

विदेह VIDEHA

समानान्तर इतिहास — मैथिली साहित्य

A Parallel History of Maithili Literature

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

खण्ड २ / ३ · Volume 2 of 3

सम्पादक / लेखक: गजेन्द्र ठाकुर

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

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

अध्याय १ : Videha Standard Quiz — A Parallel History of Mithilā & Maithili Literature, Tome II

१. In Tome II (Chapters 26–50), which listed chapter corresponds to Dr. Prafulla Kumar Singh 'Maun'?

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

२. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “In addition, the Rachanavali includes a section Sasmaran: Ardhanginni — a tribute poem and letter to this writer or section by this writer or section, reprinted in the memorial section together with this writer's Shraddhanajali Geet and the poem Chahat Tumhari Phir Se.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 45: Meena Jha

३. Which one of the following statements is supported specifically by the chapter on Hriday Narayan Jha?

- (A) The Videha Archive (videha.co.in/pothi.htm) provides free access to hundreds of Maithili books — novels, poetry collections, story collections, and critical works — including the primary texts under examination in this study.
- (B) Rasa: The primary rasa is Śānta (tranquillity born of spiritual insight), arrived at through the recognition of wasted time (Karuṇa — pathos).
- (C) Tora Angana Me positions the lyric subject outside the beloved's courtyard, looking in — the reverse of the patriarchal domestic arrangement in which women are confined to the angana.
- (D) Videha's explicit mission is to document, preserve, and critically evaluate Maithili literary production.

४. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “The inclusion of a Bokaro poet in the Videha digital archive is a form of geographical democratisation of the Maithili literary map.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 28: Mithila & Maithili Institutions

५. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “3.4 Tora Angana Me (तोरा अंगना मे) — Song Collection Tora Angana Me (In Your Courtyard) is 'this writer's second documented song collection.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Its affiliation with the Sahitya Akademi’s Maithili Advisory Board was approved along with the translation of 22 books from Punjabi, Odia, Tamil, English, and Hindi into Maithili .”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Servant of Maithili Literature, but a Servant of the Maithili Language”) — is the most analytically precise critical claim this writer or section makes in any of her known Videha contributions.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 27: Hriday Narayan Jha

८. In Tome II (Chapters 26–50), which listed chapter corresponds to Dr. Kamini Kamayini & Kapileshwar Raut?

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.1 The 'this writer or section' Persona: Silence as Eloquence The pen-name 'this writer or section' (meaning 'silence') was adopted by this writer or section with conscious irony and philosophical intent.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 39: Dr. Kishan Karigar

१०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In the context of this writer or section’s critique, this technique is used to redefine "Maithil identity." Traditional Maithili identity was delimited by caste and Sanskrit proficiency.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

११. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Anumāna (inference): He tries to infer: “If many people are called Ashfi, then Asharfimust be good.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

१२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Postcolonial Theory (Ashis Nandy, Partha Chatterjee) The “village” is not a pre-modern idyll but a site where traditional terms (Ashfi, guru, kinship) are appropriated and inverted by colonial-modern corruption.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 40: Kumar Pawan

१३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “7.1 this writer or section and Harimohan Jha (1908–1984): The Two Faces of Maithili Social Critique Harimohan Jha's Khattar Kakak Tarang (serialised from 1940s) is the foundational text of social-satirical Maithili prose.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 26: Hitnath Jha

१४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “He introduces Gibran’s life: born 1883 in Bsharri, Lebanon; family emigrated to Boston; Jha describes the social environment of Lebanon under Ottoman rule as characterised by “economic destitution, political repression, and religious misconduct”. ”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 28: Mithila & Maithili Institutions

१५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.3 Tharu Cultural Documentation this writer's Tharu Lokgeet (1968) was a pioneering documentation of the folk songs of the Tharu community of Nepal's Terai.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

१६. Which one of the following statements is supported specifically by the chapter on Kameshwar Jha 'Kamal'?

- (A) 13th century CE), and was elaborated by a long line of Maithili logicians including Jayadeva this writer or section (Alokam), Vardhamana Upadhyaya, Raghunatha Siromani, and later Jagadisha Tarkalankara and Gadadhara.
- (B) His prose is often characterized by an evaluative tone (Avalokan), which seeks to provide constructive criticism of both social structures and literary productions.
- (C) The Bhakti tradition — from Vidyapati through the medieval Bhakta poets to the contemporary kirtan tradition — is the unifying cultural- philosophical framework within which the writer or section's entire creative project is situated.
- (D) In rasa-theory terms, the dominant rasa of devotional geet is Bhakti-rasa — the rasa of devotion, which Rupa Gosvami in the Bhakti-rasamritasindhu (c.

१७. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “6.2 The Multilingual Cultural Position Writing in Maithili for a Videha readership that is often bilingual (Maithili-Hindi) or trilingual (adding English or Nepali), 'this writer or section occupies a multilingual cultural position.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 38: Dr. Kirtinath Jha

१८. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Delhi?

- (A) this writer or section 'this writer or section' is the son of Dayanand Jha Gulab — itself a literary name, suggesting an artistic family heritage.
- (B) Lullabies are among the first literary forms a child encounters; they carry within them the emotional vocabulary, the rhythmic patterns, the imagery, and the social world of the culture into which the child is being born.
- (C) The title Baklel is a Maithili coinage that suggests both 'confused' and 'divided' — a man between two worlds.
- (D) this writer or section writes the female with unusual skill and compassion; his novels are not, and could not be, women's writing.

१९. Which one of the following statements is supported specifically by the chapter on Nand Kumar Mishra 'Nand'?

- (A) The social world rendered is consistently the lower- middle-class Mithila world — teachers, small farmers, lower-government-service families, women in domestic spaces — treated with both affection and critical intelligence.
- (B) For Kuntaka, the soul of poetry is the creative speaker's intention (vivakṣā) expressed through language that slants, bends, and turns.
- (C) Sheṣ Jīvan is, on this reading, a text of ipse identity in extremis: a self narrating itself at the point where the remaining future is constricted, where the weight of past and present intensifies.
- (D) The evolution of Maithili is traditionally divided into three distinct phases: the early period, the middle period (often associated with the golden age of Vidyapati), and the modern era beginning in the mid-nineteenth century.

२०. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “5.3 Ritukar Geet: Seasonal Songs The seasonal song tradition is one of the oldest and most structurally complex dimensions of Maithili literary practice.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 45: Meena Jha
- (D) Chapter 26: Hitnath Jha

२१. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Miranda Fricker’s concept of ‘epistemic injustice’ (‘Epistemic Injustice: Power and the Ethics of Knowing’, 2007) is directly applicable to this writer or section’s position as a woman critic in the Maithili literary field.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 47: Munni Kamat
- (D) Chapter 34: Kalpana Jha, Patna

२२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In rasa theory terms, the dominant rasa here is Vira (heroism, but in the civic-ethical sense elaborated by Mammata in Kavyaprakasha), inflected by Karuna (grief, for the lost solidarity).”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 39: Dr. Kishan Karigar

२३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.5.4 New Historicism and Cultural Materialism Stephen Greenblatt's New Historicism argues that literary texts are embedded in specific historical moments and cannot be read apart from the social, political, and economic conditions of their production.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 47: Munni Kamat
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

२४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1.3 The Nepal Decade and Its Literary Yield (1963–1973) The most formative decade of this writer's career was spent in Nepal as a lecturer in Hindi at Mahendra Morang College, Biratnagar.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

२५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “He was supported in this enterprise by the Nepal government officials and by the then Prime Minister Matrika Prasad Koirala who valued his scholarship and friendship.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

२६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The ghazal form itself is a bridge form: its Urdu-Persian origins give Maithili-speaking readers a form they may recognise from Hindi-Urdu cultural contexts, while its Maithili content asserts linguistic distinctiveness.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 40: Kumar Pawan

२७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.1.3 Postcolonial Theory: Spivak and the Question of the Subaltern Gayatri Chakravorty Spivak's question - "Can the subaltern speak?" - is directly posed by "Naih Bisaraicha".”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 29: Jagdanand Jha 'Manu'

२८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Videha Parallel History Framework Within the Videha Parallel History Framework, this writer's work occupies an important position as a female voice in a tradition where the dominant critical apparatus has often been Brahmin and male.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 45: Meena Jha

२९. Which one of the following statements is supported specifically by the chapter on Lallan Prasad Thakur & Kusum Thakur?

- (A) The preface establishes the protagonist as a lower-middle-class Mithila figure navigating the pressures of family obligation, social aspiration, and economic constraint — the classic social-novel triangle.
- (B) Dhvani: The dawn performance context creates a resonant double meaning: the literal 'wake up' (ceta) addressed to the devotee's mind is simultaneous with the actual physical awakening happening as the song is sung at dawn.
- (C) This is simultaneously the most significant literary achievement and the most contested terrain from a feminist-theoretical perspective.
- (D) The final scene, in which the Chief Minister arrives to meet Nilo on his deathbed (after fifteen days of fasting), is a bitter comedy: the government concedes all demands, but Nilo has already expired.

३०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Parallel Sangeet Natak Akademi Samman The list includes Maithili Journalism Samman (2012: Navendu Kumar Jha) and Mithila Painting specialists (Mithilesh Kumari, Veena Devi).”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 47: Munni Kamat

३१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text through the Videha eJournal — Gajendra Thakur's 21-page introduction to the play is itself a landmark of Maithili theatre criticism.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 27: Hriday Narayan Jha

३२. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Delhi?

- (A) The lullaby's apparent simplicity is thus a form of vakrata — the turned, oblique expression whose surface meaning (sing and sleep) conceals its deeper function (cultural transmission, social bonding, emotional processing).
- (B) The narrative voice is warm but not uncritical: the protagonist's moral limitations are observed with the same precision as his social situation.
- (C) Antika (April-June 2008): About a year prior, this writer or section became active again in writing.
- (D) Linguistic competence: Jha's Maithili is syntactically fluent and lexically rich, drawing on both the Sanskritic stratum and the vernacular.

३३. Which one of the following statements is supported specifically by the chapter on Mithila & Maithili Institutions?

- (A) this writer or section 'this writer or section' is the son of Dayanand Jha Gulab — itself a literary name, suggesting an artistic family heritage.
- (B) This analysis evaluates the formal award systems of the Sahitya Akademi for Maithili against the informal "the writer or section" and critically examines the three Mithila-centric organizations featured in Videha special issues.
- (C) The song's formal structure — alternating 're' refrains, four-beat lines — is characteristic of the classical Maithili devotional style.
- (D) This approach reflects a modern shift in journalism, where the boundaries between professional reporting and social activism are increasingly blurred.

३४. Which one of the following statements is supported specifically by the chapter on Kedar Nath Chaudhary?

- (A) By providing free access to Maithili books, fonts (Tirhuta, Kaithi, Newari), and standard spelling guides, the Videha movement establishes "digital sovereignty" for the Maithili language.
- (B) the writer or section's connection to the film is not incidental to reading his fiction: the film project represents the same drive to give Mithila a representational presence in forms (cinema, prose narrative) that the community had historically lacked.
- (C) Bihar and the Mithila region are particularly vulnerable to flooding, and the rivers of Mithila — Kosi, Bagmati, Kamla, and the Ganga itself — have been both sources of life and agents of devastation.
- (D) 5.3 Feminist Theory and Gender Studies this writer's engagement with feminist concerns is evident across all his works.

३५. Which one of the following statements is supported specifically by the chapter on Jagdanand Jha 'Manu'?

- (A) The application of Navya Nyāya to these texts is thus not merely a methodological import from elsewhere — it is a homecoming of sorts, an application of Mithilā's own intellectual tradition to its contemporary literature.
- (B) Where Roy works primarily in the prose forms of kathā and bīhani kathā (short story and seed story), the writer or section works primarily in verse (poetry and ghazal) with a secondary contribution to bīhani kathā.
- (C) The canon's separation of 'literary Vidyapati' from 'folk Vidyapati' is a scholarly fiction that the living tradition repudiates.
- (D) His sole surviving work, the Tattvacintāmaṇi ("The Thought-Jewel of Truth"), also known as Pramāṇacintāmaṇi, initiated what Satis Chandra Vidyābhūṣaṇa identifies as the "Modern Period" of Indian logic.

३६. Which one of the following statements is supported specifically by the chapter on Hitnath Jha?

- (A) This "mechanical age" turning into an "electronic and internet age" is the definitive shift that this writer or section chronicles in his critique of the "Internet Man".
- (B) 8,500 in 2011 Census), while also noting that the book's silence on non-brahmin castes is a limitation that future scholarship must address — a critique voiced also by Prof.
- (C) The title of her novel, Māṭik Suwas ('The Fragrance of Earth'), encodes this tension: 'earth' is the village, the ancestral land, the roots; 'fragrance' is the memory and longing for what has been left behind or threatened.
- (D) His Maithili haiku writing began even earlier: the preface to Ghah records that his first Maithili haiku was published in the Patna newspaper Dainik Aaj on 10 July 1995 — and that his initial honorarium was twenty rupees.

३७. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? "5.1 Contribution to Maithili Literature this writer's contribution to Maithili literature is threefold."

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 47: Munni Kamat
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 46: Munnaji

३८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “From the perspective of Judith Butler's performative gender theory: the 'Kaikeyi' of tradition is a performed role — the Bad Queen, the Evil Stepmother — that has been repeatedly rehearsed and reinforced by literary, dramatic, and televised representations.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

३९. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Patna?

- (A) 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.
- (B) The Board includes distinguished Maithili authors, critics, and scholars operating on five-year terms .
- (C) The fact that it was backed by the Sahitya Akademi's money was clearly visible in the photos, where the name "Sahitya Akademi" appeared as a sponsor.
- (D) Significance the writer or section's significance within the Videha Parallel History Framework is substantial on multiple dimensions.

४०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Disability Studies scholars in the line of Rosemarie Garland-Thomson's 'misfits' framework find a ready application here: this writer's pangu figure does not 'fit' the social environment not because of bodily deficit but because the environment is built to exclude.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 45: Meena Jha
- (D) Chapter 31: Jagdish Prasad Mandal

४१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “He records his own first Maithili haiku's publication (10 July 1995, Dainik Aaj, Patna), his earlier Hindi haiku practice, and his decision to commit exclusively to Maithili haiku as an act of linguistic loyalty.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 46: Munnaji
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 37: Kedar Nath Chaudhary

४२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Ancinhar Ākhar significance: this writer or section states that what a hundred years of ghazal writing in Maithili could not achieve — the provision of a systematic prosodic and critical framework — was accomplished in one year and five months by Gajendra Thakur.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 46: Munnaji
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 28: Mithila & Maithili Institutions

83. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “5.4 Formalism and Narratology: Jakobson, Propp, Genette Roman Jakobson's concept of the 'poetic function' — the orientation of language toward the message itself — is directly relevant to Kavya Sarita.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

88. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “3.3 Ek Chhal Raja (1974): There Was a King Written in the same year as Nāṭakak Lel, Ek Chhal Rājā (“There Was a King”) draws on the archetype of the flawed ruler.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

89. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Patna?

- (A) 6.2 The Multilingual Cultural Position Writing in Maithili for a Videha readership that is often bilingual (Maithili-Hindi) or trilingual (adding English or Nepali), 'this writer or section occupies a multilingual cultural position.
- (B) All quotations from the primary texts are the author's translations from the Maithili originals.
- (C) This arc — from expansive social realism to increasingly compressed, experimental, and self-reflective forms — charts a clear literary development.
- (D) Born in Haripur Bakshi Tole, Madhubani district, Bihar, on 16 July 1917, Vyas was a technocrat by profession who became one of the most versatile and productive figures in twentieth-century Maithili literature.

86. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “4.1 Gender, Patriarchy, and Women's Resistance Across all genres — poetry, seed story, play, and novel — Kamat's central preoccupation is the condition of women in Maithili patriarchal society and the possibilities of resistance.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 47: Munni Kamat

89. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “His protagonists are typically educated men from upper-caste Maithili families — Brahmin or Kayastha — who have benefited from the cultural capital that has historically excluded Dalit and OBC Maithilis from literary representation.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 38: Dr. Kirtinath Jha

88. Which one of the following statements is supported specifically by the chapter on Jagdish Chandra Thakur 'Anil'?

- (A) The volume is dedicated to the Creator (Srijanhaar) and opens with an invocation from the Shanti Mantra of the Yajurveda, setting a tone of cultural rootedness that runs through this writer's entire oeuvre.
- (B) The Videha pothi archive's inclusion of her works in its bibliographic records is a form of institutional recognition that the parallel movement provides.
- (C) Pankhi (पाँखि) means “bird” or “wing” (from Sanskrit paksha), and in Maithili folk idiom is associated with freedom, the soul, and yearning.
- (D) The autobiography's serialisation in Videha — an eJournal published fortnightly — means that it was produced in instalments, creating a diachronic narrative experience for readers who followed it across issues.

89. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Delhi?

- (A) The Sahitya Akademi has awarded several Maithili short-story collections in the 21st century: Nirja Renu's Ritambhara (2003), Vibhuti Anand's Kath (2006), Pradeep Bihari's Sarokar (2007), Manmohan Jha's Gangaputra (2009), and others.
- (B) The meal included rice, lentil soup, vegetables, bhujia, papad, yogurt, and overly sweet rasgullas.
- (C) The mother who sings a lullaby is not primarily communicating with the child (who cannot understand the words) but enacting a relationship, performing a cultural role, and communing with the ancestral tradition of women's domestic life.
- (D) 7.2 Political Satire and the Corruption of Power The political satire of the Nilo Kaka and Badka Saheb plays is direct and specific.

90. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “His friend and colleague Ram Bhramar records the witty response of then Finance Minister Matrika Prasad Koirala when introduced to him: 'This is silence—this writer or section— but he is making our lips silent [i.e., rendering us speechless with his scholarship].' Prof.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 29: Jagdanand Jha 'Manu'

91. Which one of the following statements is supported specifically by the chapter on Dr. Kamini Kamayini & Kapileshwar Raut?

- (A) The story “Selphi” (Selfie) defamiliarizes the ubiquitous smartphone gesture by placing it in a Maithili village context where its meaning is radically unstable.
- (B) Her formal approach is characteristically Maithili in its musicality — the tradition values a singing quality (geyatā) in verse — but also modern in its willingness to deploy free verse and prose-poem structures that disrupt the expected metric regularity.
- (C) Bakhtin's concept of the 'chronotope' — the spatiotemporal matrix in which novelistic events are embedded — is equally useful.
- (D) Gabriel García Márquez's magic realism was itself rooted in the oral traditions of Latin American peasant communities; this writer's selective use of Maithili folk symbolism similarly roots his literary technique in a vernacular cosmology.

92. Which one of the following statements is supported specifically by the chapter on Jagdish Prasad Mandal?

- (A) An honest Navya-Nyāya analysis must acknowledge where this writer's inferential structures are vulnerable to such counter-instances: The Tharu cultural-identity inference is the most vulnerable.
- (B) 13th–14th century CE, Mithila) was the founder of Navya-Nyāya (New Logic), the most technically sophisticated school of Indian epistemology and logic, enshrined in his magnum opus Tattvacintāmaṇi ('The Wish-Fulfilling Gem of Truth').
- (C) The reader's personal experiences of love and loss are “de-particularised” and elevated to the level of aesthetic savoring.
- (D) The diary's blank pages, the child's empty outstretched hand, the village dissolving into diseased moonlight, the Sunday that never brings rest - these are not primarily images of despair.

