध) (2012)” प्रविष्टिमे लेखक/स्रोत “गजेन्द्र ठाकुर” देल अछि।
२०३६. (C) 24. नाराशंसी (गीत-प्रबन्ध) (2012) — सूचीमे “गजेन्द्र ठाकुर” सँ संबंधित शीर्षक “24. नाराशंसी (गीत-प्रबन्ध) (2012)” देल अछि।
२०३७. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०३८. (C) जगदानन्द झा “मनु” (सौजन्य- जगदानन्द झा “मनु”) — “व्यथा- (कविता-गीत संग्रह)” प्रविष्टिमे लेखक/स्रोत “जगदानन्द झा “मनु” (सौजन्य- जगदानन्द झा “मनु”)” देल अछि।
२०३९. (D) व्यथा- (कविता-गीत संग्रह) — सूचीमे “जगदानन्द झा “मनु” (सौजन्य- जगदानन्द झा “मनु”)” सँ संबंधित शीर्षक “व्यथा- (कविता-गीत संग्रह)” देल अछि।
२०४०. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
२०४१. (C) जगदीश चन्द्र ठाकुर “अनिल” (सौजन्य- जगदीश चन्द्र ठाकुर “अनिल”) — “गीत गंगा (गीत संग्रह)” प्रविष्टिमे लेखक/स्रोत “जगदीश चन्द्र ठाकुर “अनिल” (सौजन्य- जगदीश चन्द्र ठाकुर “अनिल”)” देल अछि।

- २०४२. (C) गीत गंगा (गीत संग्रह)** — सूचीमे “जगदीश चन्द्र ठाकुर 'अनिल' (सौजन्य- जगदीश चन्द्र ठाकुर 'अनिल')” सँ संबंधित शीर्षक “गीत गंगा (गीत संग्रह)” देल अछि।
- २०४३. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २०४४. (C) जगदीश चन्द्र ठाकुर 'अनिल' (सौजन्य- जगदीश चन्द्र ठाकुर 'अनिल')** — “तोरा अंगना मे (गीत संग्रह)” प्रविष्टिमे लेखक/स्रोत “जगदीश चन्द्र ठाकुर 'अनिल' (सौजन्य- जगदीश चन्द्र ठाकुर 'अनिल')” देल अछि।
- २०४५. (C) तोरा अंगना मे (गीत संग्रह)** — सूचीमे “जगदीश चन्द्र ठाकुर 'अनिल' (सौजन्य- जगदीश चन्द्र ठाकुर 'अनिल')” सँ संबंधित शीर्षक “तोरा अंगना मे (गीत संग्रह)” देल अछि।
- २०४६. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २०४७. (C) जगदीश चन्द्र ठाकुर 'अनिल' (सौजन्य- जगदीश चन्द्र ठाकुर 'अनिल')** — “तोरा अंगना मे (गीत संग्रह)- मूल” प्रविष्टिमे लेखक/स्रोत “जगदीश चन्द्र ठाकुर 'अनिल' (सौजन्य- जगदीश चन्द्र ठाकुर 'अनिल')” देल अछि।
- २०४८. (A) तोरा अंगना मे (गीत संग्रह)- मूल** — सूचीमे “जगदीश चन्द्र ठाकुर 'अनिल' (सौजन्य- जगदीश चन्द्र ठाकुर 'अनिल')” सँ संबंधित शीर्षक “तोरा अंगना मे (गीत संग्रह)- मूल” देल अछि।
- २०४९. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २०५०. (C) जगदीश प्रसाद मण्डल** — “गीतांजलि २०१३” प्रविष्टिमे लेखक/स्रोत “जगदीश प्रसाद मण्डल” देल अछि।
- २०५१. (C) गीतांजलि २०१३** — सूचीमे “जगदीश प्रसाद मण्डल” सँ संबंधित शीर्षक “गीतांजलि २०१३” देल अछि।
- २०५२. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २०५३. (B) तारानन्द वियोगी (सौजन्य- तारानन्द वियोगी/ सुभाष चन्द्र यादव)** — “गुलो: कला आ भाषा (सम्पादन)” प्रविष्टिमे लेखक/स्रोत “तारानन्द वियोगी (सौजन्य- तारानन्द वियोगी/ सुभाष चन्द्र यादव)” देल अछि।
- २०५४. (C) गुलो: कला आ भाषा (सम्पादन)** — सूचीमे “तारानन्द वियोगी (सौजन्य- तारानन्द वियोगी/ सुभाष चन्द्र यादव)” सँ संबंधित शीर्षक “गुलो: कला आ भाषा (सम्पादन)” देल अछि।
- २०५५. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २०५६. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २०५७. (D) तेज नारायण लाल 'शास्त्री' [सौजन्य- ई-पुस्तकालय]** — “मैथिली लोकगीतों का अध्ययन (१९६२)” प्रविष्टिमे लेखक/स्रोत “तेज नारायण लाल 'शास्त्री' [सौजन्य- ई-पुस्तकालय]” देल अछि।
- २०५८. (D) मैथिली लोकगीतों का अध्ययन (१९६२)** — सूचीमे “तेज नारायण लाल 'शास्त्री' [सौजन्य- ई-पुस्तकालय]” सँ संबंधित शीर्षक “मैथिली लोकगीतों का अध्ययन (१९६२)” देल अछि।
- २०५९. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २०६०. (B) डॉ. देवशंकर नवीन (सौजन्य- देवशंकर नवीन)** — “आधुनिक साहित्यक परिदृश्य” प्रविष्टिमे लेखक/स्रोत “डॉ. देवशंकर नवीन (सौजन्य- देवशंकर नवीन)” देल अछि।
- २०६१. (D) आधुनिक साहित्यक परिदृश्य** — सूचीमे “डॉ. देवशंकर नवीन (सौजन्य- देवशंकर नवीन)” सँ संबंधित शीर्षक “आधुनिक साहित्यक परिदृश्य” देल अछि।
- २०६२. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २०६३. (A) डॉ धनाकर ठाकुर (सौजन्य- डॉ धनाकर ठाकुर)** — “मैथिली गद्य गीता” प्रविष्टिमे लेखक/स्रोत “डॉ धनाकर ठाकुर (सौजन्य- डॉ धनाकर ठाकुर)” देल अछि।
- २०६४. (A) मैथिली गद्य गीता** — सूचीमे “डॉ धनाकर ठाकुर (सौजन्य- डॉ धनाकर ठाकुर)” सँ संबंधित शीर्षक “मैथिली गद्य गीता” देल अछि।
- २०६५. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २०६६. (A) नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')** — “स्वर्ण कमल (बाल उपन्यास)” प्रविष्टिमे लेखक/स्रोत “नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')” देल अछि।

२०६७. (B) स्वर्ण कमल (बाल उपन्यास) — सूचीमे “नन्द कुमार मिश्र 'नन्द' (सौजन्य- नन्द कुमार मिश्र 'नन्द')” सँ संबंधित शीर्षक “स्वर्ण कमल (बाल उपन्यास)” देल अछि।

२०६८. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

२०६९. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

૨૦૭૦. (B) પરમાનન્દ લાલ કર્ણ (સૌજન્ય- પરમાનન્દ લાલ કર્ણ) — “શ્રીમદ્ભગવદ્ગીતા (તિરહુતા)” પ્રવિષ્ટિમે લેખક/સ્રોત “પરમાનન્દ લાલ કર્ણ (સૌજન્ય- પરમાનન્દ લાલ કર્ણ)” દેલ અછિ।

२०७१. (C) श्रीमद्भगवद्गीता (तिरहुता) — सूचीमे “परमानन्द लाल कर्ण (सौजन्य- परमानन्द लाल कर्ण)” सँ संबंधित शीर्षक “श्रीमद्भगवद्गीता (तिरहुता)” देल अछि।

२०७२. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

૨૦૭૩. (B) પરમાનન્દ લાલ કર્ણ (સૌજન્ય- પરમાનન્દ લાલ કર્ણ) — “શ્રીમદ્રામગીતા (તિરહુતા)” પ્રવિષ્ટિમે લેખક/સ્રોત “પરમાનન્દ લાલ કર્ણ (સૌજન્ય- પરમાનન્દ લાલ કર્ણ)” દેલ અછિ।

२०७४. (B) श्रीमद्रामगीता (तिरहुता) — सूचीमें “परमानन्द लाल कर्ण (सौजन्य- परमानन्द लाल कर्ण)” सँ संबंधित शीर्षक “श्रीमद्रामगीता (तिरहुता)” देल अछि।

२०७५. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

૨૦૭૬. (B) પરમાનન્દ લાલ કર્ણ (સૌજન્ય- પરમાનન્દ લાલ કર્ણ) — “ઈશ્વર ગીતા” પ્રવિષ્ટિમે લેખક/સ્રોત “પરમાનન્દ લાલ કર્ણ (સૌજન્ય- પરમાનન્દ લાલ કર્ણ)” દેલ અછિ।

૨૦૭૭. (B) ईश्वर गीता — सूचीमे “परमानन्द लाल कर्ण (सौजन्य- परमानन्द लाल कर्ण)” सँ संबंधित शीर्षक “ईश्वर गीता” देल अछि।

२०७८. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

२०७९. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि

૨૦૮૦. (A) સમકાલીન કાલ — ે પ્રવિષ્ટિ “સમકાલીન કાલ” વર્ગક ખીતર દેલ અછિ।

२०८१. (D) मायानन्द मिश्र (सौजन्य- केदार कानन) — “अवांतर (गजल-गीतल)” प्रविष्टिमे लेखक/स्रोत “मायानन्द मिश्र (सौजन्य- केदार कानन)” देल अछि।

૨૦૮૨. (C) અવાંતર (ગજલ-ગીતલ) — સૂચીમે “માયાનન્દ મિશ્ર (સૌજન્ય- કેદાર કાનન)” સँ સંબંધિત શીર્ષક “અવાંતર (ગજલ-ગીતલ)” દેલ અછિ।

२०८३. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

२०८४. (A) डॉ योगानन्द झा (सौजन्य- योगानन्द झा) — “मैथिली शाक्त साहित्य- शास्त्रीय भगवती गीत (सम्पादन) २००२” प्रविष्टिमे लेखक/स्रोत “डॉ योगानन्द झा (सौजन्य- योगानन्द झा)” देल अछि।

૨૦૮૫. (B) મૈથિલી શાક્ત સાહિત્ય- શાસ્ત્રીય ભગવતી ગીત (સમ્પાદન) ૨૦૦૨ — સૂચીમે “ડૉં યોગાનન્દ ઝા (સૌજન્ય- યોગાનન્દ ઝા)” સં સંબંધિત શીર્ષક “મૈથિલી શાક્ત સાહિત્ય- શાસ્ત્રીય ભગવતી ગીત (સમ્પાદન) ૨૦૦૨” દેલ અછિ।

२०८६. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

૨૦૮૭. (A) ડૉ યોગાનન્દ ઝા (સૌજન્ય- યોગાનન્દ ઝા) — “ગહબર ગીત (સંકલન-સમ્પાદન) ૨૦૦૭” પ્રવિષ્ટિમે લેખક/સ્રોત “ડૉ યોગાનન્દ ઝા (સૌજન્ય- યોગાનન્દ ઝા)” દેલ અછિ।

२०८८. (D) गहबर गीत (संकलन-सम्पादन) २००७ — सूचीमे “डॉ योगानन्द झा (सौजन्य- योगानन्द झा)” सँ संबंधित शीर्षक “गहबर गीत (संकलन-सम्पादन) २००७” देल अछि।