५३. Which one of the following statements is supported specifically by the chapter on Jagdish Prasad Mandal?

- (A) Those who now feel Videha has changed were those who wanted only symbolic resistance all along.
- (B) 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.
- (C) 2.1 Vyathā: Poetry and Song Anthology (2025) Vyathā (व्यथा — 'Anguish' or 'Pain') is this writer's most substantial single-volume literary achievement to date.
- (D) Ehno Hoit Chhai (This Also Happens) A social comedy built around Mohanji, a well-meaning man with a short temper ("Durvasa Rishi") who is persuaded by his friend Raghav to attend a cinema in Madhubani.

५४. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “The historical significance here is profound: the greatest logician of medieval India came from Mithilā itself, the very geocultural space in which this writer or section and this writer or section write.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 47: Munni Kamat
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

५५. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “3.1.3 Critical Appreciation This poem belongs to what Indian aesthetics identifies as the karuna rasa (the sentiment of pathos and compassion) - but this writer or section refuses the standard move of karuna, which is to dissolve into lamentation.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 46: Munnaji
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

५६. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “5.3 Anumana and Vyapti: Inference from Social Evidence Anumana (inference) in Gangesa's system requires vyapti — invariable concomitance between the probans (hetu, the inferential mark) and the probandum (sadhya, what is to be proved).”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 45: Meena Jha

५७. Which one of the following statements is supported specifically by the chapter on Dr. Kirtinath Jha?

- (A) It is central to the entire project of the parallel Maithili literary tradition, which has often been preserved through oral transmission and personal memory when institutional archives and official records were absent or inaccessible.
- (B) Jha states that upon reading the original (presumably in English translation), he was so moved that he read it several more times and “became influenced”, ultimately deciding to publish a Maithili translation.
- (C) 10.5 Gender and the Question of Voice Priyamvadā (1988) and No Entry: Mā Pravish (2008) are this writer or section's most sustained feminist dramatic works.
- (D) his own corrected work revealed the grammar of the form to him “almost spontaneously.” This account of learning through the discipline of the editorial process is itself a small epistemological document.

५८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Koṣī Gīt context: The ecological specificity of the Jhumra is continuous with the Koṣī Gīta tradition — the songs of the Koshi river culture — that Jha mentions in his opening genre catalogue.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 39: Dr. Kishan Karigar

५९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The 'angel in the house' in Mithila is the pativrata — the wife whose virtue consists in self- abnegation and domestic devotion.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 47: Munni Kamat

६०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The same essay appears in Videha Sadeha 30 (Prelim_30) at pages 1154–1183, confirming that his work was considered significant enough to be included in a subsequent Sadeha collected edition covering material from issues 1–350.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 27: Hriday Narayan Jha

६१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “9.1 Ganesh Vandana (Opening Song) The first Ganesh Vandana — 'Jay Ganapati Gajawadan Ganesh / Girija nandan tanay Mahesh' — demonstrates several formal characteristics of the Maithili vandana tradition.”

- (A) Chapter 46: Munnaji
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 35: Kameshwar Jha 'Kamal'

६२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The interviews with Kishorikant this writer or section and Virendra Mallick are primary documents of this struggle: the census agitation, the Sahitya Akademi recognition, the Eighth Schedule inclusion, the internal politics of literary organisations.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 31: Jagdish Prasad Mandal

६३. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “3.1 Akhil Bharatiya Maithili Sahitya Parishad (ABMSP), Darbhanga Founded in Darbhanga (Bihar), the ABMSP is the oldest and most politically influential organization in the Maithili literary establishment.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 39: Dr. Kishan Karigar

६४. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “The Sahitya Akademi, India’s National Academy of Letters, selects its annual awards from books published in the preceding five years; Jahalak Diary thus represents the fullest flowering of this writer or section’s poetic gift, the summation of six decades of writing.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 47: Munni Kamat
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

६५. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “2.1.2 Narrative Summary The story's protagonist is an unnamed school principal in a provincial Bihar college - a man of conscience, literary sensibility, and personal integrity who maintains a meticulous diary of his inner life and observations.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 34: Kalpana Jha, Patna

६६. Which one of the following statements is supported specifically by the chapter on Dr. Kailash Kumar Mishra?

- (A) Founded and edited by Gajendra Thakur, Videha has become the definitive archive for contemporary Maithili literature, transcending the limitations of physical distribution.
- (B) The Aesthetic of Lok Itihas While this is not a work of literature in the conventional sense, it participates in what the Indian classical tradition calls loka-dharmi — the aesthetic of the lived world, of everyday experience rather than idealised beauty.
- (C) Vyāpti: Works that assess literary quality on grounds internal to the text rather than on the basis of author's reputation are invariably independent.
- (D) His published geet draw on the imagery of the angana (inner courtyard), seasonal change (particularly monsoon and spring), and the emotional registers of viraha (separation) and milana (union).

६७. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “3.2 The Cross-Border Cultural Model A distinctive feature of this writer's literary-historical thinking is his refusal of the India-Nepal border as a meaningful cultural boundary for Maithili civilisation.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 39: Dr. Kishan Karigar

६८. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “He distinguishes the vihinikathā from the Hindi laghu kathā, arguing that the Hindi form’s adoption in Maithili was a case of blind imitation (andhānukaraṇ) of a form that Maithili already possessed natively under the name kathā/galp.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 46: Munnaji
- (D) Chapter 37: Kedar Nath Chaudhary

६९. Which one of the following statements is supported specifically by the chapter on Mithila & Maithili Institutions?

- (A) In this context, the work of critics and reviewers like this writer or section is not supplementary but foundational: without critical reflection, a literature cannot develop self-awareness.
- (B) Literary Works: A Descriptive Survey The following works by this writer or section 'this writer or section' are documented in the Videha archive (videha.co.in/pothi.htm) and related publications:
- (C) 3.3 Ek Chhal Raja (1974): There Was a King Written in the same year as Nāṭakak Lel, Ek Chhal Rājā (“There Was a King”) draws on the archetype of the flawed ruler.
- (D) Post-Colonial Critique: The State as Patron The Sahitya Akademi represents what Pierre Bourdieu called state-mediated cultural legitimacy.

७०. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “The dialogue is notably crisper than the Maithili plays — a register shift that allows this writer or section to address a pan-Indian audience while maintaining his satirical edge.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

७१. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “5.7 Feminist Theory: Beauvoir, Butler, Irigaray Simone de Beauvoir's concept of woman as 'Other' — defined not in her own right but always in relation to the male subject — is directly relevant to this writer's mythological retellings.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

७२. Which one of the following statements is supported specifically by the chapter on Nabo Narayan Mishra?

- (A) (PA D YA) the writer or section's poetry is devotional, socially engaged, elegiac, and, occasionally, satirical.
- (B) In the fifth session, Dinbandhu Ji's story "Aparadhi" (Criminal), Vinaymohan Jagdish Ji's "Sankalpka Bal" (Power of Resolve), and Ashish Anchinhar's "Katal Katha" (Cut Story) were read.
- (C) 5.1 Character Portrait from Witnesses Ram Bhramar's essay on this writer or section in the tribute volume edited by him is among the most intimate portraits.
- (D) CE) argues that the highest literary quality is dhvani or suggestion: the resonance of meaning beyond what is explicitly stated.

७३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's own prefaces are among the most valuable Śabda sources: his statement in the Parivar preface that the novel seeks to preserve family memory through literary form, his statement in the Adambar preface about the range and ambition of the short-story”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 39: Dr. Kishan Karigar

७४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In rasa-theory terms, the dominant rasa of devotional geet is Bhakti-rasa — the rasa of devotion, which Rupa Gosvami in the Bhakti-rasamritasindhu (c.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 46: Munnaji

७५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This is not an incidental coincidence: the Navya Nyāya tradition that Gaṅgeśa established was itself a product of the intellectual culture of Mithilā's paṇḍit community, centered in Darbhanga, Madhubani, and Sitamarhi.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 34: Kalpana Jha, Patna

७६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Videha pothi archive's inclusion of her works in its bibliographic records is a form of institutional recognition that the parallel movement provides.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 47: Munni Kamat
- (D) Chapter 45: Meena Jha

७७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The story Raar Ke Sukh Balay, which Raman, Darihare, and Bihari have written about Jagdish Prasad Mandal, is not merely an insult to him — given Darihare and Raman's own definition of raar, it is an insult to every non-Brahmin in Mithila.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 33: Kalpana Jha, Delhi

७८. Which one of the following statements is supported specifically by the chapter on Dr. Kamini Kamayini & Kapileshwar Raut?

- (A) Rasa theory identifies eight (later nine) primary aesthetic emotions (śṛṅgāra, hāsyā, karuṇā, raudra, vīra, bhayānaka, bībhatsa, adbhuta, and śānta) that literature must evoke in the cultivated reader (sahṛdaya).
- (B) The third is oral- communal: the anonymous Parāṭi ('Prana rahata nahi mora'), the traditional Gosaunik Gīta, and the Jhumra from Batahū Yādava represent the living oral tradition.
- (C) Gangesa analyses vyapti (universal concomitance: "where there is smoke, there is fire") as the foundation of valid inference.
- (D) In Abhinavagupta's Kashmiri Shaiva framework, Shant-rasa (tranquillity) is the ground from which devotional emotion arises; in the Vaishnava tradition, Shringara-bhakti (devotional love) is the highest form.

७९. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? "3.6.2 Folk and Traditional Maithili Performance Traditions Kamat's plays draw on Maithili folk performance traditions — the Bidapadia (itinerant theatre), the Jhumar singing tradition, and the Lokanatya forms that have evolved in the Mithila region."

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 47: Munni Kamat

८०. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? "This communal dimension is what the Navya Nyaya concept of Shabda Pramana captures: the tradition's collective testimony, validated by the community's long use and recognition."

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

८१. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? "In Abhinavagupta's Kashmiri Shaiva framework, Shant-rasa (tranquillity) is the ground from which devotional emotion arises; in the Vaishnava tradition, Shringara-bhakti (devotional love) is the highest form."

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 29: Jagdanand Jha 'Manu'

८२. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? "5.4 Shabda and the Crisis of Testimony: The Breast Cancer Story Gangesa's analysis of shabda-pramana (testimonial cognition) establishes that testimony is valid only when it comes from an apta — a trustworthy, knowledgeable, sincere testifier."

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 45: Meena Jha
- (D) Chapter 31: Jagdish Prasad Mandal

८३. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “4.1 History of Maithili Literature (Nepal) this writer's single most influential contribution was his production of the first systematic literary history of Maithili literature from Nepal's perspective.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 45: Meena Jha
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

८४. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Crucially for our purposes, Gaṅgeśa was a Maithil — he wrote the Tattvacintāmaṇi in the same geographic-cultural space that produced Vidyāpati and that now produces this writer or section.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

८५. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “This is the deepest meaning of 'this writer or section' — not silence but a presence so complete that speech becomes secondary. — Synthesis by the Videha Parallel History Research Framework”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

८६. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “2.3.3 'Shikshit beti' — The Educated Daughter This play is among Kamat's most directly social-reformist.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 47: Munni Kamat
- (D) Chapter 31: Jagdish Prasad Mandal

८७. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “These are not competing failures but complementary achievements: Maithili literature's range is measured by the distance between Rajkamal's Andolana and this writer's Pangu.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 47: Munni Kamat

८८. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Oral reception: How has Tatal Pankhi been received in Maithili reading communities in Bihar, Jharkhand, and the Maithili diaspora?”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

८९. In Tome II (Chapters 26–50), which listed chapter corresponds to Kameshwar Jha 'Kamal'?

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 45: Meena Jha

९०. Which one of the following statements is supported specifically by the chapter on Dr. Kishan Karigar?

- (A) Her theatre is both socially engaged and aesthetically crafted; it uses the pleasure of performance to communicate social critique.
- (B) The poem 'Enna Kiyak Ee Ki' is particularly notable in this context: it directly names the hypocrisy of families that send sons to engineering college and daughters to cook, and ends with an appeal to educate daughters alongside sons.
- (C) There is no purging of social emotion; rather, a residue of unresolved social critique that demands action outside the theatre.
- (D) This is partly a consequence of the author's own social position (as a member of the Brahmin community, his access to oral memory is necessarily selective), and he acknowledges this implicitly in the preface.

९१. With reference to Tome II of *A Parallel History of Mithilā & Maithilī Literature*, which chapter or writer-section is associated with the following source-based fact? "Mallick's comment that the Maoist slogan "Aadhaar baadi, tohar baadi, Naxalbadi" once galvanised him is an important marker of the ideological climate of Kolkata's Maithili literary world in the 1970s-80s."

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 45: Meena Jha
- (D) Chapter 33: Kalpana Jha, Delhi

९२. Which one of the following statements is supported specifically by the chapter on Kedar Nath Chaudhary?

- (A) The title Baklel is a Maithili coinage that suggests both 'confused' and 'divided' — a man between two worlds.
- (B) The early period was characterized by the pioneering work of Jyotirishwar Thakur, whose Varnaratnakara and Dhurtasamagama established the initial formal structures of Maithili prose and drama.
- (C) In Pangu, the protagonist's disability is the viśeṣaṇa that qualifies the general substrate of caste-mediated social exclusion, making its operations visible in a specific instance.
- (D) This late flowering — beginning creative writing in one's late sixties — is itself significant: it places him outside the mainstream Maithili literary establishment, which had formed its canons and careers decades earlier.

९३. Which one of the following statements is supported specifically by the chapter on Dr. Kamini Kamayini & Kapileshwar Raut?

- (A) For the "Nit Naval" (Ever-New) Series: A question may arise: is the above rule such that all deserving living authors will eventually be selected in a timely manner?
- (B) The Tattvachintamani is organized around the four pramāṇas — valid sources of knowledge: pratyakṣa (perception), anumāna (inference), upamāna (comparison/analogy), and śabda (testimony/word).
- (C) The formal requirements are: extreme brevity (typically one to three paragraphs); a single narrative turn or ironic revelation; characters who are types rather than individuals; and a final image or gesture that releases the story's dhvani.
- (D) the writer or section's stories are thick with the textures of Mithilā's seasonal cycles — the cold of Māgha, the smell of rice threshing, the sound of handpumps.

९४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The breast cancer story enacts this negotiation at the most intimate level: the body's illness is the body's 'madwoman,' the symptom of what cannot be expressed within the vocabulary of pativrata domesticity.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 45: Meena Jha
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

९५. Which one of the following statements is supported specifically by the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar'?

- (A) The Maithili-speaking Terai communities of Nepal share language, ritual, and folk performance with the Bihar Mithila zone; therefore the Mithila cultural space is continuous across the India- Nepal border.
- (B) This continuity is part of what the Videha Parallel History Framework recognises as the 'long thread' of Maithilī literary consciousness.
- (C) 4.3 The Children's Literature: Formal Pedagogy The Khurluchhī collection's formal innovation — the bāl ghazal (children's ghazal) — is pedagogically significant.
- (D) The story's quiet subversion is that this contract has failed her: the sons are in Delhi and Bangalore, the grandchildren in 'crèche', and Kaki — who has done everything right — is alone.

९६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His Maithili haiku writing began even earlier: the preface to Ghah records that his first Maithili haiku was published in the Patna newspaper Dainik Aaj on 10 July 1995 — and that his initial honorarium was twenty rupees.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 46: Munnaji
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 34: Kalpana Jha, Patna

९७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Videha Archive (videha.co.in/pothi.htm) provides free access to hundreds of Maithili books — novels, poetry collections, story collections, and critical works — including the primary texts under examination in this study.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 26: Hitnath Jha

९८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Elaine Showalter's gynocriticism ('Towards a Feminist Poetics', 1979) is relevant to the recovery of this writer or section's critical voice as itself a form of women's literary contribution.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 28: Mithila & Maithili Institutions

१९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This is the limitation that Videha's Parallel Literature framework identifies: the Sahitya Akademi-dominant Maithili literature centres a particular social stratum, and this writer or section, despite his innovative technique, does not fundamentally disrupt this centering.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

१००. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Patna?

- (A) This is a significant 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.
- (B) Occasional ghazals in Naḍhiyā Bhukaiye are more competent than inspired: technically correct but emotionally routine.
- (C) His use of the Ganga metaphor for both song collection and ghazal collection is *aucita* (appropriate): both forms flow, both accumulate meaning as they move, both are nourishing.
- (D) Essays in the Srikant Thakur Vidyalankar Series Srikant Thakur Vidyalankar (Narendra Nath Das Vidyalankar, 1904–1993) is one of the most important figures in the modern Maithili critical and literary tradition.

१०१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His essay on Gajendra Thakur, featured in the audiobook "A Bridge Built for the Sake of Love," is a foundational text for understanding the digital evolution of Mithila.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 47: Munni Kamat

१०२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “He has received twelve major literary and cultural honours between 2017 and 2023, including the Babu Saheb Choudhary Samman (Akhil Bharatiya Mithila Sangh, Delhi, 2017), the Dr.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 46: Munnaji
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

१०३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This distinction is both analytically precise and polemically significant within the context of Maithili cultural politics, where the Sahitya Akademi-centred establishment has consistently privileged a narrow range of genres and social positions.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 38: Dr. Kirtinath Jha

१०४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The 7 Recognised Maithili Literary this writer or section From "literary-associations_May-2022" (pages 6-7), the following 7 this writer or section are listed under the Maithili section as recognized literary associations: Institution Name”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 48: Nabo Narayan Mishra

१०५. Which one of the following statements is supported specifically by the chapter on Jagdanand Jha 'Manu'?

- (A) The stage directions are unusually detailed, specifying the use of slide projections for character introductions and shadow-play sequences for the opening — a formally sophisticated choice for Maithili theatre of 1983.
- (B) These extensions of the ghazal form into devotional and children's registers are among the writer or section's most significant formal contributions to Maithili literature.
- (C) The women's subordination within the domestic-ritual economy of Mithila is present in the songs but is rendered as aesthetic and emotional material rather than as social critique.
- (D) The Maithili-speaking Terai communities of Nepal share language, ritual, and folk performance with the Bihar Mithila zone; therefore the Mithila cultural space is continuous across the India- Nepal border.

१०६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In Navya-Nyāya terms, this practice performs a form of vyapti (universal concomitance) at the social level: wherever this writer or section appears as a literary actor, this writer or section is also present — not as accompaniment but as co-presence.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 45: Meena Jha
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 41: Lal Dev Kamat

१०७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Writers like this writer or section (a farmer from Berma village, Madhubani) and contributors like this writer or section carry an authority of embodied experience that is itself a form of epistemological validity.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 26: Hitnath Jha

१०८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “13th century CE), and was elaborated by a long line of Maithili logicians including Jayadeva this writer or section (Alokam), Vardhamana Upadhyaya, Raghunatha Siromani, and later Jagadisha Tarkalankara and Gadadhara.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 45: Meena Jha

१०९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The story “Bhūkh” (Hunger) does not need to name its characters because hunger is universal; the Maithili-specific details (Koshi flood plain, Supaul’s seasonal devastation) anchor the universal in the particular without restricting it.”

- (A) Chapter 46: Munnaji
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 35: Kameshwar Jha 'Kamal'

११०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The poem begins with the exclamation of disgust at untouchability and caste-based social exclusion (‘Chhih chhih dhoor chhih’), and proceeds to argue that all people of Mithila, regardless of caste, are children of the same mother (‘Mithila ke Maithil’).”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 47: Munni Kamat
- (D) Chapter 39: Dr. Kishan Karigar

१११. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.2 Prosodic Freedom and Mixed Modes in Vyathā Vyathā's kavita section combines what Dr.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

११२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The application of Western frameworks — Lukácsian realism, Bakhtinian dialogism, postcolonial theory, psychoanalysis, narratology — reveals the modernity of his formal achievement and its comparability with world literature of the period 1960–2020.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 48: Nabo Narayan Mishra

११३. Which one of the following statements is supported specifically by the chapter on Hitnath Jha?

- (A) The novels grant women psychological complexity and moral autonomy that was comparatively rare in Maithili prose fiction before this writer or section.
- (B) The poem’s critique is directed less at individual moral failure than at the structural values of a society that equates modern status with the abandonment of traditional obligations (‘maaye baap ke satkar’).
- (C) Her poems consistently stage the conflict between pratyakṣa (direct perceptual experience of women's lives) and śabda (the received testimony of tradition, religious authority, and male-authored narrative).
- (D) These critiques are important and represent precisely the kind of honest, engaged commentary that the writer or section himself practises in Lekh-Rekh.

११४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His literary range is remarkable: twelve titles across at least six distinct genres (social novel, mythological drama/retelling, memoiristic novel, short fiction, literary sketch, poetry, and children's novel) published between 2011 and 2022.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

११५. Which one of the following statements is supported specifically by the chapter on Hitnath Jha?

- (A) Conclusion the writer or section's literary career represents an important and distinctive contribution to contemporary Maithili literature.
- (B) The poem stages a dramatic inversion: the socially silenced voice (the unborn girl) is given speech; the socially empowered voice (the father) is placed in the position of accused.
- (C) Using a deceptively simple riddle, it explores: Western theory: *différance*, commodity fetishism, postcolonial mimicry.
- (D) Nussbaum's capabilities approach, the poem's significance is that it articulates a right-to-life argument not from a religious standpoint but from the standpoint of the endangered girl's own subjective claim.

११६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His collaborators in this early stage included Shailendra Anand, Lallanji Jha “Nangru,” Bhavanath Bhavan, Premchand Pankaj, and Kumar Rahul.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 46: Munnaji
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

११७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Where Gibran's Beirut spring (described in Chapter 2, the month of Nisan) is rendered through Maithili spring (‘*vasanta*’) imagery, the cultural translation works because the season of renewal and flowering carries analogous symbolic weight in both traditions.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

११८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.6 Andolan (1977): The Movement Andolan (“The Movement”) is the most overtly political of the early plays.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

११९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His sole surviving work, the Tattvacintāmaṇi ("The Thought-Jewel of Truth"), also known as Pramāṇacintāmaṇi, initiated what Satis Chandra Vidyābhūṣaṇa identifies as the "Modern Period" of Indian logic.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 34: Kalpana Jha, Patna

१२०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Comparative Context: this writer or section Among the "Ratnas" of Mithila To fully appreciate this writer or section’s significance, it is helpful to compare his work with other figures mentioned in the Videha and Maithil Manch archives.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 35: Kameshwar Jha 'Kamal'

१२१. In Tome II (Chapters 26–50), which listed chapter corresponds to Kumar Pawan?

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 38: Dr. Kirtinath Jha

१२२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “When this writer’s CA studies were interrupted by financial hardship — he was evicted from his lodging on the night of 19 September 1974 — Choudhary intervened directly, securing accommodation and support.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 40: Kumar Pawan

१२३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This is consistent with the Videha Parallel History Framework’s broader recovery of alternative literary genealogies — the subaltern, folk, democratic traditions that the mainstream canon has suppressed.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 34: Kalpana Jha, Patna

१२४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Applying Navya-Nyaya Categories to this writer or section’s Poetry In Navya-Nyaya logic, a valid cognition (prama) is distinguished from a pseudo-cognition (aprama) by its conformity to the actual state of affairs (yatharthanubhava).”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 46: Munnaji

१२५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1.2 Navya-Nyāya Epistemology The Navya-Nyāya school, originating in Mithila with Gangesha Upadhyaya's Tattvachintamani (12th-13th century), provides Videha's epistemological grounding.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 33: Kalpana Jha, Delhi

१२६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His work embodies the central paradox of the Parallel Literature Movement: it is rooted in classical tradition (Vidyapati's lyric inheritance, the Sanskrit rasa aesthetic, the Mithila folk tradition) while”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

१२७. Which one of the following statements is supported specifically by the chapter on Kumar Pawan?

- (A) His political imagery — prisons for those who strew thorns, the need for Ganga-water in the eyes — operates through vakrokti: the literal image is social critique; the suggested image is spiritual aspiration.
- (B) Geographically and culturally, Kamat belongs to the Mithila that lies between the Kamala and Kosi rivers — a landscape that flows between drought and flood, between the mythological Sita and the socio-political present.
- (C) 3.2 Nayakak Nam Jivan (1971): The Hero is Life this writer or section's debut play, written when he was nineteen or twenty, already reveals the philosophical preoccupations that will define his entire dramatic career.
- (D) The poem is a meditation on the psychology of modern working life - specifically the self-deception by which a deeply exhausted person sustains themselves through the week by maintaining the illusion that "tomorrow is Sunday" will bring relief.

१२८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Kavitā: Śambhu Bādalaka (कविता: शम्भु बादलक, 2023) This is a Maithili translation of 29 Hindi poems by the progressive Hindi poet Prof.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 32: Dr. Kailash Kumar Mishra

१२९. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Delhi?

- (A) Occasional ghazals in Naḍhiyā Bhukaiye are more competent than inspired: technically correct but emotionally routine.
- (B) They are designed to be sung collectively, in groups, on social occasions (panchayat meetings, women's groups, village assemblies), and their rhetorical strategy is that of shared affective experience rather than individual conviction.
- (C) The protagonist of Abara Nahitan thinks partly in global English, speaks in Maithili, and remembers in the intimate code of Mithila folk culture — this is not inconsistency but social-linguistic realism.
- (D) Puraskaar Le Ke Nachoo (Dance for the Award) [Satirical Poem] This haasya kavita on the corruption of the Maithili literary award system is the collection's most direct engagement with the institutional politics of Maithili literature.

१३०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “When this writer or section designates his Saawan songs for the monsoon season or his Fagua songs for Holi, he is invoking specific Raga-Bhas appropriate to those seasons and their emotional registers — Megh Malhar for monsoon, the Hori Ragas for Phalgun.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

१३१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The essay thus functions simultaneously as an act of literary criticism (assessing Vyas’s contribution) and as an act of cultural self-narration (tracing the origins of the author’s own literary formation).”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

१३२. Which one of the following statements is supported specifically by the chapter on Dr. Kirtinath Jha?

- (A) The story “Revāj” (Custom) is paradigmatic: the surface narrative concerns a widow asserting her daughter’s right to light the funeral pyre.
- (B) the writer or section’s literary contribution to Maithili letters is best understood as a form of cultural diplomacy performed through literary form.
- (C) Abhinavagupta's contribution to rasa theory is the concept of sadharinikarna — universalisation.
- (D) C o n c l u s i o n this writer's literary career represents an important and distinctive contribution to contemporary Maithili literature.

१३३. In Tome II (Chapters 26–50), which listed chapter corresponds to Jagdish Prasad Mandal?

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 38: Dr. Kirtinath Jha

१३४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Historical Foundations of Maithili Literary Identity The cultural environment that produced this writer or section is rooted in a literary tradition that dates back nearly a millennium.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 46: Munnaji
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 27: Hriday Narayan Jha

१३५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The modern period saw Maithili’s struggle for official recognition (achieved in 2003, when Maithili was added to the Eighth Schedule of the Indian Constitution), a struggle in which the definition of ‘standard’ Maithili has been an instrument of caste power.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 27: Hriday Narayan Jha

१३६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Navageet (New Song) and Bidambanaa (Irony/Predicament) The Navageet is a political poem with the refrain "Neta afsar ghus-khor, ee maani kai chalu" (Knowing that leaders and officials are corrupt, move on).”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 48: Nabo Narayan Mishra

१३७. Which one of the following statements is supported specifically by the chapter on Kedar Nath Chaudhary?

- (A) The Chandresh essay identifies twelve significant stories and subjects them to close formal analysis.
- (B) The dialogue is notably crisper than the Maithili plays — a register shift that allows this writer or section to address a pan-Indian audience while maintaining his satirical edge.
- (C) Conclusion: Towards a Fuller Critical Recognition the writer or section represents a genuinely significant, genuinely neglected body of literary achievement in modern Indian literature.
- (D) When she says that the Vyas family has contributed to Maithili literature, the dhvani is that other families, with equal or greater contributions, have been written out of literary history.

१३८. Which one of the following statements is supported specifically by the chapter on Munni Kamat?

- (A) The Caimāsā covers the four-month period of monsoon (āṣāḍha through āśvina) during which the agricultural year is most intensive.
- (B) This is not simply humanization but epistemological revision — a claim that the tradition's 'knowledge' of Kaikeyi was aprāmā (invalid cognition) masquerading as pramā (valid knowledge).
- (C) Mikhail Bakhtin's theory of the novel as a 'polyphonic' form — a genre of competing voices and dialogues, in contrast to the monologic epic — is particularly relevant here.
- (D) The Living Tradition of Community Performance Finally, this writer or section-Taal is a record of community performance practice, not merely an individual poet's creation.

१३९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Ramananda Sahu: The Unregistered Freedom Fighter The chapter on Ramananda Sahu is the book's most direct intervention in the politics of historical memory.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 46: Munnaji
- (D) Chapter 34: Kalpana Jha, Patna

१४०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Formalism and the Structure of Meaning The Russian Formalist distinction between "device" (priyom) and "material" (material) — developed by Viktor Shklovsky, Roman Jakobson and others in the 1910s and 1920s — provides a”

- (A) Chapter 46: Munnaji
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 45: Meena Jha

१४१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The reader's aesthetic experience of karuṇa is not mere pity but the purification (viśrānti) that Abhinavagupta describes as the hallmark of fully realised rasa.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 29: Jagdanand Jha 'Manu'

१४२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Novels of Subaltern Realism Gudarik Lal (गुदरीक लाल, 2008): Meaning "a gem in the rags," this novel is a cornerstone of the Maithili subaltern breakthrough.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 39: Dr. Kishan Karigar

१४३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His literary development was fostered by the open, non-caste platform of the Videha journal and the Shruti Prakashan publishing house.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 46: Munnaji
- (D) Chapter 35: Kameshwar Jha 'Kamal'

१४४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Rasa Theory (Bharata, Abhinavagupta) The rasasūtra of Bharata's Nāṭyaśāstra — vibhāva + anubhāva + vyabhicāribhāva → rasa — provides the foundational category for evaluating the affective achievement of literary work in the Indian critical tradition.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 47: Munni Kamat
- (C) Chapter 45: Meena Jha
- (D) Chapter 26: Hitnath Jha

१४५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's fiction is grounded in pratyaksha: the specific, observed social world of Mithila, its middle-class domestic arrangements, its women's health crises — is the epistemological starting point.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 28: Mithila & Maithili Institutions

१४६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “He is currently Chair-Professor and Dean, Faculty of Arts, Amity Centre for Linguistic Studies (ACLiS), Amity University Haryana, Gurgaon.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 28: Mithila & Maithili Institutions

१४७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1.1 Life, Origins, and the Migrant Condition this writer or section 'this writer or section' was born into a Maithili-speaking family of rural Bihar.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

१४८. Which one of the following statements is supported specifically by the chapter on Mithila & Maithili Institutions?

- (A) It records twenty-four consecutive annual theatre productions from 1991 (Lethaait Aanchar by Sumangshu Shekhar Choudhary, directed by Ganga
- (B) This is what translation theorists Lawrence Venuti would call a strategic exoticisation — a refusal of total domestication that forces the reader to expand their perceptual world.
- (C) The 2012 the writer or section recognized Lachmi Das for 'kisāni-ātmanirbhar sanskriti' — a category that asserts that subsistence farming knowledge constitutes a form of cultural knowledge worthy of literary-cultural recognition.
- (D) this writer's chapter on Sahu is an act of subaltern historiography in Guha's sense: the recovery of a suppressed history from the community's oral memory.

१४९. Which one of the following statements is supported specifically by the chapter on Meena Jha?

- (A) 4.2 Helene Cixous: Ecriture Feminine Helene Cixous's 'The Laugh of the Medusa' (1975) argues for an ecriture feminine — writing from and for the body, that refuses the linear, phallogocentric structures of dominant discourse.
- (B) 9.1 Ganesh Vandana (Opening Song) The first Ganesh Vandana — 'Jay Ganapati Gajawadan Ganesh / Girija nandan tanay Mahesh' — demonstrates several formal characteristics of the Maithili vandana tradition.
- (C) 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.
- (D) Jha's archival work is the written substitute for the oral chain — an attempt to preserve the śabda-pramāṇa through inscription when the living transmission is endangered.

१५०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Williams’s hegemony concept — the way dominant cultural forms maintain themselves not through overt coercion but through the naturalization of their assumptions — is directly pertinent to the Videha Parallel History context within which this writer or section writes.”

- (A) Chapter 46: Munnaji
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 33: Kalpana Jha, Delhi

१५१. Which one of the following statements is supported specifically by the chapter on Kedar Nath Chaudhary?

- (A) The critical methodology of this study is deliberately pluralistic and multidisciplinary.
- (B) this writer's primary rasa is karuṇa (the pathetic/compassionate), the rasa arising from sorrow and suffering, whose permanent emotion (sthāyibhāva) is śoka (grief).
- (C) The editor Ashish Anichhinhar's comparison is apt: of Kolkata-based Maithili writers, on a proportional basis, this writer or section has written more about Kolkata and its Maithili cultural life than anyone else.
- (D) This palimpsestic quality connects the writer or section to both the Indian concept of smṛiti (memory as collective inheritance) and to Walter Benjamin's theory of the dialectical image — the flash in which the past is suddenly legible in the present.

१५३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Village and the Mithila Mainstream The relationship between Arer and the mainstream Mithila cultural-literary establishment is one of simultaneous connection and exclusion.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 41: Lal Dev Kamat

१५३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “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 within my vision the beloved that Maithili is to me.'”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 37: Kedar Nath Chaudhary

१५४. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Patna?

- (A) Context: Videha 358 is a complete special issue (Visheshank) devoted to Shardindu Chaudhary (1952–2022+), the major Maithili satirist, lexicographer, linguist, journalist, and editor.
- (B) The village is not sentimentalized as a lost paradise: this writer's prose renders its social complexity with the same critical intelligence that informs his social novels.
- (C) The Nirmali connection is not accidental: Nirmali (Supaul district) is a small Bihar town that has become a publishing hub for the Maithili parallel tradition precisely because it lies outside the Delhi-Darbhanga establishment axis.
- (D) 5.1 Character Portrait from Witnesses Ram Bhramar's essay on this writer or section in the tribute volume edited by him is among the most intimate portraits.

१५५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Maithili-speaking Terai communities of Nepal share language, ritual, and folk performance with the Bihar Mithila zone; therefore the Mithila cultural space is continuous across the India- Nepal border.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 47: Munni Kamat
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 38: Dr. Kirtinath Jha

१५६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.2 this writer or section 'this writer or section': Profile and Significance this writer or section 'this writer or section' (née: family name Thakur before marriage) is both a writer in Maithili in her own right and the life-partner of this writer or section 'this writer or section'.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 34: Kalpana Jha, Patna

१५७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.5 Aankhime Chitra Ho Maithili Ker (आँखिमे चित्र हो मैथिली केर) — Autobiography 'May There Be Pictures of Maithili in My Eyes' is the title of 'this writer's autobiography, serialised in Videha.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

१५८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “When she says that the Vyas family has contributed to Maithili literature, the dhvani is that other families, with equal or greater contributions, have been written out of literary history.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 39: Dr. Kishan Karigar

१५९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Regular Maithili composition began in earnest after he completed his intermediate examination in 2009, and his poems were broadcast on the Kantipur FM programme ‘Hello Mithila’, encouraging further commitment to the language.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 28: Mithila & Maithili Institutions

१६०. Which one of the following statements is supported specifically by the chapter on Jagdish Prasad Mandal?

- (A) Some conservative Maithili dramatists, as Gajendra Thakur's Parallel History of Maithili Literature documents, tried to use Nāṭyaśāstra's authority to justify derogatory representation of lower-caste communities in Maithili drama.
- (B) Kamat's seed stories in Sukhal Man Tarsal Āṃkhi belong to this tradition — a form that the Videha framework identifies as both artistically significant and institutionally neglected.
- (C) This is consistent with the Videha movement's commitment to what might be termed antyodaya epistemology — the philosophical principle that the last person's cognitive contribution is as valid as the first person's.
- (D) This is a formal choice consistent with the Videha Parallel History Framework's valorisation of the living spoken language over the artificial literary standard.

१६१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “7.4 Gender, Marriage, and Women's Subjectivity — this writer or section this writer's Pratyavartan is remarkable as a feminist document precisely because it does not adopt a feminist rhetorical posture.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 35: Kameshwar Jha 'Kamal'

१६२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.1 The Navya-Nyāya Theory of Verbal Cognition Applied to Reportage Prose Gaṅgeśa's Śabdakhaṇḍa of the Tattvacintāmaṇi provides a rigorous analysis of how verbal utterances produce cognitive events (śabdabodha) in listeners and readers.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

१६३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's Gaamghar connects this tradition to the contemporary moment: written in the early 1990s and then preserved and published through the Gosauni Baidyanath Smriti Manch, it bridges the generation of the Nagarjun era and the contemporary Videha moment.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 46: Munnaji
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

१६४. Which one of the following statements is supported specifically by the chapter on Munnaji?

- (A) The effect is a feminist epistemology: the poem asserts the primacy of direct female experience over inherited textual testimony.
- (B) Galchotaka Var (The Short-Necked Groom) [Satirical Poem] This haasya kavita (comic poem) is a bravura piece of social satire on the dowry-inflated marriage market.
- (C) The hetu (reason/middle term) is “her father died in the absence of a son.” The vyāpti (invariable concomitance) deployed by the story is: wherever a woman asserts her right in the face of patriarchal custom, that assertion demands recognition as
- (D) The 'divine vision' of the title is precisely this heightened awareness of the relational structure of all perception: to see divinely is to see things in their full relational complexity, not as isolated atoms.