२०८९. (A) समकालीन काल — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।

૨૦૧૦. (C) રવીન્દ્ર નારાયણ મિશ્ર (સૌજન્ય- રવીન્દ્ર નારાયણ મિશ્ર) — “સ્વર્ગ એતહિ અછિ (યાત્રા પ્રસંગ)” પ્રવિષ્ટિમે લેખક/સ્રોત “રવીન્દ્ર નારાયણ મિશ્ર (સૌજન્ય- રવીન્દ્ર નારાયણ મિશ્ર)” દેલ અછિ।

૨૦૧૧. (A) સ્વર્ગ એતહિ અછિ (યાત્રા પ્રસંગ) — સૂચીમે “રબીન્દ્ર નારાયણ મિશ્ર (સૌજન્ય- રબીન્દ્ર નારાયણ મિશ્ર)” સँ સંબંધિત શીર્ષક “સ્વર્ગ એતહિ અછિ (યાત્રા પ્રસંગ)” દેલ અછિ।

૨૦૧૨. (A) સમકાલીન કાલ — ઈ પ્રવિષ્ટિ “સમકાલીન કાલ” વર્ગક ખીતર દેલ અછિ।

- २०९३. (C) रमेश (सौजन्य- रमेश)** — “कविता-समय ('पाथर पर दूभि', 'समवेत स्वरक आगू', 'सडोर' आ 'नागफेनी' कविता-संग्रहक समेकित संकलन)” प्रविष्टिमे लेखक/स्रोत “रमेश (सौजन्य- रमेश)” देल अछि।
- २०९४. (A) कविता-समय ('पाथर पर दूभि', 'समवेत स्वरक आगू', 'सडोर' आ 'नागफेनी' कविता-संग्रहक समेकित संकलन)** — सूचीमे “रमेश (सौजन्य- रमेश)” सँ संबंधित शीर्षक “कविता-समय ('पाथर पर दूभि', 'समवेत स्वरक आगू', 'सडोर' आ 'नागफेनी' कविता-संग्रहक समेकित संकलन)” देल अछि।
- २०९५. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २०९६. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २०९७. (C) राम इकबाल सिंह 'राकेश' (१९१२-१९९४) [सौजन्य- ई-पुस्तकालय]** — “मैथिली लोकगीत (१९४२, १९५५)” प्रविष्टिमे लेखक/स्रोत “राम इकबाल सिंह 'राकेश' (१९१२-१९९४) [सौजन्य- ई-पुस्तकालय]” देल अछि।
- २०९८. (D) मैथिली लोकगीत (१९४२, १९५५)** — सूचीमे “राम इकबाल सिंह 'राकेश' (१९१२-१९९४) [सौजन्य- ई-पुस्तकालय]” सँ संबंधित शीर्षक “मैथिली लोकगीत (१९४२, १९५५)” देल अछि।
- २०९९. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २१००. (A) डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर')** — “गीत पृ. १४४९-१४५०” प्रविष्टिमे लेखक/स्रोत “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर')” देल अछि।
- २१०१. (B) गीत पृ. १४४९-१४५०** — सूचीमे “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर')” सँ संबंधित शीर्षक “गीत पृ. १४४९-१४५०” देल अछि।
- २१०२. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २१०३. (A) डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर')** — “गजल गीत पृ. २११” प्रविष्टिमे लेखक/स्रोत “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर')” देल अछि।
- २१०४. (D) गजल गीत पृ. २११** — सूचीमे “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर')” सँ संबंधित शीर्षक “गजल गीत पृ. २११” देल अछि।
- २१०५. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २१०६. (B) रामदेव प्रसाद मण्डल "झारूदार"** — “गीतांजलि झारू” प्रविष्टिमे लेखक/स्रोत “रामदेव प्रसाद मण्डल "झारूदार”” देल अछि।
- २१०७. (C) गीतांजलि झारू** — सूचीमे “रामदेव प्रसाद मण्डल "झारूदार”” सँ संबंधित शीर्षक “गीतांजलि झारू” देल अछि।
- २१०८. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २१०९. (B) लल्लन प्रसाद ठाकुर (१९५३-१९९५) (सौजन्य- कुसुम ठाकुर)** — “नाटककार लल्लन प्रसाद ठाकुर समग्र रचनावली (५ टा नाटक, ४ टा एकांकी आ ३ टा गीति नाटिका सहित)” प्रविष्टिमे लेखक/स्रोत “लल्लन प्रसाद ठाकुर (१९५३-१९९५) (सौजन्य- कुसुम ठाकुर)” देल अछि।
- २११०. (C) नाटककार लल्लन प्रसाद ठाकुर समग्र रचनावली (५ टा नाटक, ४ टा एकांकी आ ३ टा गीति नाटिका सहित)** — सूचीमे “लल्लन प्रसाद ठाकुर (१९५३-१९९५) (सौजन्य- कुसुम ठाकुर)” सँ संबंधित शीर्षक “नाटककार लल्लन प्रसाद ठाकुर समग्र रचनावली (५ टा नाटक, ४ टा एकांकी आ ३ टा गीति नाटिका सहित)” देल अछि।
- २१११. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २११२. (D) डॉ शिव कुमार प्रसाद (सौजन्य- डॉ शिव कुमार प्रसाद)** — “राग-विराग (कविता संग्रह)” प्रविष्टिमे लेखक/स्रोत “डॉ शिव कुमार प्रसाद (सौजन्य- डॉ शिव कुमार प्रसाद)” देल अछि।
- २११३. (D) राग-विराग (कविता संग्रह)** — सूचीमे “डॉ शिव कुमार प्रसाद (सौजन्य- डॉ शिव कुमार प्रसाद)” सँ संबंधित शीर्षक “राग-विराग (कविता संग्रह)” देल अछि।
- २११४. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २११५. (B) शेफालिका वर्मा (सौजन्य- शेफालिका वर्मा)** — “भावांजलि (गद्य गीत)” प्रविष्टिमे लेखक/स्रोत “शेफालिका वर्मा (सौजन्य- शेफालिका वर्मा)” देल अछि।
- २११६. (A) भावांजलि (गद्य गीत)** — सूचीमे “शेफालिका वर्मा (सौजन्य- शेफालिका वर्मा)” सँ संबंधित शीर्षक “भावांजलि (गद्य गीत)” देल अछि।

- २११७. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २११८. (D) सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')** — “आखर आखर गीत” प्रविष्टिमे लेखक/स्रोत “सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')” देल अछि।
- २११९. (D) आखर आखर गीत** — सूचीमे “सियाराम झा 'सरस' (सौजन्य- सियाराम झा 'सरस')” सँ संबंधित शीर्षक “आखर आखर गीत” देल अछि।
- २१२०. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २१२१. (A) सुधांशु शेखर चौधरी (सौजन्य- शरदिन्दु चौधरी)** — “शेखर रचित गजल ओ गीत” प्रविष्टिमे लेखक/स्रोत “सुधांशु शेखर चौधरी (सौजन्य- शरदिन्दु चौधरी)” देल अछि।
- २१२२. (B) शेखर रचित गजल ओ गीत** — सूचीमे “सुधांशु शेखर चौधरी (सौजन्य- शरदिन्दु चौधरी)” सँ संबंधित शीर्षक “शेखर रचित गजल ओ गीत” देल अछि।
- २१२३. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २१२४. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २१२५. (A) सुभाष चन्द्र यादव (सौजन्य- सुभाष चन्द्र यादव)** — “गुलो: कला आ भाषा (सम्पादक तारानन्द वियोगी आ केदार कानन)” प्रविष्टिमे लेखक/ स्रोत “सुभाष चन्द्र यादव (सौजन्य- सुभाष चन्द्र यादव)” देल अछि।
- २१२६. (A) गुलो: कला आ भाषा (सम्पादक तारानन्द वियोगी आ केदार कानन)** — सूचीमे “सुभाष चन्द्र यादव (सौजन्य- सुभाष चन्द्र यादव)” सँ संबंधित शीर्षक “गुलो: कला आ भाषा (सम्पादक तारानन्द वियोगी आ केदार कानन)” देल अछि।
- २१२७. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २१२८. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २१२९. (A) NTA-UGC/ UPSC/ BPSC Maithili Optional- गजेन्द्र ठाकुर** — “(वैल्यू एडीशन- प्रथम पत्र- लोक गाथा नृत्य नाटक संगीत)” प्रविष्टिमे लेखक/स्रोत “NTA-UGC/ UPSC/ BPSC Maithili Optional- गजेन्द्र ठाकुर” देल अछि।
- २१३०. (B) (वैल्यू एडीशन- प्रथम पत्र- लोक गाथा नृत्य नाटक संगीत)** — सूचीमे “NTA-UGC/ UPSC/ BPSC Maithili Optional- गजेन्द्र ठाकुर” सँ संबंधित शीर्षक “(वैल्यू एडीशन- प्रथम पत्र- लोक गाथा नृत्य नाटक संगीत)” देल अछि।
- २१३१. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २१३२. (C) Videha e-Learning YouTube Channel** — “विदेह सम्मान: सम्मान-सूची (समानान्तर साहित्य अकादेमी, समानान्तर ललित कला अकादेमी आ समानान्तर संगीत-नाटक अकादेमी सम्मान/ पुरस्कार नामसँ विख्यात)” प्रविष्टिमे लेखक/स्रोत “Videha e-Learning YouTube Channel” देल अछि।
- २१३३. (C) विदेह सम्मान: सम्मान-सूची (समानान्तर साहित्य अकादेमी, समानान्तर ललित कला अकादेमी आ समानान्तर संगीत-नाटक अकादेमी सम्मान/ पुरस्कार नामसँ विख्यात)** — सूचीमे “Videha e-Learning YouTube Channel” सँ संबंधित शीर्षक “विदेह सम्मान: सम्मान-सूची (समानान्तर साहित्य अकादेमी, समानान्तर ललित कला अकादेमी आ समानान्तर संगीत-नाटक अकादेमी सम्मान/ पुरस्कार नामसँ विख्यात)” देल अछि।
- २१३४. (A) समकालीन काल** — ई प्रविष्टि “समकालीन काल” वर्गक भीतर देल अछि।
- २१३५. (A) IGNCA** — “Indira Gandhi National Centre for the Arts - Mithila” प्रविष्टिमे लेखक/स्रोत “IGNCA” देल अछि।
- २१३६. (C) Indira Gandhi National Centre for the Arts - Mithila** — सूचीमे “IGNCA” सँ संबंधित शीर्षक “Indira Gandhi National Centre for the Arts - Mithila” देल अछि।
- २१३७. (D) साधन आ स्रोत** — ई प्रविष्टि “साधन आ स्रोत” वर्गक भीतर देल अछि।
- २१३८. (B) Sharda Sinha** — ई प्रश्न “Quiz: Videha Parallel Audio Video Archive | Ch. 94 | Digital Remediation & Subaltern Historiography” स्रोतसँ लेल गेल अछि।
- २१३९. (B) Employ stylised speech, symbolic gestures, and complex musical structures, as in Ulkamukha** — ई प्रश्न “Quiz: Videha Maithili Parallel Drama Theatre | Ch. 95 | Historiography & Epistemology” स्रोतसँ लेल गेल अछि।
- २१४०. (B) Umapati Upadhyaya** — ई प्रश्न “Videha Parallel History: Part XVII Quiz | Maithili Drama – Nepal & Kirtaniya Tradition” स्रोतसँ लेल गेल अछि।