१६५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “10.4 Diaspora and Belonging this writer or section's personal biography — born in Calcutta, educated in Calcutta and Delhi, teaching at Baroda, Surat, Hyderabad, Mysore, Santiniketan, and Gurgaon, finally settling in Gurgaon”

- (A) Chapter 45: Meena Jha
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 35: Kameshwar Jha 'Kamal'

१६६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Biographical Analysis of this writer or section this writer or section (often written as this writer or section) originates from the village of Nauabakhar, situated within the Ghoghardiha administrative block of the Madhubani district in Bihar.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 41: Lal Dev Kamat

१६७. Which one of the following statements is supported specifically by the chapter on Nand Kumar Mishra 'Nand'?

- (A) Aucitya does not mean correctness by rule but rightness by judgment. 'this writer's choice of genre is itself an exercise in aucitya.
- (B) The preface establishes the collection's range: social comedy, domestic drama, moral fable, and social-critical sketch, all drawn from Mithila village and small-town life, rendered in a voice that moves between warmth and sharp observation.
- (C) The Vakrokti (oblique speech) theory of Kuntaka (10th-11th century Kashmir) is particularly illuminating here.
- (D) The Parallel History documents how technically correct Maithili ghazal practitioners were erased from literary history during the 'dark interlude'.

१६८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.2.4 Ecocriticism and the Literature of Soil Ecocriticism — the study of the relationship between literature and the physical environment — provides a distinctive framework for this writer's 'māṭī-pānī' (soil and water) poetics.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 33: Kalpana Jha, Delhi

१६९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The theory of Sandhi (junctures) — Mukha (opening), Pratimukha (progression), Garbha (development), Vimarśa (pause/reflection), and Nirvahaṇa (conclusion) — is also operative in analysing Kamat's dramatic structure.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 47: Munni Kamat
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

१७०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section describes his own visit with Singh at his Lake Gardens residence — the rare privilege of sitting with the movement's elder statesman and hearing accounts of the "golden era" of Maithili in Kolkata.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 26: Hitnath Jha

१७१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.4 Feminist Theory and Women's Voice in this writer's Songs A significant proportion of this writer or section-Taal's songs are written from the perspective of female voices: the devoted wife, the young bride, the mother, the sister, the devotee-woman before the goddess.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 27: Hriday Narayan Jha

१७२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “For the ghazals, the appropriate Indian aesthetic framework is the theory of vakrokti (oblique expression) developed by Kuntaka in the Vakroktijīva (c).”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 46: Munnaji
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

१७३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In the classical Navya Nyaya formulation: his texts are Aptas—reliable witnesses with direct knowledge—and their Shabda Pramana constitutes valid knowledge about Mithila's social reality.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 32: Dr. Kailash Kumar Mishra

१७४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His involvement in regional events, such as the "Mithila Rajya Parisiman Jagriti Yatra" in 2018 and the "Run for Unity" in 2016, demonstrates a commitment to a unified Mithila identity that transcends sub-regional and caste boundaries.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

१७५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “For Maithili literary history, and for anyone seeking to understand the cultural life of the Mithila diaspora in Kolkata across the late twentieth and early twenty-first centuries, this writer's Samagra is an indispensable resource.”

- (A) Chapter 46: Munnaji
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 31: Jagdish Prasad Mandal

१७६. Which one of the following statements is supported specifically by the chapter on Nand Kumar Mishra 'Nand'?

- (A) And as the originator of the analytical distinction between bhasha-sevak and sahitya-sevak, she contributes a conceptual tool that has implications for the evaluation of the entire Maithili literary tradition.
- (B) In Buddhist narrative, Sujata is typically a peripheral figure, a catalyst for Siddhārtha's story.
- (C) In Mansarbi, for instance, Bulki is described through a sustained body metaphor: her calves (pindali), moving in a 'dance of sculpture' (sangarmar jaka tarasal), are a simile that evokes the classical Mithila sculptural tradition.
- (D) It is a precisely chosen title: many of the stories turn on exactly this kind of exposé, the moment when someone or something is unmasked through a cutting remark or an ironic reversal.

१७७. Which one of the following statements is supported specifically by the chapter on Jagdish Chandra Thakur 'Anil'?

- (A) If quality were to become the standard in Sagar Rati, who would notice mediocre figures like Bihari, Darihare, and Raman?
- (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 choice of which voices to preserve is itself a political and aesthetic act with lasting consequences for the literary record.
- (D) However, the viraha (separation) mode of śṛṅgāra — which Bharatamuni identifies as ten stages (daśāvasthā) from hope through madness to death — is 'the writer or section's primary emotional register.

१७८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.1 this writer or section 'this writer or section': Published Works this writer's published literary corpus comprises four books: (1) Uchharr Baisu Kaua (Sit Down, Crow! — Poetry Collection, 2010): His debut collection, published from Guwahati.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 29: Jagdanand Jha 'Manu'

१७९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Structure and Scope of Lekh-Rekh The book covers the following categories of Maithili literary production: novels by”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 29: Jagdanand Jha 'Manu'

१८०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This is a formal choice consistent with the Videha Parallel History Framework's valorisation of the living spoken language over the artificial literary standard.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 33: Kalpana Jha, Delhi

१८१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Since this writer or section Bokaro's poems are e-published across different issues of Videha rather than collected in a single published volume, their analysis must proceed thematically and formally rather than through a book-by-book survey.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 37: Kedar Nath Chaudhary

१८३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Neither the principal in "Dāyrik Khālī Pannā" nor Kaniyā Kākī in "Paith" is simply the vehicle of a single thesis.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 46: Munnaji

१८३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “P u b l i s h e d N o v e l s : A n A n n o t a t e d O v e r v i e w this writer or section published six novels in Maithili between 2004 and 2018, all after his return to Darbhanga at the age of sixty-four.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 45: Meena Jha

१८४. Which one of the following statements is supported specifically by the chapter on Kameshwar Jha 'Kamal'?

- (A) Elder brother Yashoanand Thakur was his first theatrical inspiration; Buchi Babu, his schoolmaster, was his first theatre guru.
- (B) This performative dimension of the Geet is why the songs in the writer or section-Taal are not merely poems to be read but scores for community performance events.
- (C) The Facebook-to-publication pipeline that characterises Jhā's output is worth examining carefully.
- (D) Eugene Nida’s distinction between formal equivalence (source-oriented, preserving surface structures) and dynamic equivalence (receptor-oriented, producing equivalent effect) is foundational.

१८५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “I n t r o d u c t i o n : T h e W r i t e r a n d H i s M o m e n t this writer or section is the pen name of Dr.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 34: Kalpana Jha, Patna

१८६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Videha Sadeha 1 is not merely a periodical collection but an archival monument — the first digital compilation of the first Maithili internet journal, consciously constructing a parallel literary history outside the Sahitya Akademi mainstream.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

१८७. Which one of the following statements is supported specifically by the chapter on Dr. Prafulla Kumar Singh 'Maun'?

- (A) 1.1.3 Vakrokti (Oblique Expression) Kuntaka's theory of vakrokti — that the highest literary expression is always oblique, indirect, 'crooked' rather than straight — applies with particular precision to the writer or section's handling of social critique.
- (B) Upamāna (Comparison and Analogy): The critical placement of this writer's work within tradition and against peers — the comparative act that establishes his literary identity through perceived similarities and differences.
- (C) This is the most integrated of the seven—suggesting a holistic approach where literature is not isolated from social and cultural concerns.
- (D) Its conclusion — the invocation to all to take an oath that they will treat each other as equals — is the collection's most explicit statement of Ambedkarite social ethics translated into Maithili lyric form.

१८८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Ranajit Guha's Subaltern Studies framework, particularly the concept of 'the prose of counter-insurgency', is germane here.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

१८९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “8.3 Shabda Pramana, Oral Tradition, and Literary Authority In Navya Nyaya, Shabda Pramana (verbal testimony) is valid when it comes from an Aptā—a reliable, authoritative, trustworthy speaker with direct knowledge.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 46: Munnaji

१९०. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Patna?

- (A) Her creative work has also been included in Videha Maithili Seed Stories, the anthology of Maithili micro-fiction (vihari kathā) edited by Gajendra Thakur, placing her among the defining voices of this distinctly Maithili genre.
- (B) The 'poison' of Mahur is precisely this: the toxin of meaninglessness that enters the family system when its members begin to treat each other as means rather than ends.
- (C) The story suggests that epistemic integrity (knowing Asharfifrom coal) is the foundation of ethical action.
- (D) Miranda Fricker's concept of 'epistemic injustice' ('Epistemic Injustice: Power and the Ethics of Knowing', 2007) is directly applicable to the writer or section's position as a woman critic in the Maithili literary field.

१९१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Chhuā-Chhūt (Untouchability) The shortest and perhaps most compressed story in the collection, this micro-narrative is set during the Durgā Pūjā festival.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 32: Dr. Kailash Kumar Mishra

११३. Which one of the following statements is supported specifically by the chapter on Lallan Prasad Thakur & Kusum Thakur?

- (A) 5.4 Lokadharmi and Natyadharmi The Nāṭyashāstra distinguishes between natyadharmi (stylised, convention-bound theatrical representation) and lokadharmi (realistic, life-like representation grounded in everyday behaviour).
- (B) This Parāṭī is composed in the Brajabhasha-Maithili mixed register characteristic of medieval devotional composition in the Mithila region.
- (C) His Nilo Kaka is as specific as any village elder of Madhubani district and as universal as any political trickster in world literature — a structural achievement that justifies Gangesh Gunjan's comparison with the great figures of the tradition.
- (D) The inclusion of a Bokaro poet in the Videha digital archive is a form of geographical democratisation of the Maithili literary map.

११३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Question of "Amīr Balban": The section titled "Amīr Balban ke Pratāp" introduces the political-historical analogy of the medieval Slave Dynasty's Balban - a low-born stable-keeper who became Sultan of Delhi through ruthlessness and political cunning.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 40: Kumar Pawan

११४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Dedicated to Shri Raj, “creator of the word bīhani kathā.” This is this writer or section’s most mature prose collection and the one most directly grounded in theoretical reflection.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 46: Munnaji
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 34: Kalpana Jha, Patna

११५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “By committing her work to the democratic platform of Videha’s digital archive, this writer or section claims for these ‘lower’ forms the status of literary objects worthy of preservation and critical attention.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 45: Meena Jha
- (D) Chapter 38: Dr. Kirtinath Jha

११६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Hamro Jiib Diya (Give Me My Life Too) [Voice of the Unborn Girl] This poem, written in the voice of a female foetus about to be aborted after sex-selective ultrasound, is among the most formally and ethically complex in the collection.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 29: Jagdanand Jha 'Manu'

१९७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Gaṅgeśa and the Geography of Knowledge There is a profound geographical and cultural resonance in applying Gaṅgeśa's epistemological framework to this writer's work.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 47: Munni Kamat
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

१९८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.1 Institutional Overview The Sahitya Akademi, established on 12 March 1954 and headquartered at Rabindra Bhavan near Mandi House, New Delhi, is India's National Academy of Letters.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 27: Hriday Narayan Jha

१९९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This oblique approach — showing rather than telling, allowing the vacya artha to carry the vyangya artha — is Kuntaka's vakrokti practised at the level of narrative strategy.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 48: Nabo Narayan Mishra

२००. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The bihani kathā — born in the 1995 Sahayatri Manch gathering — names what is specifically Maithili in micro-fiction: its seed-like brevity, its potential for organic expansion, its rooting in the specific ecology of Maithili social life.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 46: Munnaji
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 26: Hitnath Jha

२०१. In Tome II (Chapters 26–50), which listed chapter corresponds to Kalpana Jha, Patna?

- (A) Chapter 45: Meena Jha
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 35: Kameshwar Jha 'Kamal'

२०२. Which one of the following statements is supported specifically by the chapter on Nabo Narayan Mishra?

- (A) This is the task of serious literature in any tradition, and this writer or section performs it with sustained skill, moral seriousness, and - even in the darkest passages - an unmistakable quality of literary joy.
- (B) Some conservative Maithili dramatists, as Gajendra Thakur's Parallel History of Maithili Literature documents, tried to use Nāṭyaśāstra's authority to justify derogatory representation of lower-caste communities in Maithili drama.
- (C) The the writer or section Samagra is structured in four principal divisions, preceded by dedication and prefatory matter and followed by appendices.
- (D) 10.1 Adambar (2017) — The Short Story Collection Adambar ('Pomp', 'Display', 'Loud Proclamation', published 2017, 90 pages, 150) is this writer's ₹ primary short-story collection.

२०३. Which one of the following statements is supported specifically by the chapter on Dr. Prafulla Kumar Singh 'Maun'?

- (A) 5.1 Character Portrait from Witnesses Ram Bhramar's essay on the writer or section in the tribute volume edited by him is among the most intimate portraits.
- (B) Sambandha (Relation): The relationship between character and social structure is not one of simple causation (as in naturalist fiction) but of complex, multi-directional conditioning.
- (C) this writer or section's alignment with this view is significant; it positions him as a critic who looks beyond the "text" of a genealogy to the "power dynamics" it reinforces.
- (D) apparent paradox — a form that is fragmented at the macro level but unified at the micro level — is itself an instance of the New Critical virtue of holding contradictions in tension.

२०४. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “K a p i l e s h w a r R a u t : B i o g r a p h i c a l & B i b l i o g r a p h i c a l I n t r o d u c t i o n this writer or section is a Maithili writer from Berma village, Tamuriya sub-district, Madhubani district, Mithilā, Bihar — PIN 847410.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 27: Hriday Narayan Jha

२०५. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “He writes a Maithili that is simultaneously rooted in the Mithila spoken vernacular and inflected by the English, Urdu, and American-English vocabulary that his diaspora characters carry.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

२०६. Which one of the following statements is supported specifically by the chapter on Kumar Pawan?

- (A) What the writer or section offers his reader is not a solution to this crisis but a precise diagnosis of it - and a demonstration, through the very act of writing these stories and poems, that the act of witness itself refuses to be entirely silenced.
- (B) The final verse of 'Andhviśvās' — 'Giving life for life / is the bondage of superstition / Let us pledge / not to take anyone's life' — is a call not only for individual enlightenment but for social transformation.
- (C) While Maithili scholars have received Bhasha Sammans, the selection process remains opaque.
- (D) The pivotal institutional context of this writer's dramatic career was Mailorang and the Mithila Rang Mahotsav (Mithila Theatre Festival).

२०७. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “For a Maithili writer in Bihar, where Hindi dominates education, media, and government, writing in Maithili is a political choice — an insistence on speaking in one's own tongue rather than the tongue of the dominant power.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

२०८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Academic surveys of the Maithili short story (e.g., the critical overview published by the International Journal of Creative Research Thoughts, 2025) explicitly list this collection among the significant contributions of the decade.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 34: Kalpana Jha, Patna

२०९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His dual identity as linguist (CIIL Director, architect of National Translation Mission) and playwright enacts the Videha framework’s core argument: that language science and literary art are not separate domains but aspects of a single cultural practice.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 26: Hitnath Jha

२१०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The satirical frame — if Mother is not happy then how can Mother's Day be happy? — cuts across the commodification of maternal sentiment that social media 'Mother's Day' culture represents.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 34: Kalpana Jha, Patna

२११. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His theoretical position—that eastern Tharu culture was essentially Maithili in its Arya-cultural substratum even if Mongoloid-Kirat in phenotypic origin—remains influential and debated.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 31: Jagdish Prasad Mandal

२१२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The "Internet Man" and Digital Sovereignty In "The Internet Man of Maithili," this writer or section argues that Gajendra Thakur’s primary achievement is the creation of a "Digital Library" that functions as a "Boon for People Fond of Reading and Studying".”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 47: Munni Kamat
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

२१३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Attention to diaspora voices: Recognition that Maithili literature is produced not only in Bihar- Nepal but by Maithili speakers across India and internationally.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 38: Dr. Kirtinath Jha

२१४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Shetalika 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.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 41: Lal Dev Kamat

२१५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In both Maithili and Hindi he consistently wove together reportage, ethnographic documentation, and literary criticism in a style that was wholly his own—termed by contemporary critics the 'reportage king' (Riportaaajak Baadshaah) of Maithili literature.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 45: Meena Jha
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

२१६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “First Sahitya Akademi Award for Maithili poetry in the 21st century (2017): Jahalak Diary represents the culmination of a sixty-year poetic career and marks Maithili poetry’s recognition at the national institutional level.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 47: Munni Kamat
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

२१७. Which one of the following statements is supported specifically by the chapter on Kumar Pawan?

- (A) The song's emotional power derives precisely from this inferential structure: the inference is so clear, so universally acknowledged, and yet so universally ignored.
- (B) Her positioning as a Patna-based woman prose writer in the Videha democratic literary movement is itself a structural act of counter-canonical significance.
- (C) He repeatedly hears it from an eccentric, semi-literate village elder named Bhūkhan Kakā, who is referred to as a “jewel of the village” but refuses to explain the phrase.
- (D) 1320–1400 CE) was a Mithilā-born philosopher who composed the Tattvacintāmaṇi ('The Jewel of Reflection on Truth'), a foundational text that inaugurated the Navya Nyāya ('New Logic') school of Indian epistemology.

२१८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His review of Sukhal Man Tarasal Aankhi, a poetry collection by Munni this writer or section, provides deep insights into his critical methodology.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

२१९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Form of Pāṭhakīya Lekh-Rekh is the most formally significant of this writer's contributions to Maithili literary culture.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 29: Jagdanand Jha 'Manu'

२२०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.1.4 Narratology: Gérard Genette and Focalization Genette's concept of focalization - the distinction between who sees and who speaks in a narrative - is crucial to understanding this writer's technique.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 48: Nabo Narayan Mishra

२२१. Which one of the following statements is supported specifically by the chapter on Kedar Nath Chaudhary?

- (A) Chameli Rani and Hina are named for their female protagonists; Ayna gives a woman's consciousness the organising metaphor of the text.
- (B) Structure and Scope of Lekh-Rekh The book covers the following categories of Maithili literary production: novels by
- (C) The narrative technique is distinctly oral in its rhythms: long dialogic passages, rapid scene changes, a management of story time that compresses years into a page and expands a single evening's conversation into multiple chapters.
- (D) This linguistic aucthitya is a formal commitment as well as a political one: authentic Maithili is itself an act of resistance to the institutional pressures that would absorb the language into Hindi's orbit.

२२२. In Tome II (Chapters 26–50), which listed chapter corresponds to Lallan Prasad Thakur & Kusum Thakur?

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 45: Meena Jha
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

२२३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This solidarity across caste lines is itself a political act, consistent with the Videha Parallel History Framework's inclusion of subaltern and allied voices.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

२२४. Which one of the following statements is supported specifically by the chapter on Lal Dev Kamat?

- (A) The boat metaphor (nāyā / naiyā) for the goddess's salvific power is among the most widely distributed in Indian devotional poetry, from the Alvars to Kabir to Mirabai.
- (B) Founded and edited by Gajendra Thakur, Videha has become the definitive archive for contemporary Maithili literature, transcending the limitations of physical distribution.
- (C) Anumana (inferential knowledge) is activated when the listener infers emotional states and situations from the songs' imagery.
- (D) 5.2.4 Ecocriticism and the Literature of Soil Ecocriticism — the study of the relationship between literature and the physical environment — provides a distinctive framework for this writer's 'māṭī-pānī' (soil and water) poetics.

२२५. Which one of the following statements is supported specifically by the chapter on Kedar Nath Chaudhary?

- (A) The Sahitya Akademi award he received was obtained by groveling and seeking forgiveness from the Chetna Samiti — taken shamelessly.
- (B) Benjamin's 'Now of recognisability' (Jetzt der Erkennbarkeit) describes the moment in Ayna when the mirror reflects not just the present but the accumulated weight of civilisational history.
- (C) This movement from natyadharmi to lokadharmi within a single play is itself a political act: it enacts theatrically the movement from abstract principle to concrete suffering, from systemic
- (D) In the painting essay, the inference from women's art practices to the nature of their social world and epistemological framework is explicit methodological Anumana.

२२६. Which one of the following statements is supported specifically by the chapter on Nand Kumar Mishra 'Nand'?

- (A) Dahej (Dowry) The anti-dowry poem is written in a register that shifts between direct denunciation and dark irony.
- (B) From the cultural-political perspective, a high-quality children's novel in Maithili is itself a political act: it makes the language desirable and exciting for young readers who might otherwise encounter it only in ceremonial or educational contexts.
- (C) It is a scene of total cultural immersion, and this writer or section renders it with the precision of an ethnomusicologist and the warmth of a native participant.
- (D) Bhabha's concepts of 'hybridity', 'mimicry', and 'third space' are productive for reading this writer's Yayavari essays on Northeast India.

२२७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1.1 The Maithili Literary Landscape Maithili, one of India's 22 constitutionally scheduled languages (admitted to the Eighth Schedule in 2003 under Prime Minister Atal Bihari Vajpayee), is one of South Asia's oldest literary languages.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 40: Kumar Pawan

२२८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Her memoir Pratyavartan (Return / Restoration), preserved in Videha Sadeha 34, is one of the most candid and luminous autobiographical texts in modern Maithili literature.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 47: Munni Kamat
- (D) Chapter 41: Lal Dev Kamat

२२९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The framework explicitly engages Navya Nyāya epistemology (Parts 16–20 are dedicated to Gaṅgeśa Upādhyāya) and positions the Mithila intellectual tradition — from Jyotirishwar Thakur’s Varnaratnakar (c.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 34: Kalpana Jha, Patna

२३०. Which one of the following statements is supported specifically by the chapter on Dr. Kamini Kamayini & Kapileshwar Raut?

- (A) He understands that focusing on quality writing is foolish, since prizes do not come from merit in this system; Sahitya Akademi recognition requires political maneuvering, and at that he is a master.
- (B) This is the Parallel History's living demonstration: the 'classical' and the 'folk' are not separate traditions but a single continuous practice.
- (C) Both are platform writers — they write for and within the Videha movement, which provides both their publication context and their critical community.
- (D) this writer's handling of narrative time is notable for its use of analepsis (flashback) and ellipsis.

२३१. In Tome II (Chapters 26–50), which listed chapter corresponds to Jagdish Chandra Thakur 'Anil'?

- (A) Chapter 46: Munnaji
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

२३२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Gender is the organizing analytical category for this writer's work; class and caste are primary for this writer or section, though gender also features in stories like 'Satamāe' and 'Kumāri Bhojan.' I X .”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 47: Munni Kamat

२३३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Form: Parātī — The Parātī is the archetypal Maithili dawn-song, sung at the boundary between night and day to invoke the divine presence and begin the household's day under spiritual protection.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 27: Hriday Narayan Jha

२३४. Which one of the following statements is supported specifically by the chapter on Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The Form of Pāṭhakīya Lekh-Rekh is the most formally significant of this writer's contributions to Maithili literary culture.
- (B) Pratyavartan (The Return, 1976) is the most direct dramatic engagement with diaspora experience — the play of return, of recognising and failing to recognise the home one left.
- (C) The 'angel in the house' in Mithila is the pativrata — the wife whose virtue consists in self- abnegation and domestic devotion.
- (D) For a folk and devotional artist working in the Maithili tradition, this grading represents formal institutional validation of a practice that might otherwise remain confined to the living oral tradition.

२३५. Which one of the following statements is supported specifically by the chapter on Dr. Kailash Kumar Mishra?

- (A) Yet it is sung in the same devotional community context as the anonymous folk songs, demonstrating the multi-register character of Maithili devotional culture.
- (B) The Tattvacintamani is divided into four khandas (books) corresponding to the four pramanas (valid means of knowledge): Pratyaksa (perception), Anumana (inference), Upamana (comparison), and Shabda (verbal testimony).
- (C) The dedication of Videha Issue 191 (1 December 2015) to 'this writer or section' is a landmark in his literary recognition.
- (D) Through the particular stories of Bulki, Raghab, and their community, the novel shows that this Vyapti is false: the actual concomitance is not between caste and intrinsic worth but between caste and inherited privilege sustained by violence.

२३६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “9.3 The Mithila Darshan Connection this writer or section’s role as Chief Editor of Mithila Darshan — the journal whose name literally means “Vision of Mithila” or “Mithila’s World-View” — since its re-launch in 2009 is an extension of his literary-institutional role.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 47: Munni Kamat
- (D) Chapter 32: Dr. Kailash Kumar Mishra

२३७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Videha special issue makes explicit its editorial rationale for including her work: within Maithili literary culture there exists a notable tradition of literary couples (dampati lekhak), and this writer or section is one of its living representatives.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

२३८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Arvind argues that this writer's selection privileges poems in which landscape functions not merely as backdrop but as protagonist: Hazaribag, Mā, Shikar (Hunting), Gujarā (Passing), Gāy (Cow), Prachanakār evam Janatā (Writer and People).”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 26: Hitnath Jha

२३९. Which one of the following statements is supported specifically by the chapter on Jagdish Chandra Thakur 'Anil'?

- (A) This is not mere regionalism but a form of what Edward Said called 'belonging': a deliberate affiliation with a language and culture as an act of love and political choice.
- (B) this writer or section's poetry systematically identifies the upAdhi of Maithili social discourse: caste hierarchy, which falsely presents division as natural rather than constructed, and thereby invalidates arguments for social solidarity.
- (C) 13th– 14th century), and the birthplace of Vidyāpati, whose padāvalī (devotional verse) in a Maithilī- Apabhramśa idiom became the fountainhead of Brajabhāṣā poetry and Bengali Vaiṣṇava literature alike.
- (D) His earliest documented work in the tradition goes back still further: Gaamghar, the village memoir, notes on its cover that a version received an award in 1991.

२४०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “13th century CE, Mithila) is the founder of the Navya Nyāya (New Logic) school, the dominant tradition of philosophical analysis in Mithila for several centuries.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

२४१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Whether this constitutes a 'Yug' in the full literary-historical sense — as the Chayavad Yug or Nayi Kahani constitute eras in Hindi literature — depends on whether this writer's innovations generate a school or a tradition.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 45: Meena Jha
- (D) Chapter 37: Kedar Nath Chaudhary

२४२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This democratic mandate is directly relevant to this writer's theatrical project, which brought Maithili drama to audiences in Jamshedpur's working-class localities and to villages across Madhubani district.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 32: Dr. Kailash Kumar Mishra

२४३. Which one of the following statements is supported specifically by the chapter on Hriday Narayan Jha?

- (A) this writer's narrative demonstrates strong auchitya: the Maithili dialect, folk idioms, village ecology, caste-social dynamics, and character psychology are rendered with meticulous contextual appropriateness.
- (B) The philosophical thrust is consistently epistemological — what does it mean to truly see?
- (C) Vidyapati was not merely a literary poet but a practitioner within the Mithila Shakta tradition.
- (D) 6.3 Mithila as Palimpsest All six novels treat Mithila not as a static setting but as a palimpsest — a surface on which multiple historical layers are simultaneously legible.

२४४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Each of these acts of cultural translation — form, language, subject matter — occupies what Bhabha calls the Third Space: neither purely “indigenous” Maithilī tradition nor simply imitative of Hindi or English models, but a creative hybrid that rewrites both.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 46: Munnaji
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 41: Lal Dev Kamat

२४५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.3 Pramāṇa (Valid Knowledge) and Literary Truth Navya-Nyāya identifies four pramāṇas (sources of valid knowledge): pratyakṣa (perception), anumāna (inference), upamāna (analogy/comparison), and śabda (verbal testimony).”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 40: Kumar Pawan

२४६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This report examines this writer or section’s contributions through the tripartite lens of Indian and Western critical theories, the Videha Parallel History Framework, and the rigorous epistemological techniques of Gaṅgeśa Upādhyāya’s Navya Nyaya.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 40: Kumar Pawan

२४७. In Tome II (Chapters 26–50), which listed chapter corresponds to Dr. Kishan Karigar?

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 45: Meena Jha
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 29: Jagdanand Jha 'Manu'

२४८. Which one of the following statements is supported specifically by the chapter on Hitnath Jha?

- (A) The poem cycle of Badal translated by Jhā is similarly grounded in the specific ecology of the Chota Nagpur plateau — its sal forests, its rivers, its monsoon rhythms.
- (B) The Living Tradition of Community Performance Finally, this writer or section-Taal is a record of community performance practice, not merely an individual poet's creation.
- (C) In translation, the source-text world is A, the target-text world is B, and the translator’s task is to identify and transfer the shared features (f) while adjusting for what cannot be shared.
- (D) The lullaby is the literary form in which Kristeva’s semiotic is most fully operative.

२४९. Which one of the following statements is supported specifically by the chapter on Kameshwar Jha 'Kamal'?

- (A) The creative tension between the rooted village-self and the displaced professional-self is the generative engine of his literary project.
- (B) The narrative detail of Kaki's knee injury, the son who sends money but does not return, the doctor's instruction to avoid stress: these are recognitions, not inventions.
- (C) The most sustained and emotionally powerful of these are the viraha songs — the separated wife's lament for her absent husband (gone to the city, to 'pardesh') — written in the Maithili women's song tradition.
- (D) Ulhan (उलहन): Overview Ulhan is a collection of sixteen short narratives written in the vihaṇi kathā (micro-fiction/seed story) genre, published in Devnagari script with Maithili as the language of composition.

२५०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Reception and Significance The critical reception of this writer or section 'this writer or section' in the Videha special issue is unanimously positive but not uncritical.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 34: Kalpana Jha, Patna

२५१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1300–1350 CE) was a native of the Mithila region - specifically of Karion village, approximately 19 km south-east of Darbhanga, on the banks of the Kāmālā river.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 45: Meena Jha
- (D) Chapter 40: Kumar Pawan

२५२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section, his wife (married 13 July 1972), is a memoirist, poet, and prose writer.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

२५३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Walter Benjamin: The Oral Tradition and Its Endangerment Walter Benjamin's essay 'The Storyteller' (1936) analyses the decline of oral storytelling in the face of modernity — the print novel, mass media, and the disruption of craft-based communal life.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 41: Lal Dev Kamat

२५४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section's Hindi translation of 'Yaayaavari' is a significant act of inter-lingual cultural labour within the Videha framework.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 31: Jagdish Prasad Mandal

२५५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1325 CE, Mithila) analyses śabda (verbal testimony) as one of the four sources of valid knowledge (pramāṇa).”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 46: Munnaji
- (D) Chapter 28: Mithila & Maithili Institutions

२५६. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Patna?

- (A) 8.2 Translation Studies: Eugene Nida and Beyond Modern translation theory provides the most direct Western analytical tool for evaluating Tatal Pankhi.
- (B) The study argues that Kamat's work constitutes a vital democratic, feminist, and social- realist intervention in Maithili literature — one that has been systematically marginalised by mainstream institutional recognition.
- (C) Elaine Showalter's gynocriticism ('Towards a Feminist Poetics', 1979) is relevant to the recovery of the writer or section's critical voice as itself a form of women's literary contribution.
- (D) The novel's preface (Monak Bayat) reveals the compositional history: it was originally serialised on social media, encouraged by noted Maithili author Dr.

२५७. Which one of the following statements is supported specifically by the chapter on Dr. Prafulla Kumar Singh 'Maun'?

- (A) Chhuā-Chhūt (Untouchability) The shortest and perhaps most compressed story in the collection, this micro-narrative is set during the Durgā Pūjā festival.
- (B) The Maithili Premchand is not a pale copy of the Hindi original but a text that finds in Maithili's folk idiom, agricultural vocabulary, and oral prose rhythms a distinct literary resonance.
- (C) 335 BCE) defines narrative as mimesis — the representation of human action — and identifies catharsis (the clarification of emotion through art) as its primary effect.
- (D) 3.4 Videha Sadeha 29 (Co-authored with Ravibhushan Pathak) Videha Sadeha is a thematic anthology series published by Videha collecting 'the finest Maithili prose and poetry' from the journal's 350 issues.

२५८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “She writes in authentic Maithili without the Hindi-calque contaminations that the Videha editorial tradition systematically corrects and her story is marked by restraint, observation, and formal discipline.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 41: Lal Dev Kamat

२५९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This Parāṭī is composed in the Brajabhasha-Maithili mixed register characteristic of medieval devotional composition in the Mithila region.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 34: Kalpana Jha, Patna

२६०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The issue includes contributions from Ram Bharos Kapari ‘Bhramar’, Vibha Rani, Jagdish Chandra Thakur ‘Anil’, Dr.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

२६१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Gamak Lok Itihas as Svasamvedana The Sanskrit concept of svasamvedana (self-luminous knowledge, knowledge that is its own evidence) is applicable to the epistemic status of the oral traditions this writer or section records.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 39: Dr. Kishan Karigar

२६२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Bharatamuni's Nāṭyaśāstra (2nd century BCE–2nd century CE) establishes rasa as the essential quality of any aesthetic experience, constituted through the interplay of vibhāva (determinants), anubhāva (consequents), and sañcārī bhāva (transient states).”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

२६३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The translations of her work will create a space of cultural negotiation and translation between the subaltern original and the metropolitan language, where hybrid forms of cultural identity are produced.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 47: Munni Kamat
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 45: Meena Jha

२६४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.2 Vidyapati Puraskar The Vidyapati Puraskar is Nepal's most prestigious literary award specifically connected to Maithili cultural heritage, named for the great poet Vidyapati whose connections to the Nepal Terai are historically documented.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 29: Jagdanand Jha 'Manu'

२६५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.3 The Children’s Literature: Formal Pedagogy The Khurluchhi collection’s formal innovation — the bāl ghazal (children’s ghazal) — is pedagogically significant.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 47: Munni Kamat
- (D) Chapter 46: Munnaji

२६६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.2 Geet Ganga (गीत गंगा) — Song Collection Geet Ganga (River of Songs) is a collection of geet — the Maithili lyric song genre that has its roots in the classical padas of Vidyapati, the devotional tradition, and the rich folk music of Mithila.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

२६७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “K e d a r N a t h C h a u d h a r y Maithili Novelist · Film Producer · Diaspora Voice · Social Realist Novels: Chameli Rani · Karar · Mahur · Abara Nahitan · Hina · Ayna Born”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 47: Munni Kamat
- (D) Chapter 35: Kameshwar Jha 'Kamal'

२६८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “However, the Western Romantic lyric differs from the Maithili geet in a crucial structural respect: the Romantic lyric is primarily a private, individual, written-for-reading form; the Maithili geet is a social, collective, performance-oriented form.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 26: Hitnath Jha

२६९. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Patna?

- (A) this writer or section is aware of the problem that most formal historians in Mithila have ignored lok itihās (oral/people’s history).
- (B) Srikant Thakur Vidyānākar (Narendra Nath Das Vidyānākar, 1904–1993) is one of the towering figures of twentieth-century Maithili literary scholarship.
- (C) 8,500 in 2011 Census), while also noting that the book’s silence on non-brahmin castes is a limitation that future scholarship must address — a critique voiced also by Prof.
- (D) He repeatedly hears it from an eccentric, semi-literate village elder named Bhūkhan Kakā, who is referred to as a “jewel of the village” but refuses to explain the phrase.

२७०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Summary of the Text The narrative is a first-person, ironic, and self-reflective account set in a Maithili-speaking village.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 45: Meena Jha
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 35: Kameshwar Jha 'Kamal'

२७१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Maithili lyric tradition since Vidyapati is overwhelmingly śṛṅgāric, and 'this writer or section works within and extends this tradition.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

२७२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Maithili novel of this writer or section is one of the almost completely unrecognised creations of Indian literature of the period 2000–2020.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 35: Kameshwar Jha 'Kamal'

२७३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His life and work serve as a "saṅgati" (relevance relation) between the ancient logic of Mithila and the urgent demands of 21st-century social justice. the critique of this writer or section is a critique of the transformative power of the Parallel Tradition.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 38: Dr. Kirtinath Jha

२७४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The dominant bahra in the collection is Saral Vārṇik Bahra (simple syllabic metre) — a Maithili-specific prosodic adaptation that the Anchinhar movement developed to accommodate Maithili phonology within the ghazal framework.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

२७५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Theory / Framework Tradition Application to this writer or section Auchitya Kshemendra (Auchityavichara) this writer's hybrid Maithili — combining vernacular roots with diaspora-inflected vocabulary — demonstrates contextual propriety.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 37: Kedar Nath Chaudhary

२७६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Ganga (Ganges) as a title metaphor is significant: rivers are central to Maithili cultural imagination, and the Ganga in particular carries connotations of purification, flow, time, and the interpenetration of the human and the sacred.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

२७७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Maithili literary field is characterised by a dominant fraction (Maithil Brahman and Kayastha writers with access to the Sahitya Akademi system) and a dominated fraction (subaltern, Dalit, and diaspora writers without such access).”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

२७८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Literary Works: A Descriptive Survey The following works by this writer or section 'this writer or section' are documented in the Videha archive (videha.co.in/pothi.htm) and related publications:”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 45: Meena Jha
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

२७९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His organisation of Naḍhiyā Bhukaiye by bahra — with 66 ghazals in various Arabic-Persian metres — demonstrates systematic mastery of prosodic range.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

२८०. Which one of the following statements is supported specifically by the chapter on Lal Dev Kamat?

- (A) this writer's notation of syllable count after each ghazal (e.g., 'Saraḷ Vārṇik Bahra, Vārṇa-18' for ghazal 1) is a pedagogical gesture: it teaches correct prosodic practice to readers and models the form's technical discipline.
- (B) To critique the writer or section 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 framework.
- (C) The title's use of chhal (deceit, treachery) is central: this is not a king who merely fails, but one defined by his fundamental deceptiveness.
- (D) This early recognition was progressive, preserving Maithili's literary dignity during a period of Hindi-centric linguistic politics.