- २१४१. (C) Ankianata of Assam** — ई प्रश्न “Videha Parallel History: Part XVII Quiz | Maithili Drama – Nepal & Kirtaniya Tradition” स्रोतसँ लेल गेल अछि।
- २१४२. (A) Naradiya style of kirian** — ई प्रश्न “Videha Parallel History: Part XVII Quiz | Maithili Drama – Nepal & Kirtaniya Tradition” स्रोतसँ लेल गेल अछि।
- २१४३. (C) Ranjit Malla** — ई प्रश्न “Videha Parallel History: Part XVII Quiz | Maithili Drama – Nepal & Kirtaniya Tradition” स्रोतसँ लेल गेल अछि।
- २१४४. (A) Parijataharananataka** — ई प्रश्न “Videha Parallel History: Part XVII Quiz | Maithili Drama – Nepal & Kirtaniya Tradition” स्रोतसँ लेल गेल अछि।
- २१४५. (B) Mithila Sanskritik Parishad, Kolkata** — ई प्रश्न “Quiz: Chapter 39 – Later Poets, Novelists & Dramatists of the Parallel Tradition” स्रोतसँ लेल गेल अछि।
- २१४६. (B) It is a comic-devotional song about Shiva’s ecstatic dance, often from the perspective of an anxious Parvati or her mother Maina** — ई प्रश्न “Quiz: Chapter 39 – Later Poets, Novelists & Dramatists of the Parallel Tradition” स्रोतसँ लेल गेल अछि।
- २१४७. (A) प्राचीन गीत-नाट्य परम्परा** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २१४८. (A) गीति-नाट्य (मैथिली गद्य-पद्य)** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २१४९. (A) गीत-प्रधानता, गद्यक अभिनय हेतु प्रयोग** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २१५०. (A) कालीयदमन, रामविजय, परिजातहरण** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २१५१. (A) पं. जीवनाथ झा** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २१५२. (A) नवीन आदर्श आ परम्परागत कुरीति (दहेज, भेदभाव)** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २१५३. (A) दार्शनिक जीवनवाद शैली** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २१५४. (A) उमाकान्त नाटक-कम्पनी (२०वीं शताब्दीक प्रारम्भ)** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २१५५. (A) महाभारतक कथा पर आधारित (दुर्योधन)** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २१५६. (A) आधुनिक यथार्थवादी पारिवारिक नाटक** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २१५७. (A) वैष्णव पदावली (ब्रजबुली) आ राधाकृष्णलीला** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २१५८. (A) आधुनिक प्रयोगशील, मनोविश्लेषणात्मक** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २१५९. (A) संस्कृत-मैथिली मिश्रित नाटक** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २१६०. (A) धार्मिक प्रचार आ मनोरंजन (शिव-गीत, भागवत)** — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१६१. (A) नाट्य-शैलीक उदाहरण — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१६२. (A) गीति-नृत्य प्रधान अनुष्ठान — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१६३. (A) मैथिली गद्य अभाव, संवाद संस्कृत-प्राकृतमे — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ८ : मैथिली नाट्य-साहित्य (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१६४. (A) उगापति (उमापति) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१६५. (A) उगापति उपाध्याय — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१६६. (A) मैथिल ब्राह्मण, बंगालमे सेहो प्रसिद्ध — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१६७. (A) लोचन (कवि) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निंग” स्रोतसँ लेल गेल अछि।

२१६८. (A) विद्यापति — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१६९. (A) जगज्योतिर्मल्ल (1613-37) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१७०. (A) नाटक (मैथिली गद्य-पद्य) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१७१. (A) १६वीं सदीक अन्त-१७वीं सदीक आरम्भ — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१७२. (A) नन्दीपति, गोविन्ददास, लोचन — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१७३. (A) कवीन्द्र — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

૨૧૭૪. (A) મલ્લવંશ — ે પ્રશ્ન “મૈથિલી સાહિત્યક ઇતિહાસ – અધ્યાય ૬ : પ્રાચીન ગીત-પરમ્પરા (બહુવિકલ્પીય પ્રશ્નોત્તરી) — વિદેહ ે-લર્નિંગ” સ્તોતસં લેલ ગેલ અછિ।

૨૧૭૫. (A) જગજ્યોતિર્મલ્લ — ે પ્રશ્ન “મૈથિલી સાહિત્યક ઇતિહાસ – અધ્યાય ૬ : પ્રાચીન ગીત-પરમ્પરા (બહુવિકલ્પીય પ્રશ્નોત્તરી) — વિદેહ ે-લર્નિંગ” સ્ત્રોતસં લેલ ગેલ અછિ।

२१७६. (A) शंकरदेवक वैष्णव (एकशरण) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१७७. (A) गीति-नाट्य (पदप्रधान) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

૨૧૭૮. (A) વિદ્યાપતિ — ે પ્રશ્ન “મૈથિલી સાહિત્યક ઇતિહાસ – અધ્યાય ૬ : પ્રાચીન ગીત-પરમ્પરા (બહુવિકલ્પીય પ્રશ્નોત્તરી) — વિદેહ ે-લર્નિંગ” સ્ત્રોતસં લેલ ગેલ અછિ।

२१७९. (A) कृष्णकिरिटिनी (नाटक) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१८०. (A) शृंगार-मंजरी-गीतावली — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

११८१. (A) ललितपुर (पाटन) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

११८२. (A) हरिपद जुग भजन गुण — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१८३. (A) कविरत्न — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१८४. (A) जगतप्रकाशमल्ल (कान्तिपुर) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१८५. (A) मैथिली (गद्य-पद्य) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

૨૧૬. (A) ઉપાહરણ — ે પ્રશ્ન “મૈથિલી સાહિત્યક ઇતિહાસ – અધ્યાય ૬ : પ્રાચીન ગીત-પરમ્પરા (બહુવિકલ્પીય પ્રશ્નોત્તરી) — વિદેહ ે-લર્નિંગ” સ્ત્રોતસં લેલ ગેલ અછિ।

२१७. (A) हर्षनाथ झा (उन्नीसवीं शताब्दी) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

૨૧૮૮. (A) વિદ્યાપતિ, ઉગાપતિ, ગોવિન્દદાસ, નન્દીપતિ — ે પ્રશ્ન “મૈથિલી સાહિત્યક ઇતિહાસ – અધ્યાય ૬ : પ્રાચીન ગીત-પરમ્પરા (બહુવિકલ્પીય પ્રશ્નોત્તરી)
— વિદેહ ે-લર્નિંગ” સ્ત્રોતસં લેલ ગેલ અછિ।

२१८९. (A) नेपाल दरबार पदावली — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

૨૧૯૦. (A) મૈથિલીક માધુર્ય આ રાધાકૃષ્ણ ભક્તિ — ે પ્રશ્ન “મૈથિલી સાહિત્યક ઇતિહાસ – અધ્યાય ૬ : પ્રાચીન ગીત-પરમ્પરા (બહુવિકલ્પીય પ્રશ્નોત્તરી) — વિદેહ ઈ-લર્નિંગ” સ્રોતસં લેલ ગેલ અછિ।

२१११. (A) नवारी गीतक व्यापक अर्थ स्पष्ट करैत अछि — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१९२. (A) शृंगार, भक्ति — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१९३. (A) विरही नायिकाक मार्मिकता — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१९४. (A) नाटिका (मैथिली-संस्कृत) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१९६. (A) शृंगार (राधा-कृष्ण) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१९६. (A) जगतप्रकाशमल्ल — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१९७. (A) नल-दमयन्ती कथा — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१९८. (A) प्रेम-पूर्वराग आ प्रवास वर्णन — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२१९९. (A) वैष्णव भजन-पद (मधुर भक्ति) — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

२२००. (A) माधवदेव, गोपालदेव — ई प्रश्न “मैथिली साहित्यक इतिहास – अध्याय ६ : प्राचीन गीत-परम्परा (बहुविकल्पीय प्रश्नोत्तरी) — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।

- २२५६. (B) मिथिलाक सम्पूर्ण निम्नवर्गक सार्वभौमिक व्यथा** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२५७. (C) अन्तिम प्रणाम** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२५८. (B) एकजुटता ओ सामूहिक शक्तिक आशावाद** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२५९. (B) मुरारीक** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२६०. (B) नाटकक लेल (नचिकेता)** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२६१. (C) बुधबधिया** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२६२. (B) 'दू गोठ कोकड़ा पकबिति पियास लागल हय'** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२६३. (B) विदेह : सदेह : २ (विदेह ई-पत्रिकाक २६मसँ ५०म अंकसँ बीचल)** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२६४. (C) पैंतीस प्रतिशत** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२६५. (B) अनियमित बरखा, सरकारी उपेक्षा, अशिक्षा ओ पिछड़ापन** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२६६. (B) मजदूर वा बोनिहार** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२६७. (B) बेवस, लाचार, शक्तिहीन, पिछड़ल, दीन-हीन बनाबैत अछि** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२६८. (B) निर्धनता स्वतंत्रता, विचार ओ कार्यक्षमता सभकेँ बाधित करैत अछि** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२६९. (B) विभिन्न संघर्ष, तनाव ओ अनेक सामाजिक समस्या** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२७०. (B) सामाजिक चेतनाक निरन्तर बढ़ैत गतिशीलता** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२७१. (B) स्वाभाविकतामे परिवर्तित भ' गेल अछि** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२७२. (B) कफन किनबाक लेल टाका नहि रहैत छैक** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२७३. (B) गरीब लोकक घरि** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२७४. (B) आर्थिक ओ सामाजिक असमानता** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२७५. (B) ओ आत्माक उच्चताक दावा करत तँ मिथ्याक सिवाय किछु नहि भ' सकैत** — ई प्रश्न “आधुनिक मैथिली नाटकमे निर्धनताक समस्या — प्रश्नोत्तरी — विदेह ई-लर्निङ्ग” स्रोतसँ लेल गेल अछि।
- २२७६. (A) लोक-रंगमंच, मंडली, गीत-नाटिका आ मंच-अनुभवक ओ परम्परा जे किताबक इतिहाससँ अलग जीवित रहल** — संपादकीय मैथिली नाटककेँ केवल मुद्रित साहित्य नहि, गाम-गामक मंडली, प्रस्तुति आ लोक-स्मृतिमे बाँचल रंग-संसार रूपमे देखैत अछि।
- २२७७. (B) गामक सामूहिक प्रदर्शन-परम्परा आ लोक-नाट्यक जीवंतता** — एहन उल्लेख देखबैत अछि जे मैथिली नाटकक जड़ केवल पुस्तकालयमे नहि, लोकमंच, कोरस, यात्रा आ सामूहिक अभिनयमे अछि।
- २२७८. (B) मिथिला क्षेत्रक रंग-परम्पराकेँ पड़ोसी लोक-रंग आ प्रवासी अनुभवसँ जोड़ैत अछि** — बिदेसिया-धारा प्रवास, विरह, लोकगीत आ अभिनयक संयुक्त रंगरूपसँ सम्बन्धित अछि, जे मैथिली मंचक फैलाव देखबैत अछि।