२८३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Yet his deepest motivation for writing this book is personal: Arer is the village of his birth, and the book is dedicated to his mother Shrimati Shivdulari Devi and father Shri Ramanandan this writer or section.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 33: Kalpana Jha, Delhi

२८४. In Tome II (Chapters 26–50), which listed chapter corresponds to Hitnath Jha?

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 46: Munnaji
- (D) Chapter 26: Hitnath Jha

२८५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “(CE) identifies eight primary rasas: Shringara (love), Hasya (comedy), Karuna (sorrow), Raudra (fury), Vira (heroism), Bhayanaka (terror), Bibhatsa (disgust), and Adbhuta (wonder).”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 39: Dr. Kishan Karigar

२८६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “7.5 Pradeep Bihari: 'Mukhya Patra Goun Vyatha' Pradeep Bihari's reading of Abara Nahitan is the most politically acute in the volume.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

२८७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.2 Dhvani Theory (Anandavardhana) Anandavardhana's Dhvanyaloka (9th century CE) posits that the 'soul of poetry' (kavyatman) is Dhvani—resonance or suggestive power—the capacity of literary language to suggest meanings beyond the literal denotation.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 45: Meena Jha
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 40: Kumar Pawan

२८८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Veer Jawan (The Brave Soldier) This patriotic poem, dedicated to martyred Indian soldiers, is written in the Vira-rasa with intermittent Karuna notes (the soldier's sacrifice, the nation's inability to adequately mourn).”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 41: Lal Dev Kamat

२८७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Marxist Critique and the Panji System The Videha movement’s denunciation of the Panji system—the elaborate genealogical records of elite Maithil Brahmins—is a classic Marxist critique of ideological superstructures.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

२८८. Which one of the following statements is supported specifically by the chapter on Munni Kamat?

- (A) The Navya Nyaya tradition's insistence on the reliability conditions of testimony — the apta must be: knowledgeable (jnata), sincere (satya-kama), and not hindered by any incapacity (avisamvadin) — is met fully by Pratyavartan.
- (B) Dhvani: The dawn performance context creates a resonant double meaning: the literal 'wake up' (ceta) addressed to the devotee's mind is simultaneous with the actual physical awakening happening as the song is sung at dawn.
- (C) The book thus constitutes a 'Facebook Meta-History' of Mithila: micro-essays, meditations, social observations, and cultural fragments distributed on social media and now collected in print.
- (D) Gaṅgeśa thus belongs to the suppressed democratic tradition that the Videha framework recovers.

२८९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.1.4 Baklel Baklel is regarded by several critics — including Govind Jha and the editors of Bhangima — as this writer's most intellectually challenging play.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 46: Munnaji

२९०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Abhinavagupta's contribution to rasa theory is the concept of sadharinikarna — universalisation.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 45: Meena Jha

२९१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.2 this writer or section and the Ghazal Lineage Within the Maithili ghazal tradition as documented by the Parallel History, this writer or section belongs to the post-Anchinhar generation — those who came to the form after 2008, trained by the restored prosodic standards.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 46: Munnaji
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

२९३. Which one of the following statements is supported specifically by the chapter on Mithila & Maithili Institutions?

- (A) The principal is surrounded by Ballī Bābū - a cunning, ambitious, politically connected colleague whose real name is Murali Krishna Thakur, described as a shape-shifting opportunist who sees the college as a private fiefdom.
- (B) In the sixth session, Kashyap Kamal Ji's long story "Vote" and Kamlesh Kishor Jha's "Gudariya" (Ragged Doll) were read.
- (C) 13th-14th century, Mithila) is the founder of Navya-Nyāya (New Logic), a school of Indian epistemology that developed a precise, formal technical vocabulary for analysing knowledge claims.
- (D) Vyāpti: Works that assess literary quality on grounds internal to the text rather than on the basis of author's reputation are invariably independent.

२९३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "1325 CE, Mithila) is the founder of Navya-Nyaya — the new logic that revolutionised Indian epistemology by providing a rigorous technical vocabulary for the analysis of valid cognition (pramana)."

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 45: Meena Jha
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 37: Kedar Nath Chaudhary

२९४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "Theory / Framework Tradition Application to this writer or section Dialogism / Heteroglossia Mikhail Bakhtin (Dialogic Imagination; Problems of Dostoevsky's Poetics) this writer's prose is heteroglossic: global English, Maithili vernacular, and folk idiom coexist in tension."

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 46: Munnaji
- (D) Chapter 45: Meena Jha

२९५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "In Tohār Katek Raṅg ('How Many Colours Are Yours?'), the title itself operates as a bihani kathā question: it is not a statement but an opening, a question that invites reflection on the multiplicity of human experience."

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

२९६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "In Sanskrit aesthetics, this is theorised as the Nayika-Bhava (female-hero's emotional state) — the capacity of the (typically male) poet to inhabit the female emotional register as the appropriate mode for expressing devotional or romantic Rasa."

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 39: Dr. Kishan Karigar

२९७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Her travel narrative ‘Yaayaavari’ (The Wanderer / The Nomadic Journey) belongs to the genre of yatra-vrittant (travel narrative), which has a venerable Sanskrit and Maithili pedigree — from the early medieval pilgrimage literature to the modern travelogue.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

२९८. Which one of the following statements is supported specifically by the chapter on Jagdish Chandra Thakur 'Anil'?

- (A) 10.4 Diaspora and Belonging this writer or section’s personal biography — born in Calcutta, educated in Calcutta and Delhi, teaching at Baroda, Surat, Hyderabad, Mysore, Santiniketan, and Gurgaon, finally settling in Gurgaon
- (B) Lullabies are among the first literary forms a child encounters; they carry within them the emotional vocabulary, the rhythmic patterns, the imagery, and the social world of the culture into which the child is being born.
- (C) By naming Life itself as the hero, this writer or section performs a philosophical inversion: the traditional nāyaka is de-individuated, and Life-as-collective-experience takes the protagonist position.
- (D) Videha holds two versions of this collection: a primary version and a 'mool' (original/source text) version, suggesting that the text underwent editorial evolution or that both print and digital versions were archived.

२९९. In Tome II (Chapters 26–50), which listed chapter corresponds to Meena Jha?

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 45: Meena Jha
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 35: Kameshwar Jha 'Kamal'

३००. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Koilkh (कोइलख, ग्रामगाथा / ग्रामेतिहास, 2017) Koilkh is arguably this writer's most significant and discussed work.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 47: Munni Kamat

३०१. Which one of the following statements is supported specifically by the chapter on Jagdanand Jha 'Manu'?

- (A) this writer or section’s book Vibhuti, which deals with BJP-related themes, is a prime example of this synthesis of language and political ideology.
- (B) As a New Critical close reading reveals, the surface action (a son asking for fair-money) carries a deep subtext (the cost of migration, the love- debt between absent fathers and waiting families, the economics of urban remittance).
- (C) 5.1.4 Alamkāra Theory: Anuprāsa and Upamā the writer or section's verse is rich in alamkāra (figures of speech).
- (D) Gareeb (The Poor Man) This poem of poverty and social invisibility is one of the collection’s most sustained realist compositions.

३०२. Which one of the following statements is supported specifically by the chapter on Lal Dev Kamat?

- (A) The volume is dedicated to the Creator (Srijanhaar) and opens with an invocation from the Shanti Mantra of the Yajurveda, setting a tone of cultural rootedness that runs through this writer's entire oeuvre.
- (B) The hierarchical use of limitors (avacchedakas) to define relations is described as a "map for how language tracks correspondence with the real world," a concept directly applicable to Artificial Intelligence and Natural Language Processing (NLP).
- (C) The Mithila Connection: Arer in Mythological-Historical Space this writer's ethno-historical analysis of Arer's name is itself a contribution to parallel Mithila history.
- (D) This piece demonstrates a sophisticated reader-response: the letter locates its emotional authority precisely in the domestic, feminine position ('a household woman reading it') that literary criticism often marginalizes.

३०३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.1 Breast Cancer Story (Landmark Fiction) The Videha archive explicitly records: 'Videha mein this writer or section ker ek laghu katha prakashit bhel.’”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 45: Meena Jha
- (D) Chapter 33: Kalpana Jha, Delhi

३०४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “First, she represents the Mithila industrial diaspora — a community largely absent from the mainstream Maithili literary canon, which is centred on the rural Mithila heartland and the metropolitan centres of Darbhanga, Patna, and Delhi.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 37: Kedar Nath Chaudhary

३०५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Crucially, Jha notes in the preface that this is the FIRST Maithili translation of any work by Gibran.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 48: Nabo Narayan Mishra

३०६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The influence of the Nayi Kavita (New Poetry) movement — particularly its rejection of rhyme-scheme strictures and its embrace of free verse — is apparent.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 47: Munni Kamat
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

३०७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Shambhu Badal (Professor Emeritus, Hindi Department, Vinoba Bhave University, Hazaribagh — a National Sahitya Akademi member, 2008–2013, whose poems had previously been translated into Bengali, Telugu, Gujarati and English).”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 34: Kalpana Jha, Patna

३०८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “He serves as the Co- Editor of Kosi Sandesh, a Maithili magazine that focuses on the news, culture, and literary output of the Kosi region.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

३०९. Which one of the following statements is supported specifically by the chapter on Jagdanand Jha 'Manu'?

- (A) 2.7.2 Chul Buli Kanya Bani Gelahum (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p.
- (B) In this sense, Vibhṛiti is not merely a book about farming; it is a text that performs the Parallel History methodology by insisting that practical ecological knowledge is as worthy of literary inscription as philosophical speculation.
- (C) The philosophical category operative here is what Henri Lefebvre (following Marx) calls 'alienation from place' — the worker's separation from the conditions of production (the land, the community, the cultural framework) that constitute their being.
- (D) 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.'

३१०. Which one of the following statements is supported specifically by the chapter on Dr. Kirtinath Jha?

- (A) George Steiner's hermeneutic motion of translation (trust, aggression, incorporation, restitution) is visible in Jha's preface.
- (B) The structure of Navya-Nyaya inference (anumana) consists of five members: paksha (the subject), sadhya (the property to be proved), hetu (the reason), drshtanta (the example), and upanaya (the application).
- (C) The reference establishes that this writer's songs inherit a music-theoretical tradition as rich and systematic as any in the subcontinent.
- (D) His use of everyday, non-'standard' Maithili vocabulary and idiom (the 'Solhkan'/'Raad' dialect, associated with the lower and backward castes) is a further political act: it claims the legitimacy of these dialects as literary media.

३११. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The inclusion of the family dimension is unusual in Maithili literary biography, which conventionally treats the individual writer in isolation.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

३१३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Her work is proof that the Maithili literary tradition is not geographically bounded but culturally constituted: wherever Maithili is spoken and written, there Maithili literature lives.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

३१३. Which one of the following statements is supported specifically by the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar'?

- (A) His planned memorial volume for Babu Saheb Choudhary is awaited as a significant contribution to the institutional history of the movement.
- (B) this writer's cross-border cultural model is an epistemological achievement as much as a scholarly claim: it requires the meta-cognitive recognition that the nationalist frame is itself a source of epistemological distortion.
- (C) Pratyakṣa (Direct Perception) in Literary Reading In Navya-Nyāya, pratyakṣa (direct perception) is the foundational pramāṇa — the immediate, unmediated encounter with the object.
- (D) Poetry, for Kuntaka, is constitutively indirect — it approaches its subject from an angle, through deviation, through the creative misuse of ordinary language.

३१४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Kamat's seed stories in Sukhal Man Tarsal Āṃkhi belong to this tradition — a form that the Videha framework identifies as both artistically significant and institutionally neglected.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 47: Munni Kamat
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

३१५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “College, Nirmali; Veer Kunwar Singh University, Madhepura) provides a scholarly introduction situating this writer's poetics.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 33: Kalpana Jha, Delhi

३१६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Kaliyugak Niṇae (The Verdict of Kali Yuga) The collection's final story is its most mythologically ambitious.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 26: Hitnath Jha

३१७. Which one of the following statements is supported specifically by the chapter on Dr. Prafulla Kumar Singh 'Maun'?

- (A) The key parallel is with Bechan Thakur: Gajendra Thakur's entry in Videha Sadeha 34 discusses Bechan Thakur's theatre as the defining parallel tradition of Maithili drama.
- (B) 2.3 Key Relationships and Intellectual Networks the writer or section's intellectual life was sustained by a network of key relationships.
- (C) The Navya Nyāya concept of avacchedakatā (the delimiting qualifier) is particularly productive for analyzing this writer's social critique.
- (D) These three types correspond to different epistemic stances toward the ill body and different social functions of illness narratives.

३१८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In Navya- Nyaya terms, this is a compound pramana: the testimony of tradition plus the direct apprehension of devotional experience.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 33: Kalpana Jha, Delhi

३१९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “perpetual deferral of meaning through textual play — finds its local illustration in this writer's title- language: titles like Anthiya Kukur, Adambar, and Gaamghar are semantically rich, multiply resonant, and deliberately resistant to single-meaning reduction.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

३२०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His 2025 publications—Mansarbi (novel), Bookmeniya (meta-history), and the earlier Yayavari volume— are the primary texts examined in this critical appreciation.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 48: Nabo Narayan Mishra

३२१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Upamāna (Comparison and Analogy): The critical placement of this writer's work within tradition and against peers — the comparative act that establishes his literary identity through perceived similarities and differences.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 34: Kalpana Jha, Patna

३२२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “8.1 Pramana (Valid Cognition) in this writer's Narratives Navya Nyaya identifies four primary Pramanas (sources of valid cognition): Pratyaksha (direct perception), Anumana (inference), Upamana (comparison/analogy), and Shabda (testimony/verbal authority).”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 45: Meena Jha
- (D) Chapter 40: Kumar Pawan

३२३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “He was a scholar, critic, literary historian, poet, and the author of the celebrated critical work ‘Vidyapati-Kavyalok’, a comprehensive study of Vidyapati’s poetry that has shaped Maithili literary scholarship for generations.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 45: Meena Jha

३२४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This is Bakhtinian heteroglossia in poetic form: the English marketing phrase is placed inside the Maithili poem precisely to defamiliarise it, to reveal its vacuity.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 47: Munni Kamat
- (D) Chapter 29: Jagdanand Jha 'Manu'

३२५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The visitor’s bribe is a classic Nyāya hetvābhāsa (fallacious reason): “You are a professor, therefore you should take bribes” – a bad inference. c.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 45: Meena Jha
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

३२६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The poem is set on a winter morning (jāṛak oi kaṅkanāyal bhor - "that teeth-chattering winter morning") on a train: the Awadh-Assam Express, coach number seven, stopped at Muzaffarpur station.”

- (A) Chapter 46: Munnaaji
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 45: Meena Jha
- (D) Chapter 40: Kumar Pawan

३२७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Upamāna (Comparison) as historical consciousness: The analogy between Ballī Bābū and Balban is an explicit upamāna - a comparison that produces knowledge by identifying the shared sādharma dharma (common property) of two entities.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 40: Kumar Pawan

३२८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His geographic and cultural base is the Madhubani region of Mithila — the heartland of Maithili folk culture, home to the Madhubani painting tradition, the Koshi river culture, and the dense network of Shakta and Shaiva religious sites documented in his essay.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 47: Munni Kamat
- (D) Chapter 48: Nabo Narayan Mishra

३२९. Which one of the following statements is supported specifically by the chapter on Dr. Kailash Kumar Mishra?

- (A) Chapters 11–12: Ramananda Sahu and Vishwambhar Jha Already analysed at length above, these two chapters are the book's most politically charged.
- (B) This adaptive vitality is the mark of a living literary tradition — and it is achieved not through formal innovation (this writer or section is not an experimentalist) but through the deepening and broadening of existing forms.
- (C) Death as liberation: Selma's death is narratively constructed as liberation from earthly bondage.
- (D) Upamāna (Comparison) as historical consciousness: The analogy between Ballī Bābū and Balban is an explicit upamāna - a comparison that produces knowledge by identifying the shared sādharma dharma (common property) of two entities.

३३०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “(Jagat Jananī) with Jānakī (Sita, born in Mithila) is a uniquely Mithila theological move.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 41: Lal Dev Kamat

३३१. Which one of the following statements is supported specifically by the chapter on Dr. Prafulla Kumar Singh 'Maun'?

- (A) 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.
- (B) 8.3 Shabda Pramana, Oral Tradition, and Literary Authority In Navya Nyaya, Shabda Pramana (verbal testimony) is valid when it comes from an Apta—a reliable, authoritative, trustworthy speaker with direct knowledge.
- (C) While its devotion to Vidyapati's legacy has value, the duplication of organizational mission between two Darbhanga-based entities in the recognized list represents an institutional inefficiency.
- (D) this writer's works operate primarily in karuṇā and bībhatsa, with a sustained undercurrent of hāsya - but it is a hāsya that is never merely comic; it is the bitter laughter of vyañjanā (suggestion) that knows the joke is on everyone.

३३२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Bourdieu’s Field Theory Pierre Bourdieu’s theory of the literary field, as elaborated in ‘The Rules of Art’ (1992) and ‘The Field of Cultural Production’ (1993), provides the most precise sociological framework for this writer or section’s institutional position.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 39: Dr. Kishan Karigar

३३३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “7.3 Language as Cultural Identity The use of Maithili versus Hindi as dramatic choice is never neutral in this writer's plays.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 46: Munnaji

३३४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Broken Wings, published in Arabic in 1912 — though composed earlier — is regarded as Gibran’s finest work in Arabic and as a cornerstone of the modern Arabic literary renaissance (al- Nahda).”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 39: Dr. Kishan Karigar

३३५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “All twelve books were published by or in association with Gosauni Baidyanath Smriti Manch, Uphardaha, Darbhanga (Bihar), between 2011 and 2022, with printing by Prarambhik Press and others.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 45: Meena Jha
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

३३६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In Maithili, this tradition includes the Sāmā Cākeva songs, the Vat-Savitri rituals, and the oral lore of Maithili women — a tradition that Kamat both inherits and transforms.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 47: Munni Kamat
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

३३७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His paternal grandfather, the late Ram Avatar Ray (Master Saheb), is acknowledged by this writer or section himself in the dedication of his debut collection as the first teacher who initiated him into Maithili letters.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 39: Dr. Kishan Karigar

३३८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Synthesizing the Critique: The Legacy of this writer or section this writer or section’s work represents a vital synthesis of the "Jan Kavi" (people’s poet) tradition and the rigorous intellectual heritage of Mithila.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 32: Dr. Kailash Kumar Mishra

३३९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In rasa-theory terms, this diasporic poetry is organised around Shringara-viyoga (the love of separation): the separation is not from a beloved individual but from the landscape, community, and cultural world of Mithila.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

३४०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's narrative vakrokti is visible: In her fiction, the vakrokti operates at the narrative level: encroachment is approached not through polemic but through the precise accumulation of observed social detail.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 45: Meena Jha
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

३४१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.2 Helene Cixous: Ecriture Feminine Helene Cixous's 'The Laugh of the Medusa' (1975) argues for an ecriture feminine — writing from and for the body, that refuses the linear, phallogocentric structures of dominant discourse.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 45: Meena Jha

३४२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Her creative work has also been included in Videha Maithili Seed Stories, the anthology of Maithili micro-fiction (vihaṇi kathā) edited by Gajendra Thakur, placing her among the defining voices of this distinctly Maithili genre.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 48: Nabo Narayan Mishra

३४३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Corruption as Epistemological Confusion The story argues that corruption is not merely economic but epistemic: people no longer know how to distinguish between Asharfiand coal.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

३४४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “‘Dahej’ (Dowry), ‘Hamro Jiib Diya’ (Give Me My Life Too), and ‘Enna Kiyak Ee Ki’ (Why Is This So?) address dowry violence, female infanticide, and the educational discrimination against daughters respectively.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

३४५. Which one of the following statements is supported specifically by the chapter on Munni Kamat?

- (A) The Historical Foundations of Maithili Literary Identity The cultural environment that produced this writer or section is rooted in a literary tradition that dates back nearly a millennium.
- (B) This formation is evident in the lyrical passages of Hina, where the love narrative draws on the rasika aesthetics of bhakti-shringara even as it inhabits a secular, contemporary context.
- (C) The performance is a ritual of divine possession: during the Jhumra, the lead bhagat's body becomes the vehicle for the goddess's manifestation.
- (D) In his Abhinavabhāratī (commentary on the Nāṭyaśāstra), he argues that aesthetic experience (rasāsvādāna) is a form of brahmanānda-sahodara — a cousin of the bliss of Brahman.