- २२७९. (D) मंचनक तैयारीक भीतर समाजक वास्तविक अभिनय आ सांस्कृतिक विडम्बना देखाएब —** ‘रिहर्सल’ मेटा-थिएटरक संभावना रखैत अछि— अभ्यासक बहाने समाजक सच, भूमिका आ पाखंड सामने आबैत अछि।
- २२८०. (B) मैथिली नाट्य-इतिहासमे छूटल/कम चर्चा भेल योगदानकेँ केँद्रमे आनब —** शीर्षकहि संकेत करैत अछि जे लेख नाट्य-विकासक इतिहासमे आनंद जीक योगदानक मूल्यांकन करैत अछि।
- २२८१. (A) लोकप्रियता, साहित्यिकता, मंचयोग्यता आ भाषा-स्वरूपक संयुक्त कसौटी —** नाटकक मूल्यांकनमे रचना, मंचन, भाषा, पात्र आ सांस्कृतिक अनुकूलता सभ देखल जाएत अछि।
- २२८२. (D) ज्ञान, महत्वाकांक्षा आ आत्म-विनाशक त्रासदीक संरचना —** फॉस्टसक कथा मानवक असीम इच्छा, नैतिक निर्णय आ त्रासदीक अध्ययन लेल उपयोगी अछि।
- २२८३. (B) विश्व-नाटकक धार्मिक, वीर आ आन्तरिक संघर्षपरक रूप मैथिली विमर्शसँ जोड़ैत अछि —** सैमसनक त्रासदी नायकत्व, आस्था, अपमान आ आत्म-संघर्षक नाटकीय उदाहरण दैत अछि।
- २२८४. (B) धर्म, सत्ता, शहादत आ नैतिक निर्णयक मंचीय संघर्ष —** विश्व-नाटकक अध्ययन स्थानीय नाट्यलेखनकेँ विषय-विस्तार आ संरचना-सजगता दैत अछि।
- २२८५. (B) श्रम, पूँजी, वर्ग-संघर्ष आ सामाजिक तनावक रंगमंच —** अंग्रेजी नाटक सभक चर्चा मैथिली नाट्य-विमर्शमे सामाजिक संघर्षक आधुनिक रूपक प्रवेश करबैत अछि।
- २२८६. (B) किसी कोनसँ बाजल संवाद सेहो दर्शकधरि स्पष्ट पहुँचैत अछि —** ध्वनि स्पष्टता दर्शक-संपर्कक मूल शर्त अछि; विशेषतः सभागार-अभावक स्थिति मे।
- २२८७. (A) संगीत भावी वातावरण बनबैत अछि, मुदा पूर्वाभ्यास आ संयोजनक सजगता चाही —** संगीत नाटकीय मूड गाढ़ करैत अछि, मुदा असंयोजन नाटकक गति बिगाड़ि सकैत अछि।
- २२८८. (B) ई प्रवासी/अंग्रेजी-माध्यम शिक्षित मैथिली अनुरागी लेखिकाक भाषा-संबंध आ प्रेरणा खोलैत अछि —** वार्ता मैथिली लेखनक प्रेरणा, संस्कार, परिवार, गाम आ संपादकीय प्रोत्साहनक सम्बन्ध देखबैत अछि।
- २२८९. (B) परिवार, गाम, विद्यापति-समारोह, पितामहक मिथिला-विकास चिन्ता आ विदेहक प्रेरणा —** वातमे लेखिका अपन अंग्रेजी-माध्यम शिक्षा बावजूद मैथिल परिवेश, गाम आ संपादकीय प्रेरणा सँ मैथिली लेखनक सम्बन्ध बतबैत छथि।
- २२९०. (C) रचनात्मक मौलिकता आ साहित्यिक उत्तरदायित्व पर सजगता —** पत्रिका केवल रचना नहि देत; साहित्यिक नैतिकता, मौलिकता आ आलोचनात्मक बहसकेँ सेहो स्थान दैत अछि।
- २२९१. (C) रंगमंच सामूहिक कला अछि—निर्देशन, अभिनय, प्रकाश, ध्वनि, संगीत आ दर्शक-संवाद मिलि नाटक बनबैत अछि —** मंचीय नाटक पाठक विस्तार अछि; प्रस्तुति-तत्त्व सभ नाटकीय अर्थ निर्माण करैत अछि।
- २२९२. (B) लेखन, मंचन, प्रशिक्षण, प्रेक्षागृह, ध्वनि-प्रकाश सुविधा आ आलोचना—सभक समन्वय —** विभिन्न लेख आ समीक्षा मिलि बतबैत अछि जे नाट्य-विकास केवल रचना-सृजन नहि, संस्थागत-सांस्कृतिक श्रम चाहैत अछि।
- २२९३. (C) ओहि मे स्थानीय जीवन, बोली, देहभाषा आ दर्शकक अपना-पन रहैत अछि —** रंगमंचक जीवन्तता अनेक बेर परिष्कृत सभागारसँ बेसी लोक-स्वर आ स्थानीय ऊर्जा मे रहैत अछि।
- २२९४. (B) मैथिली गीत-संगीत, लोकगीत, सी.डी./डी.वी.डी. प्रयोग, विवाह गीत, सुन्दरकाण्ड एलबम आ बाल सी.डी. अभावक समग्र चर्चा —** ई अंक गीत-संगीतक परम्परा आ डिजिटल/रेकॉर्डेड माध्यमक संक्रमण दुनूकेँ समेटैत अछि।
- २२९५. (C) परम्परागत गीत-संगीत आ उपलब्ध बाल-गीत/नाटक आदि सी.डी. अल्बमक संकलन-समीक्षा बनैत अछि —** संपादकीय स्पष्ट करैत अछि जे उपलब्ध रेकॉर्डेड सामग्रीक संकलन द्वारा सांस्कृतिक अभिलेखन कएल गेल अछि।
- २२९६. (B) सीमा-पार मैथिली सांस्कृतिक जीवनमे गीत-संगीतक स्थिति, चुनौती आ संभावना —** मैथिली भारत-नेपाल दुनू क्षेत्रक भाषा-संस्कृति अछि; गीत-संगीत ओकर साझा सांस्कृतिक सेतु अछि।
- २२९७. (A) गीत-संगीत भाषा-प्रयोग, समुदाय, बाजार, मंच, मीडिया आ पहचानसँ जुड़ल अछि —** संगीतक स्थिति समाजक भाषा-चेतना आ सांस्कृतिक संरचनाक हाल बतबैत अछि।
- २२९८. (C) प्रेम, दीस, स्मृति आ कठोर जीवनानुभवक गीतात्मक अभिव्यक्ति —** शीर्षकमे ‘टीस’ आ ‘हृदय’ भावनात्मक आ लोक-संवेदनात्मक गीतभूमि खोलैत अछि।

- २२९९. (B) भक्ति, स्तुति, स्वर, लय आ सांस्कृतिक आराधनाक गीतात्मक रूप बुझबैत अछि** — वन्दना मैथिली गीत-संगीतमे धार्मिक-सांस्कृतिक लयक महत्वपूर्ण रूप अछि।
- २३००. (A) गीत-संगीतक संग मिथिलाक दृश्य-संस्कार, मांगलिकता आ प्रतीक-संसार जोड़ैत अछि** — मिथिलाक संस्कारमे गीत, अरिपन, विवाह, वन्दना आ लोक-रीति साथ-साथ चलैत अछि।
- २३०१. (C) विवाह-गीतक लोकपरम्परा, स्त्री-स्वर आ लोकप्रिय गायनक पुल देखबैत अछि** — विवाह गीत मिथिलाक संस्कारगीत परंपराक केंद्र अछि; शारदा सिन्हाक गायन एकरा व्यापक श्रोता दैत अछि।
- २३०२. (C) संस्कार, स्त्री-समुदाय, पारिवारिक स्मृति, हास्य-वेदना आ लोकभाषाक सामूहिक मंच** — विवाह गीत सामूहिक स्त्री-अनुभव आ संस्कार-स्मृतिक जीवित भंडार अछि।
- २३०३. (A) समकालीन गीत-संगीतक आलोचनात्मक निजी दृष्टि आ समय-बोध** — ‘हमरा नजरिसेँ’ निजी अवलोकनक माध्यमे वर्तमान संगीत-संस्कृतिक मूल्यांकन करैत अछि।
- २३०४. (C) भाषा, लय, भाव, लोक-संबंध, रचना-गुण, प्रस्तुति आ बाजारी दबावक संतुलन** — समकालीनता मात्र रिकॉर्डिंग नहि; साहित्यिक भाषा आ सांस्कृतिक उत्तरदायित्व सेहो चाही।
- २३०५. (C) लोकगीत/अकादमिक परम्परा सँ डिजिटल रेकॉर्डिंग माध्यम धरि ज्ञान-संरक्षणक बदलाव** — सी.डी./डी.वी.डी. माध्यम मौखिक परम्पराकें दस्तावेजी रूप देबाक साधन बनैत अछि।
- २३०६. (B) स्वर, धुन, लय, उच्चारण, प्रस्तुति आ प्रसंगक श्रव्य-दृश्य अभिलेखन संभव करैत अछि** — लोकगीत केवल शब्द नहि; ध्वनि, लय आ प्रस्तुति सँ ओकर पूरा अर्थ बनैत अछि।
- २३०७. (D) मैथिली रेकॉर्डेड गीत-संगीत सामग्रीक संकलन, मूल्यांकन आ सांस्कृतिक दस्तावेजीकरण** — सी.डी. अल्बमक सूची/चर्चा मैथिली डिजिटल संगीत इतिहासक प्राथमिक स्रोत बनैत अछि।
- २३०८. (C) क्लासिक मैथिली काव्य, रामायण परम्परा आ आधुनिक ऑडियो एलबमक संगम देखबैत अछि** — एलबम पर चर्चा पुरान काव्य केँ नव माध्यम द्वारा जीवित करबाक प्रक्रिया रेखांकित करैत अछि।
- २३०९. (A) बाल-पाठक/बाल-श्रोताक लेल मैथिली श्रव्य-सामग्रीक कमी भाषा-संस्कारक बाधा अछि** — भाषाक भविष्य लेल बाल-गीत, बाल-नाटक आ श्रव्य सामग्री अत्यन्त आवश्यक अछि।
- २३१०. (B) बच्चा कानसँ भाषा, लय, उच्चारण आ सांस्कृतिक शब्दावली ग्रहण करैत अछि** — श्रव्य सामग्री बाल-भाषा-अधिग्रहणक सहज साधन अछि।
- २३११. (A) ई मौखिक परम्परा सँ डिजिटल स्ट्रीमिंग युगक बीचक सांस्कृतिक संक्रमणक दस्तावेज अछि** — सी.डी. युग मैथिली संगीतक रिकॉर्डेड इतिहासमे महत्वपूर्ण मध्यावधि अछि।
- २३१२. (C) गीत लोकप्रिय माध्यम होयबाक कारण गलत/अस्वाभाविक भाषा व्यापक रूपे फैलि सकैत अछि** — लोकप्रिय गीत भाषा-मानक आ बोलचाल दुनू पर असर करैत अछि।
- २३१३. (C) मूल प्रसंग, सामूहिकता आ स्वाभाविक लय केँ कृत्रिमता सँ बचा कऽ प्रस्तुत करब** — रिकॉर्डिंग परम्परा सुरक्षित करैत अछि, मुदा ओकर जीवित प्रसंगक संवेदना बचेनाइ जरूरी अछि।
- २३१४. (C) मूल विवाह गीत प्रायः स्त्रीगणक सामूहिक मुख-संस्कृतिसँ उपजल अछि** — रेकॉर्डेड गायन लोकप्रिय होइतो मूल लोक-समुदायक स्मृति बुझब जरूरी अछि।
- २३१५. (C) बाजार लोकप्रियता बढ़बैत अछि, मुदा भाषा, शब्द, भाव आ लोक-संस्कृतिक सरलीकरण/विकृति सेहो कऽ सकैत अछि** — समकालीन संगीतक मूल्यांकनमे बाजारी दबाव आ सांस्कृतिक गुणवत्ता दुनू देखय पड़ैत अछि।
- २३१६. (C) दुख, प्रेम, विरह आ स्मृति केँ संक्षिप्त ध्वनि-लयमे तीव्र बनबैत अछि** — लोकप्रिय गीतक असर ओकर भाव-तीव्रता आ स्मरणीय पंक्ति सँ बनैत अछि।
- २३१७. (A) आवाहन, स्तुति, विनय, लयात्मकता आ सामूहिक गेयता** — वन्दना धार्मिक-सांस्कृतिक प्रसंगमे गाएल जाएबला अनुशासित गीतरूप अछि।
- २३१८. (D) दृश्य प्रतीक, श्रव्य परम्परा आ संस्कारक समन्वित लोक-संसार** — मिथिलामे संस्कार केवल गीत नहि; रंग, रेखा, शब्द, स्वर आ रीति सभ मिलि बनैत अछि।
- २३१९. (C) मैथिली सांस्कृतिक क्षेत्र राजनीतिक सीमा सँ व्यापक अछि** — मैथिली गीत-संगीत मिथिला क्षेत्रक साझा पहचान बनबैत अछि।

- २३२०. (A) गायक, गीत, धुन, विषय, माध्यम, समय आ श्रोता-सांस्कृतिक प्राथमिक अभिलेख** — संकलित सी.डी. विवरण संगीत-इतिहास लिखबाक आधार बनि सकैत अछि।
- २३२१. (D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनूँ कमजोर करैत अछि** — बालगीत/बाल-नाटक नहि होएब अगिला पीढ़ीक मैथिली श्रव्य संसार केँ रिक्त करैत अछि।
- २३२२. (D) लोकप्रियता संग भाषा, शिल्प, सांस्कृतिक प्रामाणिकता आ संगीत-गुण सेहो देखबाक चाही** — लोकप्रिय गीत दीर्घकालिक सांस्कृतिक मूल्य राखत कि नहि, ई कसौटी आवश्यक अछि।
- २३२३. (C) उच्चारण क्षेत्रीय पहचान, भाषिक शुद्धता आ गीतक भाव-सत्य बचबैत अछि** — श्रव्य माध्यममे उच्चारण सीधे श्रोता तक भाषा-संस्कार पहुँचबैत अछि।
- २३२४. (A) लोकगीत उच्च गुणवत्ता गायन द्वारा क्षेत्रीय सीमा पार श्रोता तक पहुँचि सकैत अछि** — लोकगायनक शक्ति अछि जे पारिवारिक संस्कार गीत केँ सार्वजनिक सांस्कृतिक धरोहर बनाबय।
- २३२५. (B) श्रव्य-भक्ति, काव्य-स्मरण, सामूहिक पाठ आ क्लासिक पुनर्जीवन लेल** — ऐ तरहक एलबम ग्रंथक पाठ परम्परा केँ आवाज आ लय दैत अछि।
- २३२६. (B) रेकॉर्डेड सामग्रीक प्रसार संग सर्जक, गायक, संगीतकार आ समुदायकेँ उचित मान्यता चाही** — सांस्कृतिक संरक्षण नैतिक श्रेय आ अधिकारक संग जुड़ल होयबाक चाही।
- २३२७. (A) संगीतक वर्तमान स्थिति पर अनुभवजन्य, आलोचनात्मक आ समय-सापेक्ष दृष्टि भेटैत अछि** — संगीत-सांस्कृतिक जीवित अनुभवसँ बुझल जाएत अछि; निजी दृष्टि आलोचनाकेँ मानवीय बनबैत अछि।
- २३२८. (B) माध्यम आधुनिक हो, मुदा भाषा, लोकलय आ सांस्कृतिक आत्मा संरक्षित रहय** — उचित संतुलन परम्पराकेँ नव श्रोता धरि पहुँचा सकैत अछि।
- २३२९. (A) लोकगीत, विवाह गीत, वन्दना, एल्बम, बाल-सामग्री, डिजिटल माध्यम, आलोचना आ भाषा-संरक्षण** — ई अंक बहु-लेखीय अछि, तँ प्रश्न-संख्या आ विषय-विस्तार दुनू बढ़ल चाही।
- २३३०. (D) ई मैथिली संगीतक एक ऐतिहासिक माध्यम-अवधि केँ दर्ज करैत अछि** — सांस्कृतिक इतिहासमे पुरान माध्यम सेहो संक्रमण बुझाबाक लेल जरूरी अछि।
- २३३१. (C) सहज भाषा, शुद्ध उच्चारण, रोचक लय, बाल-मन, लोक-संस्कार आ शिक्षात्मक संवेदना** — बाल सामग्री बालकक मनोविज्ञान आ मातृभाषा-संस्कार दुनू ध्यानमे राखि बनयबाक चाही।
- २३३२. (C) लोकप्रिय बाजारमे चलि सकैत अछि, मुदा लोक समुदाय-स्मृति आ परम्परासँ उपजैत अछि** — गंभीर समीक्षा गीतक बाजार-सफलता आ लोक-मूल दुनू अलग-अलग परखैत अछि।
- २३३३. (C) विवाह गीत, लोकसंस्कार, वन्दना आ पारिवारिक-सांस्कृतिक स्मृति** — मिथिला गीतपरंपरामे स्त्री-गायनक केंद्रीय स्थान अछि।
- २३३४. (A) बाल-एल्बम निर्माण, लोकगीत अभिलेखन, गुणवत्तापूर्ण रेकॉर्डिंग, भाषा-शुद्धि आ डिजिटल आर्काइव विस्तार** — विशेषांक समस्या आ संभावना दुनू बतबैत अछि; नीति-स्तर पर संरक्षण आ नव-निर्माण जरूरी अछि।
- २३३५. (C) कारण अंकमे अनेक लेखक, अनेक विधा, संगीत-लेख, एल्बम-समीक्षा, बाल-सामग्री आ डिजिटल आर्काइवक प्रश्न अछि** — गतिशील प्रश्न-संख्या सामग्रीक बहुलता पर आधारित होयबाक चाही।
- २३३६. (A) मैथिली गीत-संगीत परम्परा, आधुनिक माध्यम, बाल-संस्कार आ डिजिटल अभिलेखनक संग जीवित रहि सकैत अछि** — ई अंक परम्परा आ माध्यम-परिवर्तनक बीच रचनात्मक पुल बनबैत अछि।
- २३३७. (D) लेखकक तर्क, सांस्कृतिक अर्थ, गीत-रूप, माध्यम-परिवर्तन आ भाषा-संरक्षणक सम्बन्ध** — यही प्रकारक प्रश्न विद्यार्थीकेँ सामग्रीक भीतरक विचार बुझाबैत अछि।
- २३३८. (A) माध्यम बदलैत रहैत अछि, मुदा गुणवत्ता, भाषा, अभिलेखन आ बाल-संस्कारक प्रश्न स्थायी अछि** — सी.डी. युगक बहस आज डिजिटल गीत-सांस्कृतिक पर सेहो लागू होइत अछि।
- २३३९. (A) राजीव रंजन लाल** — ई प्रश्न “मैथिली वेब पत्रकारिता - अध्याय ९ क्विज़ (नाटक, फिल्म एवं संगीत)” स्रोतसँ लेल गेल अछि।
- २३४०. (C) २०१५** — ई प्रश्न “मैथिली वेब पत्रकारिता - अध्याय ९ क्विज़ (नाटक, फिल्म एवं संगीत)” स्रोतसँ लेल गेल अछि।
- २३४१. (B) आशीष अनचिन्हार** — ई प्रश्न “मैथिली वेब पत्रकारिता - अध्याय ९ क्विज़ (नाटक, फिल्म एवं संगीत)” स्रोतसँ लेल गेल अछि।
- २३४२. (C) अगस्त** — ई प्रश्न “मैथिली वेब पत्रकारिता - अध्याय ९ क्विज़ (नाटक, फिल्म एवं संगीत)” स्रोतसँ लेल गेल अछि।

- २३४३. (B) हमर ब्लाग मैथिली फिल्म-संगीतक पहिल पोर्टल अछि** — ई प्रश्न “मैथिली वेब पत्रकारिता - अध्याय ९ क्विज़ (नाटक, फिल्म एवं संगीत)” स्रोतसँ लेल गेल अछि।
- २३४४. (B) ३ मई २०२२** — ई प्रश्न “मैथिली वेब पत्रकारिता - अध्याय ९ क्विज़ (नाटक, फिल्म एवं संगीत)” स्रोतसँ लेल गेल अछि।
- २३४५. (C) २००७** — ई प्रश्न “मैथिली वेब पत्रकारिता - अध्याय ९ क्विज़ (नाटक, फिल्म एवं संगीत)” स्रोतसँ लेल गेल अछि।
- २३४६. (A) मुख्य भाग/सेक्शन** — “गीत · गजल” Audio-Video पृष्ठक मुख्य भाग/सेक्शन रूपमे सूचीबद्ध अछि।
- २३४७. (C) "Videha" Ist Maithili Fortnightly ejournal Archive of Audios-Videos ' विदेह ' प्रथम मैथिली पाक्षिक ई पत्रिका ऑडियो-वीडियो आर्काइव मैथिली ऑडियो-वीडियोक संकलन (पूर्णतः अव्यवसायिक उद्देश्य आ मात्र एकेडमिक प्रयोग लेल) ऑडियो-वीडियो देखबाक लेल सबधित लिंककें क्लिक करू। For viewing audios-videos click the respective links.** — “विदेह १-४४० इण्डेक्स सदेह १-३७ इण्डेक्स” प्रविष्टि “"Videha" Ist Maithili Fortnightly ejournal Archive of Audios-Videos ' विदेह ' प्रथम मैथिली पाक्षिक ई पत्रिका ऑडियो-वीडियो आर्काइव मैथिली ऑडियो-वीडियोक संकलन (पूर्णतः अव्यवसायिक उद्देश्य आ मात्र एकेडमिक प्रयोग लेल) ऑडियो-वीडियो देखबाक लेल सबधित लिंककें क्लिक करू। For viewing audios-videos click the respective links.” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३४८. (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre** — “३ कान्हा रामदास — गौरीस्वयंवर” प्रविष्टि “प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३४९. (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre** — “९ नन्दीपति — कृष्णकेलामाला” प्रविष्टि “प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३५०. (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre** — “१० नन्दीपति — गीतमाला” प्रविष्टि “प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३५१. (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre** — “११ भानुनाथ — प्रभावती हरण” प्रविष्टि “प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३५२. (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre** — “१४ रमापति — रुक्मणी परिचय” प्रविष्टि “प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३५३. (D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — “प्रबोध नारायण सिंह (सौजन्य- नचिकेता) — प्रेमक रोग (नाटक)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३५४. (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — “आनन्द कुमार झा — बदलैत समाज (नाटक)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३५५. (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — “आनन्द कुमार झा — मुक्ति यात्रा (नाटक)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३५६. (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — “डॉ. गंगेश गुंजन (सौजन्य- गंगेश गुंजन) — प्रथम-चौबटिया-नाटक (बुधिबधिया)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३५७. (C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — “गजेन्द्र ठाकुर — 4. संकर्षण (नाटक) (2009)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३५८. (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — “गजेन्द्र ठाकुर — 25. भऽ जाएब छू (मैथिलीक 2012 मे प्रकाशित पहिल क्लाइमेट-फिक्शन प्ले- Maithili's first climate-fiction play o...” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३५९. (D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — “गजेन्द्र ठाकुर — 30. मचण्ड (नाटक) (2014)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३६०. (D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — “राजदेव मण्डल — लाज (एकांकी)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३६१. (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर') — महिषासुर मुर्दावाद एवं अन्य नाटक (१९९७)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