३४६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “10.1 Adambar (2017) — The Short Story Collection Adambar ('Pomp', 'Display', 'Loud Proclamation', published 2017, 90 pages, 150) is this writer's ₹ primary short-story collection.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

३४७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Anant Hari Katha Ananta,” where he describes accompanying Thakur to literary events in Thakur's final years and his grief at Thakur's loss to Alzheimer's disease.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 48: Nabo Narayan Mishra

३४८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Gabriel García Márquez's magic realism was itself rooted in the oral traditions of Latin American peasant communities; this writer's selective use of Maithili folk symbolism similarly roots his literary technique in a vernacular cosmology.”

- (A) Chapter 46: Munnaji
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 31: Jagdish Prasad Mandal

३४९. Which one of the following statements is supported specifically by the chapter on Lallan Prasad Thakur & Kusum Thakur?

- (A) This two-stage operation — nirvikalpaka impact followed by savikalpaka understanding — is the cognitive-aesthetic mechanism of the great ghazal sher, and this writer's best shers deliberately engineer this sequence.
- (B) 2.3 Language and Cultural Context Maithili, one of the twenty-two scheduled languages of India's Eighth Schedule (recognised in 2003), is the language of the Mithila region — a cultural zone covering parts of Bihar and the Terai of Nepal.
- (C) The Mithila Connection: Arer in Mythological-Historical Space this writer's ethno-historical analysis of Arer's name is itself a contribution to parallel Mithila history.
- (D) The opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C.

३५०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “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.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 26: Hitnath Jha

३५१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.4 Upamana (Comparison) and the Work of Translation Itself Upamana (comparison) — knowledge derived from recognizing resemblance between a known and an unknown object — is particularly apt as a framework for understanding the act of translation.”

- (A) Chapter 46: Munnaji
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 34: Kalpana Jha, Patna

३५२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.2.3 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.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 41: Lal Dev Kamat

३५३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This is the deepest form of religious poetry in the Indian tradition, where the deity's presence is real precisely because it cannot be directly captured in language.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 33: Kalpana Jha, Delhi

३५४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.1 Poetry Collections: Chronological Survey this writer or section's seven Maithili poetry collections span sixty years of creative life: Year Title Publisher Notes 1966 Kavayo Vadanti Mithila Darshan, Calcutta Debut: published at age 15.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 39: Dr. Kishan Karigar

३५५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Nirmali connection is not accidental: Nirmali (Supaul district) is a small Bihar town that has become a publishing hub for the Maithili parallel tradition precisely because it lies outside the Delhi-Darbhanga establishment axis.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

३५६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The vakrokti of the genre — the oblique approach to social truth through apparently casual observation — is fully deployed: this writer's Delhi park sketches say more about Mithila village society and its dislocations than about Delhi itself.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 45: Meena Jha
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 29: Jagdanand Jha 'Manu'

३५७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.1 The Diaspora Novel in a Regional Language this writer’s most distinctive contribution to Indian literature is the creation of a diaspora novel in a regional language.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

३५८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Pathak is remembered for his agitational role — his son Vijay Pathak suffering a police baton charge in Patna during demonstrations for Maithili's Eighth Schedule recognition.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

३५९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section is the subaltern who speaks, in the language of the subaltern community (Maithili), to and about that community.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 38: Dr. Kirtinath Jha

३६०. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Delhi?

- (A) Kuntaka’s vakrokti (oblique expression) is relevant to the lullaby genre in an unexpected way: the lullaby’s conventional form (a soothing, comfort-giving address to the sleeping child) is actually a complex form of oblique communication.
- (B) This is the 'parallel history' that exists alongside — and is produced by — the landed, Brahmin, traditionally literate culture that has dominated Maithili literary history.
- (C) A valid inference must rest on a vyāpti that is genuinely universal: wherever the hetu is present, the sādhyā must be present.
- (D) As described by the journal itself, Videha Sadeha 31 is a collection of Maithili prose and verse co-compiled by Dr.

३६१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.4 Vidyapati Seva Sansthan, Darbhanga (Mithila Bhavan Parisar) The Vidyapati Seva Sansthan is the fourth recognized body, sharing Darbhanga geography with the ABMSP and reinforcing the geographic concentration problem.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 40: Kumar Pawan

३६२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “She spent her formative years as a student with the original family name this writer or section, a name by which she was known in Hindi literary circles, before adopting the pen name and identity of 'this writer or section' as her primary literary identity.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 46: Munnaji
- (C) Chapter 47: Munni Kamat
- (D) Chapter 35: Kameshwar Jha 'Kamal'

३६३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The story “Selphi” (Selfie) defamiliarizes the ubiquitous smartphone gesture by placing it in a Maithili village context where its meaning is radically unstable.”

- (A) Chapter 46: Munnaji
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

३६४. Which one of the following statements is supported specifically by the chapter on Mithila & Maithili Institutions?

- (A) The bīhani kathā — born in the 1995 Sahayatri Manch gathering — names what is specifically Maithili in micro-fiction: its seed-like brevity, its potential for organic expansion, its rooting in the specific ecology of Maithili social life.
- (B) The Hamartia here is not a personal tragic flaw but a structural one: the incompatibility of social pressures within the joint family system.
- (C) Final Verdict: The Significance of Videha's Parallel History Videha is not merely a journal.
- (D) The recurrent 'other shore' (oi par) imagery in Dhar Kai Oi Par is amenable to psychoanalytic reading.

३६५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “S u m m a r y A s s e s s m e n t this writer or section is a Maithili story-writer, of significant achievement and historical importance within the Videha Parallel Literature Movement.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 45: Meena Jha
- (D) Chapter 48: Nabo Narayan Mishra

३६६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Thematic Analysis Core Metaphor Asharfi(betel leaf): Represents delicate, aromatic, traditional, aesthetic, and moral values – the soft, beautiful, culturally cherished.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 28: Mithila & Maithili Institutions

३६७. Which one of the following statements is supported specifically by the chapter on Dr. Kirtinath Jha?

- (A) The dialogues are particularly strong: characters speak in a Maithili that is immediately recognizable as alive, vernacular, and socially differentiated — different social positions speak different registers of Maithili.
- (B) This is what translation theorists Lawrence Venuti would call a strategic exoticisation — a refusal of total domestication that forces the reader to expand their perceptual world.
- (C) 5.1 Contribution to Maithili Literature this writer's contribution to Maithili literature is threefold.
- (D) He is aware that the language in which one publishes determines who can read one's work, and he navigates this constraint strategically.

३६८. Which one of the following statements is supported specifically by the chapter on Nabo Narayan Mishra?

- (A) this writer's chapter on Sahu is an act of subaltern historiography in Guha's sense: the recovery of a suppressed history from the community's oral memory.
- (B) Critical Observation: The age range is striking—from 15-year-old actors to 80-year-old folk singers (Jibachh Yadav).
- (C) The ekāṅkī form itself (one-act play) has no precise Nāṭyashāstra equivalent, but participates in the Indian tradition of the vīthī and āṅkiyā (short dramatic forms).
- (D) Kaniyan Maharaaniik Aarti is a playful bhajan-parody for the Holi season, in which the "kaniyaan maharaani" (the beloved) is addressed with mock-devotional fervour.

३९९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section’s consistent publication through Videha rather than through Patna-based print channels is an institutional choice that aligns her with the democratic digital tradition.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 46: Munnaji
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

३९०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Revatiraman Lal writes: 'The contribution this writer or section made to Nepali Maithili literature and language during his Nepal sojourn is unparalleled.’”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 39: Dr. Kishan Karigar

३९१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.7.2 Chul Buli Kanya Bani Gelahum (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 28: Mithila & Maithili Institutions

३९२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His literary community — the Videha circle, the Pallavi Distributors network, the Sahayatri Manch — is deliberately counter-institutional, self-organized, cooperative.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 46: Munnaji
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 45: Meena Jha

३९३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Postcolonial and Subaltern Studies Gayatri Chakravorty Spivak’s foundational question ‘Can the Subaltern Speak?’ (1988) is directly relevant to this writer or section’s project.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 39: Dr. Kishan Karigar

३९४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “From the rasa-theory perspective, the dominant rasa is karuṇā — but this writer’s karuṇā is not the tearful sentimentality that Indian literary criticism sometimes associates with the term.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 26: Hitnath Jha

३७५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The catharsis of No Entry: Mā Pravish — the purgation/clarification of the audience’s emotions of anger (at exclusion), grief (at cultural loss), and fear (of linguistic extinction) — is simultaneously the Aristotelian catharsis and the Bharatan rasa-nīṣpatti.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 28: Mithila & Maithili Institutions

३७६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section received the Sahitya Akademi Award for 2021 for his novel Pangu (2018) at Sahityotsav, the Festival of Letters, in New Delhi in March 2022.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 31: Jagdish Prasad Mandal

३७७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The validity of this anumana depends on the accuracy of its hetu — the empirical claim that addiction causes harm — which in Navya-Nyaya terms is a matter of pratyaksha (perceptual) evidence that can be verified.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

३७८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Chapters 4–5: Bachha Jha First and Second — The Village's Living Legend These two chapters are the narrative and analytical heart of the book.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 32: Dr. Kailash Kumar Mishra

३७९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His stories were published primarily in Mithila Mihir (Patna), with selected pieces in Maithili (Biratnagar) and Phoolpat (Kathmandu).”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

३८०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The resonant meaning — the dhvani — is what vibrates in the reader's consciousness after the words have been read, like the sound that lingers after a bell is struck. 'this writer's title Tora Angana Me is a masterpiece of dhvani.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 47: Munni Kamat

३८१. Which one of the following statements is supported specifically by the chapter on Kedar Nath Chaudhary?

- (A) Benjamin argues that the oral tradition transmits not merely information but 'experience' (Erfahrung) in the full sense — accumulated wisdom embedded in narrative, connected to the rhythms of community life.
- (B) His stories are not about rural Mithilā as observed from the outside but as lived from the inside — a crucial distinction that the VPHF values as a marker of genuine literary contribution to the subaltern counter-canon.
- (C) Mahur is the most susceptible to progressive reading: it traces how monetisation and urban migration corrode the cooperative structures of Maithili village life, rendering the family a site of exploitation rather than sustenance.
- (D) this writer's stories are anchored in specific agricultural and seasonal knowledge; this writer's poetry more often moves in the realm of emotional and social abstraction.

३८२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Ulhan (उलहन): Overview Ulhan is a collection of sixteen short narratives written in the vihaṇi kathā (micro-fiction/seed story) genre, published in Devnagari script with Maithili as the language of composition.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 35: Kameshwar Jha 'Kamal'

३८३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.1.2 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 this writer's fictional economy.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 45: Meena Jha
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

३८४. Which one of the following statements is supported specifically by the chapter on Meena Jha?

- (A) 7.3 Anumāna (Inference) and the Social-Critical Mode Anumāna in Nyāya is inferential cognition based on the vyapti — the universal pervasion or invariable concomitance between a hetu (reason/mark) and the sadhya (probandum).
- (B) He is, in the fullest sense, an āpta — reliable on the subject of what happens to language and its speakers when they are excluded from power.
- (C) 1325 CE, Mithila) is the founder of Navya-Nyaya — the new logic that revolutionised Indian epistemology by providing a rigorous technical vocabulary for the analysis of valid cognition (pramana).
- (D) this writer's Arer: Gamak Lok Itihas is a significant contribution to the emerging genre of Maithili micro-history and vernacular anthropology.

३८५. Which one of the following statements is supported specifically by the chapter on Jagdanand Jha 'Manu'?

- (A) Occasional ghazals in Naḍhiyā Bhukaiye are more competent than inspired: technically correct but emotionally routine.
- (B) In his view, the development of the Maithili language is inseparable from the economic development of the people.
- (C) Authenticity of representation is judged by proximity to the lived experience of Mithilā's subaltern communities.
- (D) Neither organization has published a comprehensive critical edition of Vidyapati's works in the digital era.

३८६. In Tome II (Chapters 26–50), which listed chapter corresponds to Laxman Jha 'Sagar' & Shail Jha 'Sagar'?

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 28: Mithila & Maithili Institutions

३८७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1.1 Identity: The Name and Its Significance this writer or section — whose full name is Manoj Kumar Karna (मनोज कुमार कर्ण) — is among the most versatile and prolific writers of the contemporary Maithili parallel tradition.”

- (A) Chapter 46: Munnaji
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 41: Lal Dev Kamat

३८८. Which one of the following statements is supported specifically by the chapter on Munni Kamat?

- (A) The principal is surrounded by Ballī Bābū - a cunning, ambitious, politically connected colleague whose real name is Murali Krishna Thakur, described as a shape-shifting opportunist who sees the college as a private fiefdom.
- (B) This is not merely biographical but epistemological: her particular social location as a Maithili woman writer enables a distinctive mode of knowing.
- (C) The 'poison' of Mahur is precisely this: the toxin of meaninglessness that enters the family system when its members begin to treat each other as means rather than ends.
- (D) Bakhtin's concept of the 'chronotope' — the spatiotemporal matrix in which novelistic events are embedded — is equally useful.

३८९. Which one of the following statements is supported specifically by the chapter on Mithila & Maithili Institutions?

- (A) He is closely associated with the Videha literary movement, the most significant digital and print platform for Maithili literary and cultural discourse, edited by Gajendra Thakur.
- (B) Gaṅgeśa thus belongs to the suppressed democratic tradition that the Videha framework recovers.
- (C) This ritual inversion is encoded in the social practice of the tradition, and its threatened disappearance represents not merely a loss of musical form but a loss of the socially equalising ritual space that the Jhumra creates.
- (D) According to Gaurinath's account, after the Chetna Samiti imposed a written ban on Gaurinath, Agnipushp, and Pradeep Bihari, a written apology was demanded from Bihari at the Chetna Samiti's marriage hall venue.

३९०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.1 The Epistemic Virtues in this writer's Scholarly Practice The Navya-Nyāya tradition, in addition to its formal logic, contains an implicit ethical epistemology: the ideal knower (pramātā) is characterized by certain epistemic virtues that enable valid cognition.”

- (A) Chapter 46: Munnaji
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

३९१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In the fifth session, Dinbandhu Ji's story "Aparadhi" (Criminal), Vinaymohan Jagdish Ji's "Sankalpka Bal" (Power of Resolve), and Ashish Anchinhar's "Katal Katha" (Cut Story) were read.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 26: Hitnath Jha

३९३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section is a contemporary Maithili writer, poet, and scholar, active as both a creative contributor and an editorial collaborator within the Videha literary movement.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 29: Jagdanand Jha 'Manu'

३९३. Which one of the following statements is supported specifically by the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar'?

- (A) In No Entry: Mā Pravish, the “No Entry” sign itself functions as a kind of Sūtradhāra — an omnipresent stage object that organises the action and comments upon it silently.
- (B) This piece demonstrates a sophisticated reader-response: the letter locates its emotional authority precisely in the domestic, feminine position ('a household woman reading it') that literary criticism often marginalizes.
- (C) The prosodic range is equally broad: mātrā-based Maithili verse forms, free verse, and poems that draw on the classical padāvalī tradition of Vidyapati while modernizing its language.
- (D) The award system functions as the primary mechanism for the conversion of cultural capital into social and economic capital within the field.

३९४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “They are characterised by an ear for vernacular Maithili idiom, tight narrative economy, and an unflinching gaze at caste violence, agricultural distress, and”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 48: Nabo Narayan Mishra

३९५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.1.2 Fredric Jameson: The Political Unconscious and Symbolic Resolution In The Political Unconscious (1981), Jameson argues that literary texts manage ideological contradictions that cannot be resolved in real life by offering symbolic, narrative resolutions.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

३९६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The comparison with this writer or section is illuminating: where Jha used the weapons of satire and irony (internal critique from within the dominant caste), this writer or section deploys the weapons of empathetic realism (external critique from the marginalised community).”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 47: Munni Kamat
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 32: Dr. Kailash Kumar Mishra

३९७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Her language is colloquial rather than classical — it uses the everyday vocabulary of Maithili domestic speech rather than the Sanskritised formal register of the establishment canon.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 37: Kedar Nath Chaudhary

३९८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The principal is surrounded by Ballī Bābū - a cunning, ambitious, politically connected colleague whose real name is Murali Krishna Thakur, described as a shape-shifting opportunist who sees the college as a private fiefdom.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

३९९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “7.2 Political Satire and the Corruption of Power The political satire of the Nilo Kaka and Badka Saheb plays is direct and specific.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 28: Mithila & Maithili Institutions

४००. Which one of the following statements is supported specifically by the chapter on Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The Nachhari form's genius is the domestication of this cosmic spectacle through Gauri's domestic perspective: she is not a cosmic being witnessing a divine performance but an anxious wife watching her husband's frightening behaviour.
- (B) The preface to Mājḥ Āṅgan explicitly records that when his early ghazals were submitted to Videha, they were published with extensive revisions — and that reading
- (C) Bantwaraa (Division / Partition) This is among the most programmatically significant poems in the collection.
- (D) The linguistic exclusion in No Entry: Mā Pravish is inferred from the accumulation of concrete dramatic images of prohibition, rather than announced in a thesis statement.