- २३६२. (D) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री** — “५) नाटक विशेषांक अंक ७२ (15 दिस 2010) — अंक ७२ (15 दिस 2010)” प्रविष्टि “विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३६३. (A) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री** — “३. मुन्नी कामतक एकांकी “जिन्दगीक मोल”पर गजेन्द्र ठाकुरक टिप्पणी VIDEHA_354 — VIDEHA_354” प्रविष्टि “विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३६४. (D) Audiobooks (English Translation of Maithili Literature)** — “Setushama- Vibrant Maithili (2026) Audiobook” प्रविष्टि “Audiobooks (English Translation of Maithili Literature)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३६५. (A) मैथिली फिल्म** — “ममता गाबय गीत” प्रविष्टि “मैथिली फिल्म” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३६६. (A) मैथिली फिल्म** — “कन्यादान” प्रविष्टि “मैथिली फिल्म” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३६७. (A) Maithili Movies on Rent** — “BEJOD” प्रविष्टि “Maithili Movies on Rent” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३६८. (B) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)** — “चौबटिया” प्रविष्टि “चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३६९. (D) सौभाग्य मिथिला** — “ललका पाग भाग-१” प्रविष्टि “सौभाग्य मिथिला” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३७०. (C) मैलोरंग-१ (सौजन्य- प्रकाश झा)** — “काठक लोक- महेन्द्र मलंगिया भाग- 2” प्रविष्टि “मैलोरंग-१ (सौजन्य- प्रकाश झा)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३७१. (C) मैलोरंग-२** — “कोसी सेमीनार 12 सितम्बर 2008 भाग-२” प्रविष्टि “मैलोरंग-२” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३७२. (C) यू-ट्यूब चैनल आ रेडियो** — “प्यारे मैथिल चैनल- किरण चौधरी आ संगीता आनन्द” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३७३. (D) यू-ट्यूब चैनल आ रेडियो** — “मिथिला दर्शन” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३७४. (A) यू-ट्यूब चैनल आ रेडियो** — “स्मृति एंटरटेनमेंट” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३७५. (B) यू-ट्यूब चैनल आ रेडियो** — “नीलम मैथिली” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३७६. (C) यू-ट्यूब चैनल आ रेडियो** — “मैथिली क्लास” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३७७. (D) यू-ट्यूब चैनल आ रेडियो** — “मैथिली टॉक्स” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३७८. (D) यू-ट्यूब चैनल आ रेडियो** — “मैथिली पाठ” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३७९. (D) यू-ट्यूब चैनल आ रेडियो** — “आकाशवाणी मैथिली समाचार” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३८०. (D) यू-ट्यूब चैनल आ रेडियो** — “आकाशवाणी अमृत महोत्सव” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३८१. (D) यू-ट्यूब चैनल आ रेडियो** — “कुञ्ज बिहारी” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३८२. (A) यू-ट्यूब चैनल आ रेडियो** — “राम बाबू झा” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

- २३८३. (C) यू-ट्यूब चैनल आ रेडियो** — “मैथिली ठाकुर” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३८४. (A) यू-ट्यूब चैनल आ रेडियो** — “अरिपन फाउण्डेशन” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३८५. (A) यू-ट्यूब चैनल आ रेडियो** — “Pratham Books Maithili Storyweaver” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३८६. (D) यू-ट्यूब चैनल आ रेडियो** — “आकाशवाणी दरभंगा यू ट्यूब चैनल” प्रविष्टि “यू-ट्यूब चैनल आ रेडियो” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३८७. (B) विद्यापति गीत** — “तू लिका” प्रविष्टि “विद्यापति गीत” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३८८. (A) गीत-गोविन्ददास (गायन दीक्षा भारती)** — “गोविन्ददास-२” प्रविष्टि “गीत-गोविन्ददास (गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३८९. (C) गीत-गोविन्ददास (गायन दीक्षा भारती)** — “गोविन्ददास-३” प्रविष्टि “गीत-गोविन्ददास (गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३९०. (C) गीत-गोविन्ददास (गायन दीक्षा भारती)** — “गोविन्ददास-४” प्रविष्टि “गीत-गोविन्ददास (गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३९१. (B) गीत-गोविन्ददास (गायन दीक्षा भारती)** — “गोविन्ददास-५” प्रविष्टि “गीत-गोविन्ददास (गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३९२. (D) गीत-गोविन्ददास (गायन दीक्षा भारती)** — “गोविन्ददास-६” प्रविष्टि “गीत-गोविन्ददास (गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३९३. (A) मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)** — “गजल-४” प्रविष्टि “मैथिली गजल (गजल- गजेन्द्र ठाकुर , गायन दीक्षा भारती)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३९४. (C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव** — “जितेन्द्र झा , जनकपुर” प्रविष्टि “विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३९५. (C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव** — “सामा चकेवा 2” प्रविष्टि “विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३९६. (B) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव** — “मैथिली कवि सम्मेलन” प्रविष्टि “विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३९७. (C) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार** — “प्रबोध सम्मान: राजमोहन झा” प्रविष्टि “कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३९८. (C) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार** — “साहित्य अकादमी पुरस्कार: मन्त्रेश्वर झा” प्रविष्टि “कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३९९. (D) 2nd November 2012 Ugna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)** — “मिथिलाक मूडन- (रसनचौकीक स्वरक संग)” प्रविष्टि “2nd November 2012 Ugna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४००. (D) गजल पाठ** — “नन्द कुमार मिश्रक गजल पाठ” प्रविष्टि “गजल पाठ” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४०१. (D) विभिन्न भाषासँ अनूदित गद्य आ पद्य रचना (खण्ड-२) (विदेह www.videha.co.in/ पेदार अंक १-३५० सँ)** — “विदेह:सदेह २८ (अनूदित गद्य आ पद्य खण्ड-१ विदेह अंक १-३५० सँ)” प्रविष्टि “विभिन्न भाषासँ अनूदित गद्य आ पद्य रचना (खण्ड-२) (विदेह www.videha.co.in/ पेदार अंक १-३५० सँ)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४०२. (A) A. Buddhist Sahajiya / Tantric tradition** — Explanation: The chapter treats Charyapadas as mystical Buddhist/Tantric songs with wider yogic elements.

- २४०३. (A) A. Songs and dramas** — Explanation: The chapter repeatedly connects frontier-crossing with songs and dramatic compositions.
- २४०४. (A) A. Preference for drama and musical qualities** — Explanation: The chapter states these two remarkable features.
- २४०५. (B) Mithila Sanskritik Parishad, Kolkata** — ‘Kamal-Taal’ (2022) was published by Mithila Sanskritik Parishad, Kolkata, as part of the Azadi ka Amrit Mahotsav celebration.
- २४०६. (B) It is a comic-devotional song about Shiva’s ecstatic dance, often from the perspective of an anxious Parvati or her mother Maina** — Nachhari songs depict Shiva’s unconventional behaviour with humour and devotion, unique to Mithila’s folk tradition.
- २४०७. (B) Baba Nagarjuna (Vaidyanath Mishra Yatri)** — The title ‘Abhinav Vidyapati’ was conferred upon him personally by the eminent poet Nagarjuna at a public ceremony in Purnia. The chapter notes that this epithet has paradoxically been used by the literary establishment to bracket Thakur as a ‘stage performer’ rather than a serious literary figure.
- २४०८. (B) Lekhani Ek Rang Anek** — Lekhani Ek Rang Anek (The Pen, One Colour Many) was published in 1985. At that time, no ghazal grammar existed for Maithili, and critics had flatly claimed that ghazal could not be written in the language. Thakur’s collection empirically refuted that claim.
- २४०९. (B) Thakur composed the lyrics and set the tunes; Mahendra Jha sang. The combination of Thakur’s verbal genius and Mahendra’s melodic voice became unstoppable** — The Ravindra-Mahendra partnership performed at over ten thousand events. After Mahendra Jha’s death, Thakur effectively retired from stage performance, unable to continue without his partner.
- २४१०. (B) Mamta Gaaye Geet** — Mamta Gaaye Geet had a complex production history – it ran out of funds and lay dormant for eighteen years. Thakur eventually secured rights and completed the film’s release, an act described as singular courage.
- २४११. (B) Overseeing the publication of the first comprehensive Maithili dictionary in two volumes** — The publication of the first two-volume Maithili dictionary was a milestone in the standardisation and institutionalisation of the language, significantly advancing written Maithili.
- २४१२. (C) Sahitya Akademi Award** — The chapter explicitly laments that Thakur was never awarded the Sahitya Akademi Award for Maithili, despite his output and popularity. Dr. Kailash Kumar Mishra compares the cultural neglect of Thakur with the celebrated treatment of Bhupen Hazarika in Assam.
- २४१३. (B) The compositions are ‘kath-it ghazal’ (so-called ghazal) rather than ghazals in the technical sense because the bahr (prosodic metre) is not maintained consistently** — While acknowledging the collection’s historic importance in establishing that Maithili ghazal could exist, Anchinhar’s technical analysis notes that the bahr is not maintained, distinguishing these as songs rather than ghazals in the formal sense.
- २४१४. (C) Kathi Ke Mithila Ke Maithil** — The chapter lists ‘Kathi Ke Mithila Ke Maithil’ as an identity anthem. His songs entered common parlance across the Mithila region and diaspora, covering themes from migration to women’s labour to festive celebration.
- २४१५. (B) He composed songs with new tunes invented by himself, rooted in the padavali tradition and the folk soundscape of Mithila, rather than borrowing from Hindi film conventions** — While Madhup (Kashikant Mishra) had revitalised the tradition by adopting Hindi film tune patterns, Thakur recognised this strategy had reached its limit and that something genuinely Maithili in voice and lyricism was needed.
- २४१६. (C) Noida** — Thakur had settled in Noida (A-327, Sector 46) in his later years. He passed away on 18 May 2022 at a private hospital in Noida, and his last rites were performed at Haridwar.
- २४१७. (B) His stage singing (manchīya gāyan) and his many books in Maithili, stating that his passing caused an irreparable loss to literature, especially Maithili literature** — The Chief Minister’s message reflects the stature of state recognition that Thakur had earned, noting that he was ‘very popular among Maithili speakers for his stage singing’ and had composed many books in Maithili.

२४१८. (B) Why are his songs great, and what exactly makes them stage-worthy? – the longstanding hierarchical distinction between 'manchi' (stage) literature and 'pustak' (book) literature, with the latter accorded canonical status — Gajendra Thakur's editorial frames this as the central question: the literary establishment has historically treated performance-based poetry as entertainment, not serious literature. The Videha issue attempts the first serious literary reading of Thakur's work.

२४१९. (B) Umapati Upadhyaya — The text: 'Umapati's Parijataharananataka established the model of Sanskrit- Prakrit drama with interspersed Maithili songs, and the tradition crossed the border into Nepal.'

२४२०. (C) Ankianata of Assam — The passage: 'The Kirtaniya drama tradition... parallels the Ankianata of Assam as an instance of how Vaishnavism generated new dramatic forms across eastern India simultaneously.'

२४२१. (A) Naradiya style of kirian — The text mentions earlier (Part IX) that the tradition of Kirtaniya Natak in Mithila, beginning with Umapati's Parijataharana, was based on the 'Naradiya style of kirian'.

२४२२. (C) Ranjit Malla — The table: 'Ranjit Malla (Bhatgaon) – 19 identified plays – Drama.'

२४२३. (C) Vaishnavism — The text explicitly states: 'The Kirtaniya drama tradition – combining devotional song, gesture, and narrative in a form peculiar to Mithila – parallels the Ankianata of Assam as an instance of how Vaishnavism generated new dramatic forms.'

२४२४. (A) Parijataharananataka — As earlier in Part XIV, Umapati Upadhyaya's 'Parijataharananataka' is identified as the earliest surviving Maithili drama with vernacular songs, and this tradition later flourished in Nepal under the Mallas.

२४२५. (A) Drama, Film, and Music — The table of contents and chapter heading identify this part as “Drama, Film, and Music”.

२४२६. (A) About the Author: Ashish Anchinhar — The table of contents and chapter heading identify this part as “About the Author: Ashish Anchinhar”.

२४२७. (C) Maithili Wikipedia's approval came in 2014, but before that, the petition required and the number of word translations and pages required - that work was completed under Videha's direction by Videha's then-member Umesh Mandal — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२४२८. (C) Maithili Song - - This blog is from 2008 but who its operator is is not clear from this blog — This section uses Maithili Song to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२४२९. (B) Maithili Songs Hub - The first post of this blog was in June 2009 — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२४३०. (A) Music Maithili - Maithili's first Music Streaming is available both on web and app from 3 May 2022 — This section uses Music Maithili to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२४३१. (A) Maithili Lok Geet - - This blog was operated by Rajiv Ranjan Lal, whose first and last post was on Sunday, 25 March 2007 — This section uses Maithili Lok Geet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२४३२. (D) It is entirely based on Maithili songs and music, and no posts on any other subject appear in it — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२४३३. (B) It is a matter of regret for me that I could not find out who the operator of this blog is — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

- २४३४. (D) If nothing else, at least 1000 or more songs would be compiled on this blog - which, for Maithili, is large and patiently done work** — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४३५. (B) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given** — This section uses Maithili Films to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४३६. (B) The link of its first post is history-of-maithili-films-birds-eye.html** — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४३७. (C) Videha's first issue from January 2008 to the 149th issue 1 March 2014 was published online in Mithilakshar, Devanagari, and Braille - all three** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४३८. (D) Sri Rajnandan Lal Das - You are doing very good work through the e-journal "Videha." I saw the young man's work here** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४३९. (B) Language and literature, news, drama-film-music, e-commerce, religion, and other** — The methodological note divides internet activity into language/literature, news, drama-film-music, e-commerce, religion, and other subjects.
- २४४०. (B) Drama, film, songs and music** — The title and discussion of Chapter 9 group drama, film, songs and music as related web media fields.
- २४४१. (A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows: 1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)** — The section frames Folk Songs within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २४४२. (D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available** — The section frames Gajendra Thakur within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २४४३. (A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows: 1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)** — The section frames Folk Songs within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २४४४. (D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available** — The section frames Gajendra Thakur within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २४४५. (B) Almost all music scholars believe that the basis of Indian classical music is the Samaveda** — The section frames Samaveda within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- २४४६. (A) In such a situation, if Gajendra Thakur is absent from the stage, then this is a new event and a matter of good fortune for Maithili, at least there is one brave person in Maithili** — The section frames Gajendra Thakur within the larger topic of “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

२४४७. (C) The chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

२४४८. (A) The chapter notes that oomen further writes: "... even when a language is pronounced to be distinct from Hindi, it may be treated as a dialect of Hindi. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that oomen further writes: "... even when a language is pronounced to be distinct from Hindi, it may be treated as a dialect of Hindi. The remaining options point to different concerns and therefore do not answer this question.

२४४९. (C) The chapter notes that charyapadas (mystical songs) by 23 Siddha poets rarely integrated into standard literary surveys. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that charyapadas (mystical songs) by 23 Siddha poets rarely integrated into standard literary surveys. The remaining options point to different concerns and therefore do not answer this question.

२४५०. (A) The chapter notes that created a parallel Maithili stage that confronts caste violence directly, a "slap" on existing slapstick Maithili theatre. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that created a parallel Maithili stage that confronts caste violence directly, a "slap" on existing slapstick Maithili theatre. The remaining options point to different concerns and therefore do not answer this question.

२४५१. (B) The chapter notes that ramanath Jha concealed this from historian Dinesh Chandra Bhattacharya, and Sahitya Akademi's 2016 monograph on Gangesh perpetuated the suppression. — Chapter 1 treats Dinesh Chandra Bhattacharya as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that ramanath Jha concealed this from historian Dinesh Chandra Bhattacharya, and Sahitya Akademi's 2016 monograph on Gangesh perpetuated the suppression. The remaining options point to different concerns and therefore do not answer this question.

२४५२. (A) The chapter notes that this alternative perspective, often referred to as the "Vidyapati of Parallel line of inheritance," highlights several key points of divergence: Caste Identity: The parallel line of inheritance asserts that Vidyapati's specific caste... — Chapter 1 treats Caste Identity as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that this alternative perspective, often referred to as the "Vidyapati of Parallel line of inheritance," highlights several key points of divergence: Caste Identity: The parallel line of inheritance asserts that Vidyapati's specific caste... The remaining options point to different concerns and therefore do not answer this question.

२४५३. (D) The chapter notes that rājendranāth Ghoṣ, Gaṅgeśa lost his father early and was raised by his mother's brother (māmā) in Kiryan village, where his uncle ran a school. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that rājendranāth Ghōṣ, Gaṅgeśa lost his father early and was raised by his mother's brother (māmā) in Kiryan village, where his uncle ran a school. The remaining options point to different concerns and therefore do not answer this question.

२४५४. (D) The chapter notes that it has systematized all the Nyaya and Vaisesika concepts and brought them under the four heads, viz. i) perception (pratyaksa), ii) inference (anumana), iii) analogy (upamana) and iv) word (sabda)... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that it has systematized all the Nyaya and Vaisesika concepts and brought them under the four heads, viz. i) perception (pratyaksa), ii) inference (anumana), iii) analogy (upamana) and iv) word (sabda)... The remaining options point to different concerns and therefore do not answer this question.

२४५५. (D) The chapter notes that scharfstein recognises several structural parallels. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that scharfstein recognises several structural parallels. The remaining options point to different concerns and therefore do not answer this question.

२४५६. (A) The Encyclopedia notes that 'one of the most arresting features of the development of Navyanyāya from Gaṅgeśa to Raghunātha is the remarkable increase in the use of absences as a means of quantification.' Raghunātha Śiromaṇi: Gaṅgeśa's Great Critic and... — Chapter 2 treats Gaṅgeśa's Great Critic as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Encyclopedia notes that 'one of the most arresting features of the development of Navyanyāya from Gaṅgeśa to Raghunātha is the remarkable increase in the use of absences as a means of quantification.' Raghunātha Śiromaṇi: Gaṅgeśa's Great Critic and... The remaining options point to different concerns and therefore do not answer this question.

२४५७. (D) The chapter notes that this poetic epithet, preserved in Vardhamana's own writings, is itself a form of biographical evidence that the Panji records confirm: Gangesa wrote poetry as well as logic, but his poetic corpus has been entirely lost, 'the... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that this poetic epithet, preserved in Vardhamana's own writings, is itself a form of biographical evidence that the Panji records confirm: Gangesa wrote poetry as well as logic, but his poetic corpus has been entirely lost, 'the... The remaining options point to different concerns and therefore do not answer this question.

२४५८. (A) Gangesa: determinate knowledge (savikalpaka) is a qualificative knowledge (visista jnana) such as 'This (cow) is a cow' (gaur ayam). — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that gangesa: determinate knowledge (savikalpaka) is a qualificative knowledge (visista jnana) such as 'This (cow) is a cow' (gaur ayam). The remaining options point to different concerns and therefore do not answer this question.

२४५९. (B) The chapter notes that preeti Karana Setu Banhal (Redefining Maithili). — Chapter 2 treats Karana Setu Banhal as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that preeti Karana Setu Banhal (Redefining Maithili). The remaining options point to different concerns and therefore do not answer this question.

२४६०. (A) Ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026). — Chapter 3 treats Ashish Anchinhar as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026). The remaining options point to different concerns and therefore do not answer this question.

२४६१. (B) The use of anaphora (beginning lines with the same word) and epistrophe (repeating the same word at the end of a line) brings this poem close to the oral line of inheritance, to the folk song -from which we may infer that Bhimanna is embedding Dalit... — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the use of anaphora (beginning lines with the same word) and epistrophe (repeating the same word at the end of a line) brings this poem close to the oral line of inheritance, to the folk song -from which we may infer that Bhimanna is embedding Dalit... The remaining options point to different concerns and therefore do not answer this question.

२४६२. (D) The chapter notes that sharmila Rege has presented the concept of a "Dalit feminist standpoint" in this context -the Dalit woman's perspective is an epistemological privilege, because she inhabits the deepest level of oppression. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that sharmila Rege has presented the concept of a "Dalit feminist standpoint" in this context -the Dalit woman's perspective is an epistemological

privilege, because she inhabits the deepest level of oppression. The remaining options point to different concerns and therefore do not answer this question.

२४६३. (B) The chapter notes that sadananda This poem's structure is a dramatic monologue -a real person, Sadananda, who came to a farmers' fair in the capital city, sees the sea. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that sadananda This poem's structure is a dramatic monologue -a real person, Sadananda, who came to a farmers' fair in the capital city, sees the sea. The remaining options point to different concerns and therefore do not answer this question.

२४६४. (A) The chapter notes that sthāyibhāvas (permanent moods), culminate in rasa as do śṛṅgāra (the erotic) and karuṇa (the compassionate)? — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that sthāyibhāvas (permanent moods), culminate in rasa as do śṛṅgāra (the erotic) and karuṇa (the compassionate)? The remaining options point to different concerns and therefore do not answer this question.

२४६५. (A) In the Bidapat Nach of the parallel line of inheritance, the Vidyapati Padavali (from the pre-Jyotirishvara era) is performed by way of dance and drama. — Chapter 7 treats Bidapat Nach as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that in the Bidapat Nach of the parallel line of inheritance, the Vidyapati Padavali (from the pre-Jyotirishvara era) is performed by way of dance and drama. The remaining options point to different concerns and therefore do not answer this question.

२४६६. (B) And Mundalā mukula kataya makaranda Jyotirishvara (1275-1350) mentions him in the Sixth Kallola, "Atha Vidyāvanta Varṇanā" and in the Eighth Kallola, "Atha Rājya Varṇanā." In the Bidapat Nach of the parallel line of inheritance, the Vidyapati Padavali... — Chapter 7 treats Sixth Kallola as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that and Mundalā mukula kataya makaranda Jyotirishvara (1275-1350) mentions him in the Sixth Kallola, "Atha Vidyāvanta Varṇanā" and in the Eighth Kallola, "Atha Rājya Varṇanā." In the Bidapat Nach of the parallel line of inheritance, the Vidyapati Padavali... The remaining options point to different concerns and therefore do not answer this question.

२४६७. (B) The chapter notes that goraksha Vijaya was written for a Bhairava worship ceremony, and like Dhurtasamagama, it contained Maithili songs, which were a result of the profound influence of the pre-Jyotirishvara Vidyapati. — Chapter 7 treats Jyotirishvara Vidyapati as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that goraksha Vijaya was written for a Bhairava worship ceremony, and like Dhurtasamagama, it contained Maithili songs, which were a result of the profound influence of the pre-Jyotirishvara Vidyapati. The remaining options point to different concerns and therefore do not answer this question.

२४६८. (C) The chapter notes that 657, his largest single contribution, eighteen pages, including the hajal form which is unique in the archive. — Chapter 9 treats Abhilash Thakur and Kundan Kumar Karn as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that 657, his largest single contribution, eighteen pages, including the hajal form which is unique in the archive. The remaining options point to different concerns and therefore do not answer this question.

२४६९. (A) The chapter notes that its discussion connects Amod Kumar Jha with critical appreciation, literary history and the Videha critical frame. — Chapter 11 treats Amod Kumar Jha as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Amod Kumar Jha with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

२४७०. (A) The chapter notes that critical Appreciation: Western Literary Theory VII. — Chapter 11 treats Amod Kumar Jha as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the

chapter notes that critical Appreciation: Western Literary Theory VII. The remaining options point to different concerns and therefore do not answer this question.

२४७१. (C) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI. — Chapter 11 treats Amod Kumar Jha as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI. The remaining options point to different concerns and therefore do not answer this question.

२४७२. (B) The critical preface by Rinku Devi places the play explicitly inside Maithili dramatic history, tracing the line of inheritance from Charyyapada (Buddhist devotional songs), by way of Varna Ratnakar's evidence of rich Loka-Natya (folk theatre) in medieval... — Chapter 12 treats Rinku Devi as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the critical preface by Rinku Devi places the play explicitly inside Maithili dramatic history, tracing the line of inheritance from Charyyapada (Buddhist devotional songs), by way of Varna Ratnakar's evidence of rich Loka-Natya (folk theatre) in medieval... The remaining options point to different concerns and therefore do not answer this question.

२४७३. (D) The chapter notes that takak Mol, Dhadhait, and Badlait Samaj are primarily Karuna dramas: the suffering of dowry victims, the death of brides, the wasting of young men's lives by way of disease and political persecution, all evoke this fundamental emotion. — Chapter 12 treats Badlait Samaj as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that takak Mol, Dhadhait, and Badlait Samaj are primarily Karuna dramas: the suffering of dowry victims, the death of brides, the wasting of young men's lives by way of disease and political persecution, all evoke this fundamental emotion. The remaining options point to different concerns and therefore do not answer this question.

२४७४. (C) The Daheja Mukta Mithilā Banābu poem is one of the most direct anti-dowry manifestos in the Videha archive using the gīta form (song) for direct social advocacy. — Chapter 14 treats Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that the Daheja Mukta Mithilā Banābu poem is one of the most direct anti-dowry manifestos in the Videha archive using the gīta form (song) for direct social advocacy. The remaining options point to different concerns and therefore do not answer this question.

२४७५. (B) The Natyashastra of Bharatamuni recognises a body of early performance forms rooted in folk practice; the Maithili literary line of inheritance, from Vidyapati's geets performed at court and village alike to the Ankiya Nat line of inheritance of Assam... — Chapter 17 treats Ankiya Nat as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the Natyashastra of Bharatamuni recognises a body of early performance forms rooted in folk practice; the Maithili literary line of inheritance, from Vidyapati's geets performed at court and village alike to the Ankiya Nat line of inheritance of Assam... The remaining options point to different concerns and therefore do not answer this question.

२४७६. (C) The chapter notes that this is the context against which the Videha Maithili Parallel Theatre Movement, pioneered by Bechan Thakur from the 1990s onwards, must be understood. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that this is the context against which the Videha Maithili Parallel Theatre Movement, pioneered by Bechan Thakur from the 1990s onwards, must be understood. The remaining options point to different concerns and therefore do not answer this question.

२४७७. (D) The chapter notes that chapter II: Bechan Thakur, Life, Context, and Theatrical Mission 2.1 Biographical Profile Bechan Thakur (बेचन ठाकुर) was born and raised in Chanauraganj (चनौरगंज), Bhaya Jhanjharpur... — Chapter 17 treats Biographical Profile Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that chapter II: Bechan Thakur, Life, Context, and Theatrical Mission 2.1 Biographical

Profile Bechan Thakur (बेचन ठाकुर) was born and raised in Chanauraganj (चनौरागंज), Bhaya Jhanjharpur... The remaining options point to different concerns and therefore do not answer this question.

२४७८. (D) The play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters. — Chapter 17 treats Deepak Chaudhary as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters. The remaining options point to different concerns and therefore do not answer this question.

२४७९. (A) The Natyashastra concept of 'arthasthiti' (the logic of situation) is relevant here: the characters of Adhikaar are caught in a situation where the formal possession of rights and their practical exercise are in contradiction, and the dramatic action moves... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the Natyashastra concept of 'arthasthiti' (the logic of situation) is relevant here: the characters of Adhikaar are caught in a situation where the formal possession of rights and their practical exercise are in contradiction, and the dramatic action moves... The remaining options point to different concerns and therefore do not answer this question.

२४८०. (C) The audience is positioned not as sympathisers with any individual character but as critical analysts of the system. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the audience is positioned not as sympathisers with any individual character but as critical analysts of the system. The remaining options point to different concerns and therefore do not answer this question.

२४८१. (C) The chapter notes that biswasghat dramatises this specific social pathology: the betrayal of trust embodied in the falsification or manipulation of land records, which destroys family bonds and community solidarity. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that biswasghat dramatises this specific social pathology: the betrayal of trust embodied in the falsification or manipulation of land records, which destroys family bonds and community solidarity. The remaining options point to different concerns and therefore do not answer this question.

२४८२. (D) In terms of Rasa theory, Biswasghat's dominant rasa is karuna (pathos/compassion), generated by the audience's empathetic recognition of the suffering caused by betrayal inside intimate relationships. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that in terms of Rasa theory, Biswasghat's dominant rasa is karuna (pathos/compassion), generated by the audience's empathetic recognition of the suffering caused by betrayal inside intimate relationships. The remaining options point to different concerns and therefore do not answer this question.

२४८३. (D) The chapter notes that bhramar's first published work, a children's story called 'Imaandaar Balak' (The Honest Child), appeared in the prestigious Maithili weekly Mithila Mihir in 1964, when he was just twelve years old. — Chapter 19 treats Imaandaar Balak' as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that bhramar's first published work, a children's story called 'Imaandaar Balak' (The Honest Child), appeared in the prestigious Maithili weekly Mithila Mihir in 1964, when he was just twelve years old. The remaining options point to different concerns and therefore do not answer this question.

२४८४. (D) The chapter notes that it was translated into Nepali as 'Bhayo Ab Bhayo' by the distinguished Nepali poet Manu Bajracharya, and into Hindi as 'Bas Ab Nahin', multiple translations testifying to its cultural reach. — Chapter 19 treats Bhayo Ab Bhayo' as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that it was translated into Nepali as 'Bhayo

Ab Bhayo' by the distinguished Nepali poet Manu Bajracharya, and into Hindi as 'Bas Ab Nahin', multiple translations testifying to its cultural reach. The remaining options point to different concerns and therefore do not answer this question.

२४८५. (A) The poems' recurring images of rice, water, plough, and seasonal transition are not merely ornamental: they reflect a poet's intimate ecological knowledge of a vulnerable landscape. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the poems' recurring images of rice, water, plough, and seasonal transition are not merely ornamental: they reflect a poet's intimate ecological knowledge of a vulnerable landscape. The remaining options point to different concerns and therefore do not answer this question.

२४८६. (C) The comparison of the present diminished festival with the full, luminous ujāra paraba of memory or imagination generates the poems' elegiac and aspirational tension. Śabda (Verbal Testimony): The authority of the festival rests ultimately on śabda pramāṇa... — Chapter 20 treats Verbal Testimony as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the comparison of the present diminished festival with the full, luminous ujāra paraba of memory or imagination generates the poems' elegiac and aspirational tension. Śabda (Verbal Testimony): The authority of the festival rests ultimately on śabda pramāṇa... The remaining options point to different concerns and therefore do not answer this question.

२४८७. (D) His research has been awarded the Ashoka Fellowship and several prestigious honors. — Chapter 22 treats Ashoka Fellowship as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that his research has been awarded the Ashoka Fellowship and several prestigious honors. The remaining options point to different concerns and therefore do not answer this question.

२४८८. (C) The chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood. The remaining options point to different concerns and therefore do not answer this question.

२४८९. (A) The chapter notes that madhurapur village, famous for its pucca houses and orchards, lost 300 bighas of land and 150 houses to the river. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that madhurapur village, famous for its pucca houses and orchards, lost 300 bighas of land and 150 houses to the river. The remaining options point to different concerns and therefore do not answer this question.

२४९०. (B) The chapter notes that respect Local Knowledge: Villagers know their geography best. — Chapter 22 treats Local Knowledge as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that respect Local Knowledge: Villagers know their geography best. The remaining options point to different concerns and therefore do not answer this question.

२४९१. (C) The chapter notes that third, and most significantly, he addresses the structural exclusion of non-Brahmin writers from Maithili literature with precision and without bitterness. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that third, and most significantly, he addresses the structural exclusion of non-Brahmin writers from Maithili literature with precision and without bitterness. The remaining options point to different concerns and therefore do not answer this question.

२४९२. (D) The story's implicit argument is that genuine development (vikāś) must happen inside the village, not by way of migration to the city. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the story's implicit argument is that genuine development (vikāś) must happen inside the village, not by way of migration to the city. The remaining options point to different concerns and therefore do not answer this question.

२४९३. (D) The story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhoṛā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play... — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhoṛā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play... The remaining options point to different concerns and therefore do not answer this question.

२४९४. (D) The chapter notes that it is also the base of Nepal's Mithila political and civic activism. — Chapter 25 treats Nepal's Mithila as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that it is also the base of Nepal's Mithila political and civic activism. The remaining options point to different concerns and therefore do not answer this question.

२४९५. (A) The chapter notes that hitnath Jhā as Grāmakathākāra: Koilakh and the Village-Biography VII. — Chapter 26 treats Village-Biography VII as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that hitnath Jhā as Grāmakathākāra: Koilakh and the Village-Biography VII. The remaining options point to different concerns and therefore do not answer this question.

२४९६. (D) The chapter notes that critical Frameworks I, Indian Poetics: Rasa, Dhvani, Aucitya IX. — Chapter 26 treats Aucitya IX as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that critical Frameworks I, Indian Poetics: Rasa, Dhvani, Aucitya IX. The remaining options point to different concerns and therefore do not answer this question.

२४९७. (B) The inclusion of both anonymous traditional songs and named compositions by Sahebadas, Madan Upadhyay, Kālikānta, Vidyapati, and Canda Jhā shows the full range of the Maithili devotional song line of inheritance, from high classical (Vidyapati) by way of... — Chapter 27 treats Madan Upadhyay as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the inclusion of both anonymous traditional songs and named compositions by Sahebadas, Madan Upadhyay, Kālikānta, Vidyapati, and Canda Jhā shows the full range of the Maithili devotional song line of inheritance, from high classical (Vidyapati) by way of... The remaining options point to different concerns and therefore do not answer this question.

२४९८. (A) The Jhumra Documentation The essay's second major documentation is of the Jhumra line of inheritance, the ritual invocation songs sung by a bhagat (possessed devotee) community of nine members (नौ सदस्यक समवेत स्वर मे), accompanied by the jhāli (cymbal)... — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Jhumra Documentation The essay's second major documentation is of the Jhumra line of inheritance, the ritual invocation songs sung by a bhagat (possessed devotee) community of nine members (नौ सदस्यक समवेत स्वर मे), accompanied by the jhāli (cymbal)... The remaining options point to different concerns and therefore do not answer this question.

२४९९. (D) Jha's role as cultural advocate is made explicit: he is the amanuensis for Batahū Yādava's song, the mediating scribe between the oral performance and the written archive. — Chapter 27 treats Batahū Yādava's as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that jha's role as cultural advocate is made explicit: he is the amanuensis for Batahū Yādava's song, the mediating scribe between the oral performance and the written archive. The remaining options point to different concerns and therefore do not answer this question.

२५००. (B) The chapter notes that dhvani: The Resonance of the Folk Song Ānandavardhana's Dhvanyāloka (9th century) establishes dhvani (suggestion, resonance) as the soul of poetry, the capacity of language to mean more than its literal content, to evoke a surplus of... — Chapter 27 treats Folk Song as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that dhvani: The Resonance of the Folk Song Ānandavardhana's Dhvanyāloka (9th century) establishes dhvani (suggestion, resonance) as the soul of poetry, the capacity of language to mean more than its literal content, to evoke a surplus of... The remaining options point to different concerns and therefore do not answer this question.