४०१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Applied to this writer's poetry, New Criticism reveals a sophisticated management of tonal paradox: the crow-poem's surface bluntness contains layers of self-conscious irony about the social position of the writer.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

४०२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Antika (April-June 2008): About a year prior, this writer or section became active again in writing.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 39: Dr. Kishan Karigar

४०३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The New Critical insistence on close reading — on the primacy of the text as a verbal object — is consonant with the pratyakṣa emphasis of Navya-Nyāya and with the best of this writer's critical practice.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

४०४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.4 Videha Sadeha 29 (Co-authored with Ravibhushan Pathak) Videha Sadeha is a thematic anthology series published by Videha collecting 'the finest Maithili prose and poetry' from the journal's 350 issues.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 45: Meena Jha
- (D) Chapter 33: Kalpana Jha, Delhi

४०५. In Tome II (Chapters 26–50), which listed chapter corresponds to Kedar Nath Chaudhary?

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 31: Jagdish Prasad Mandal

४०६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “9.2 The Nachhari: 'Nach Dekhu He Gaura' The Nachhari 'Nach dekhu he gaura, nach dekhu he / Shiv gelah baurai gaura, nach dekhu he' ('Watch the dance, O Gaura, watch the dance / Shiva has gone mad, O Gaura, watch the dance') is a masterpiece of the genre.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 46: Munnaji

४०७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1050 CE) argued that aucitya (propriety, fittingness, contextual appropriateness) was the supreme literary virtue.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

४०८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.1 Hum Puchhait Chhī (We Are Asking — A Series of Interviews, 2012) Publication: Shruti Prakashan, New Delhi.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 46: Munnaji

४०९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's first published work appeared in Hindi in 1968 in 'Aryavarta'; in the same year his first Maithili composition was published in 'Mithila Mihir'.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 34: Kalpana Jha, Patna

४१०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Jha practises a calibrated foreignization: Beirut remains Beirut, Lebanon remains Lebanon, the Phoenician/Astarte temple is not converted into a Hindu or Muslim sacred space.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

४११. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “8.2 Shabda Pramana and the Oral-Musical Tradition Navya Nyaya's sophisticated analysis of Shabda Pramana (valid verbal testimony) is directly applicable to the oral transmission of the Geet tradition.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 35: Kameshwar Jha 'Kamal'

४१२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1.2 Historical-Cultural Setting: Mithilā and Its Literary Tradition Mithilā — historically identified with the kingdom of Videha, capital Janakpur — occupies a central position in Indian civilisation.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

४१३. Which one of the following statements is supported specifically by the chapter on Nabo Narayan Mishra?

- (A) Across his essays, stories, and poems, the writer or section's style is characterised by six distinctive features: 1.
- (B) The trajectory of his Kolkata years was profoundly shaped by his relationship with Babu Saheb Choudhary (full name: Babu Saheb Choudhary), the patriarch of Kolkata's Mithila-Maithili movement.
- (C) 3.3 Film Theory and the One-Act Maithili Film 3.3.1 Maithili Cinema and this writer's One-Act The one-act play Maithili Film is historically significant as one of the earliest theatrical treatments of the aspiration for Maithili cinema.
- (D) Dulari's silence — weeping without speaking — enacts what in Nāṭyaśāstra terms is a Sāttvikābhāva (involuntary physical manifestation of emotion): the speechless grief of a child whose creativity has been crushed.

४१४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This polyphonic structure is both aesthetically innovative and politically significant: it refuses the hierarchisation of voices that characterised the socially conservative strand of Maithili fiction.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

४१५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Gaṅgeśa was born in Karion, Darbhanga district — the same Mithila heartland whose sacred geography Jha maps, whose folk songs he documents, and whose cultural crisis he laments.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 27: Hriday Narayan Jha

४१६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Nav Varshaak Sandarbh Me (In the Context of the New Year) His first published poem (1977, in a Lalit Smriti Granth), this poem mourns the passing of a Maithili luminary (“Lalit Babu”) at the New Year.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

४१७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This award has been discontinued by the Sahitya Akademi.2.7 Bal Sahitya Puraskar and Yuva Puraskar Both prizes have been awarded to Maithili writers consistently since their inception (2010 and 2011 respectively).”

- (A) Chapter 46: Munnaji
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 28: Mithila & Maithili Institutions

४१८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Applied to this writer or section, the critical claim 'this writer or section is a significant Maithili ghazalist' must be specified: significant-ness as limited by (avacchinna by) the formal Maithili ghazal tradition as corrected and defined by the Anchinhar movement.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 47: Munni Kamat

४१९. Which one of the following statements is supported specifically by the chapter on Dr. Kailash Kumar Mishra?

- (A) His *Bihar ke Bauddha Sandarbha* (1980), *Bihar ki Jain Prashthbhumi* (2004), and essays on Vajrayana Buddhist practices of Nepal are part of a sustained effort to recover non-Brahmanical and subaltern cultural histories of the region.
- (B) this writer or section deploys *upamāna* most explicitly in *Lekh-Rekh*, where individual works are consistently evaluated in relation to the broader corpus of Maithili literature and (implicitly) to pan-Indian standards of the form.
- (C) The consequences are significant: Bachha Jha flees to Nepal, is eventually tried before a British magistrate (whose wife, recognising his extraordinary strength and character, advocates for his innocence), is acquitted, and returns to Arer.
- (D) Thematic Analysis Core Metaphor Asharfi (betel leaf): Represents delicate, aromatic, traditional, aesthetic, and moral values – the soft, beautiful, culturally cherished.

४२०. Which one of the following statements is supported specifically by the chapter on Lallan Prasad Thakur & Kusum Thakur?

- (A) The play is notable for its extended monologues (Nilo's tirades against lawyers, politicians, and the municipal system), its use of Maithili proverbs and folk sayings, and its ironic treatment of the politician-voter relationship.
- (B) Her three pieces — the short story, the letter-review, and the poem — demonstrate formal range, social acuity, and feminist consciousness that are inadequately recognized when she is read only as an adjunct to her husband's literary career.
- (C) The early period was characterized by the pioneering work of Jyotirishwar Thakur, whose *Varnaratnakara* and *Dhurtasamagama* established the initial formal structures of Maithili prose and drama.
- (D) This is philosophically continuous with the *Navya Nyāya* concept of *anuvyavasāya* (the cognition that reflects on its own cognition) — the self-aware awareness that old age sometimes makes possible.

४२१. Which one of the following statements is supported specifically by the chapter on Lal Dev Kamat?

- (A) Neither the principal in "*Dāyrik Khālī Pannā*" nor *Kaniyā Kākī* in "*Paiṭh*" is simply the vehicle of a single thesis.
- (B) Existentialism and the Paradox of Dehumanization The *Videha* movement also explores existentialist themes, particularly the "cosmic indifference" of the world to human suffering.
- (C) The story's title carries an implicit irony: unexpected, absurd events are the texture of everyday life.
- (D) *Dhvani* Theory (*Ānandavardhana*) *Ānandavardhana*'s *Dhvanyāloka* (9th century CE) establishes *dhvani* — resonance or suggestion — as the "soul of poetry" (*kāvyaśya ātmā dhvaniḥ*).

४२२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "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."

- (A) Chapter 46: Munnaji
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 35: Kameshwar Jha 'Kamal'

४२३. Which one of the following statements is supported specifically by the chapter on Jagdanand Jha 'Manu'?

- (A) He records his own first Maithili haiku's publication (10 July 1995, *Dainik Aaj*, Patna), his earlier Hindi haiku practice, and his decision to commit exclusively to Maithili haiku as an act of linguistic loyalty.
- (B) The poem's ethical logic is that the unborn girl's claim to life is a valid *anumana* (inference) from the *paksha* that all human beings deserve existence.
- (C) Migration from Mithila is a form of slow violence: not a single catastrophic event but the accumulated pressure of poverty, debt, and agricultural crisis that drives families off their land over generations.
- (D) The effect is a feminist epistemology: the poem asserts the primacy of direct female experience over inherited textual testimony.

४२४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Videha parallel movement's institutional success is in creating the conditions for Maithili women's writing to reach audiences beyond geographical limits.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

४२५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “15.3 Prosody and Form In Kavya Sarita, this writer or section employs both traditional mātrā-based Maithili verse forms and free verse.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 26: Hitnath Jha

४२६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Batahū Yādava and the Subaltern Voice The figure of Batahū Yādava — the bhagat from whom Jha records the Jhumra song, and who voices his anxiety about the tradition's survival — is itself a significant Parallel History moment.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 34: Kalpana Jha, Patna

४२७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The range is striking: it covers both established senior writers (Nandipati Dās, Kedarnath Chaudhary) and younger voices (Kumār Manīs Arvind, Pankaj Parāśar), demonstrating a democratic critical sensibility.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

४२८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “These songs are specifically embedded in the Mithila-centric Ramayan tradition that regards Janaki (Sita) as the daughter of the Mithila soil.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 46: Munnaji
- (D) Chapter 39: Dr. Kishan Karigar

४२९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.3 The Preface as Critical Act this writer or section's preface (bhūmikā) to Tatal Pankhi constitutes a small but significant critical essay in its own right.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 26: Hitnath Jha

४३०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This dissolution of the boundary between 'learned' and 'folk' within the devotional context is a feature that the Videha Parallel History Framework consistently underscores as characteristic of the democratic Maithili cultural tradition.”

- (A) Chapter 46: Munnaji
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

४३१. Which one of the following statements is supported specifically by the chapter on Nand Kumar Mishra 'Nand'?

- (A) The preface establishes the protagonist as a lower-middle-class Mithila figure navigating the pressures of family obligation, social aspiration, and economic constraint — the classic social-novel triangle.
- (B) Gaṅgeśa thus belongs to the suppressed democratic tradition that the Videha framework recovers.
- (C) His 2025 publications—Mansarbi (novel), Bookmeniya (meta-history), and the earlier Yayavari volume— are the primary texts examined in this critical appreciation.
- (D) A comprehensive anthropological account of Koilakh would require documentation of all its communities — Yadav, Teli, Dhobi, Musahar and other communities whose presence in the village is presumed but undocumented.

४३२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “10.2 Political Resistance and Cultural Rights From Andolan (The Movement, 1977) through No Entry: Mā Pravish (2008), this writer or section’s drama is consistently politically engaged.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 45: Meena Jha

४३३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Translation of Shambhu Badal: Poetics and Ethics The translation of Shambhu Badal's poems into Maithili (Kavitā: Śambhu Bādalaka, 2023) is the most concentrated demonstration of this writer's poetic sensibility.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 41: Lal Dev Kamat

४३४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The lullaby tradition in Maithili is one of the oldest, most widespread, and most artistically rich in the folk-literary heritage of Mithila.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 26: Hitnath Jha

४३५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Ekta Te O Chhalih (She Was the Only One) This elegy for a deceased mother is, along with ‘Sahanta’, the collection’s most personally intimate poem.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 46: Munnaji
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

४३६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.1 The Pothi Archive (pothi.htm) The pothi.htm page is a digital library containing: Category Contents Ancient Texts Buddhist Caryapada (50 songs, 23 poets, 16 ragas), Vidyapati (pre-Jyotirishwar), Jyotirishwar Thakur Colonial-Era Writers G.A.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 29: Jagdanand Jha 'Manu'

४३७. Which one of the following statements is supported specifically by the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar'?

- (A) Applied to narrative, this approach (Propp's Morphology of the Folktale, Barthes' S/Z, Greimas' actantial model) identifies recurrent functional units and their transformations.
- (B) This reveals a limited pool of recognized writers—either a sign of Videha's narrow reach or a genuine scarcity of children's literature in Maithili.
- (C) The interview collection is built entirely on śabda — the testimony of seven major figures of the Maithili movement, recorded from memory (significantly, without tape recorder or written notes at the time of utterance) and later reconstructed as written text.
- (D) The play explores the intersection of personal despair and political betrayal in contemporary India.

४३८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “And its publication through an independent Maithili press (Mithilanchal Today Prakashan) demonstrates the existence and agency of a publishing infrastructure outside the dominant Sahitya Akademi-connected circuit.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 45: Meena Jha
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

४३९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Conclusion “Asharfi Ke Looti Aa Koilapar Chhaap” is a sophisticated philosophical satire disguised as a village anecdote.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 28: Mithila & Maithili Institutions

४४०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The story 'Udiyait' (Awakening, 26 July 1976, Mithila Mihir) is noted for its unusual treatment of female consciousness.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

४४१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.1 Novels this writer's novelistic output is remarkable for its sustained focus on the social fabric of Mithila's agrarian communities.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

४४२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Pratyakṣa (Direct Perception) in Literary Reading In Navya-Nyāya, pratyakṣa (direct perception) is the foundational pramāṇa — the immediate, unmediated encounter with the object.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 26: Hitnath Jha

४४३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “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 framework mandates.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

४४४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His Pangu is described in this academic survey as one of only three Maithili novels of the 21st century to win a Sahitya Akademi award (alongside Usha Kiran Khan's Bhamati and Asha Mishra's Uchat).”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

४४५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Personal-Critical Voice The essay's opening — expressing a sense of restlessness and emotional resonance at the sight of the subject's name — establishes a personal-critical voice that is unusual in Maithili literary criticism.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 40: Kumar Pawan

४४६. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Nashamukti Hit Gaabi Geet (नशामुक्ति हित गाबी गीत) This collection of social-reform songs on the theme of addiction-liberation (nashamukti) is one of the most distinctive items in this writer or section’s oeuvre.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

४४७. Which one of the following statements is supported specifically by the chapter on Dr. Kishan Karigar?

- (A) The structure of Navya-Nyaya inference (anumana) consists of five members: paksha (the subject), sadhya (the property to be proved), hetu (the reason), drshtanta (the example), and upanaya (the application).
- (B) this writer's Arer: Gamak Lok Itihas is a significant contribution to the emerging genre of Maithili micro-history and vernacular anthropology.
- (C) The speaker, who has 'forgotten her desires and dreams for many years', suddenly finds herself transformed by an unnamed force — 'faith in someone' — into the mischievous, spirited girl she was before marriage.
- (D) Critique of clerical and patriarchal authority: The bishop is painted as a hypocrite who uses religious office for personal gain; women are treated as commodities.

४४८. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “4.1 The Maithili Ghazal: Form, Tradition, and this writer's Practice The ghazal is among the most formally constrained poetic forms in world literature.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 32: Dr. Kailash Kumar Mishra

४४९. Which one of the following statements is supported specifically by the chapter on Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) His plays similarly work through indirection — the “No Entry” sign is a vakroktic image for language rights; the “There Was a King” formula is a vakroktic frame for contemporary political critique.
- (B) this writer or section’s 2005 collection participates in this tradition and is explicitly named in academic surveys of the period.
- (C) In Buddhist narrative, Sujata is typically a peripheral figure, a catalyst for Siddhārtha's story.
- (D) The title "Triveni" — the confluence of three sacred rivers — is symbolically apt for a work that brings together biography, criticism, and commemoration.

४५०. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “The dowry victim is not only a Maithili woman; the superstitious father is not only a Mithila villager; the pharmaceutical guinea pig is not only a Bihar migrant worker.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 47: Munni Kamat

४५१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “History identifies the mainstream Maithili literary establishment as systematically excluding the democratic tradition, and this writer or section’s role as editor actively constructs the alternative archive.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 46: Munnaji

४५२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “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.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 45: Meena Jha
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 48: Nabo Narayan Mishra

४५३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In Bharatamuni’s rasa system, the lullaby’s primary emotional register is Vatsalya (parental love), which the tradition counts as a sub-variety of Shringara.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 38: Dr. Kirtinath Jha

४५४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Vinod Kumar Chaudhary writes: 'The first reportage collection in Maithili, Brahmagrama (Darbhanga, 1972) initiated by this writer or section, was a landmark.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 32: Dr. Kailash Kumar Mishra

४५५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The title Dhar Kai Oi Par exhibits New Critical paradox: a 'threshold' (dhar) is defined by what it divides, yet the poem aspires to go 'beyond' (oi par) — to transcend the very boundary that defines the poem's situation.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

४५६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In Nāṭyaśāstra terms, the play's Sthāyibhāva (dominant emotion) is Karuṇa (pathos/compassion), with the violence against the child and the domestic unhappiness activating the Rasa of sorrow.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 47: Munni Kamat

४५७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.1 The Author’s Life and Location this writer or section’s institutional affiliation with Mahatma Gandhi Medical College and Research Institute, Puducherry (Pondicherry) — a Union Territory of former French colonial influence in South India — is itself significant.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 46: Munnaji

४५८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.4.2 Avacchedaka: Specifying the Literary Claim The Navya-Nyāya avacchedaka (limitor) demands that critical claims be precisely specified: what property is being attributed, and what limits that attribution?”

- (A) Chapter 45: Meena Jha
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 35: Kameshwar Jha 'Kamal'

४५९. Which one of the following statements is supported specifically by the chapter on Hitnath Jha?

- (A) Fourth, the application of Navya-Nyāya categories to literary criticism developed in this essay is exploratory and suggestive rather than technically rigorous in the manner of a specialist in Indian logic.
- (B) Its wrestlers, farmers, OBC freedom fighters, Muslim musicians, and Dalit workers are constitutive of its social reality but absent from the mainstream archive.
- (C) This is not merely biographical but epistemological: her particular social location as a Maithili woman writer enables a distinctive mode of knowing.
- (D) 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).

४६०. Which one of the following statements is supported specifically by the chapter on Jagdish Chandra Thakur 'Anil'?

- (A) 1.3 The Nepal Decade and Its Literary Yield (1963–1973) The most formative decade of this writer's career was spent in Nepal as a lecturer in Hindi at Mahendra Morang College, Biratnagar.
- (B) Miranda Fricker’s concept of ‘epistemic injustice’ (‘Epistemic Injustice: Power and the Ethics of Knowing’, 2007) is directly applicable to this writer or section’s position as a woman critic in the Maithili literary field.
- (C) His use of the Ganga metaphor for both song collection and ghazal collection is *aucita* (appropriate): both forms flow, both accumulate meaning as they move, both are nourishing.
- (D) The seed story does not state its *sādhya* explicitly; it establishes the *vyāpti* through narrative compression, leaving the reader to complete the inference.

४६१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “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 through the mechanism of the prize.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 39: Dr. Kishan Karigar

४६२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.1 Vyathā: Poetry and Song Anthology (2025) Vyathā (व्यथा — 'Anguish' or 'Pain') is this writer's most substantial single-volume literary achievement to date.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 29: Jagdanand Jha 'Manu'

४६३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “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.”

- (A) Chapter 46: Munnaji
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 35: Kameshwar Jha 'Kamal'

४६४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His final major published work was 'Vidapit' (Maithili Akademi, Patna, 2014)—an analytical treatise on the Vidaapata tradition of folk-performance in Maithili, with special reference to the Morang region.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 33: Kalpana Jha, Delhi

४६५. Which one of the following statements is supported specifically by the chapter on Kedar Nath Chaudhary?

- (A) The evidence of the Videha archive suggests that his influence on younger Maithili novelists is real but as yet not institutionally recognised.
- (B) The title Dhar Kai Oi Par exhibits New Critical paradox: a 'threshold' (dhar) is defined by what it divides, yet the poem aspires to go 'beyond' (oi par) — to transcend the very boundary that defines the poem's situation.
- (C) The 'anuvyavasāya' (meta-cognition or reflective awareness) built into the reader's encounter with these stories constitutes the epistemological payoff of reading them.
- (D) As a woman critical prose writer, she represents a voice that the mainstream Maithili literary establishment has systematically undervalued.

४६६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Rasa Analysis Applying Bharata’s Rasa theory: the dominant rasa in this writer’s work is karuṇa (pathos/compassion), frequently in combination with śṛṅgāra in its vipralambha (separation)”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 32: Dr. Kailash Kumar Mishra

४६७. Which one of the following statements is supported specifically by the chapter on Nabo Narayan Mishra?

- (A) 5.6 Loka-Geet and Nachhari Tradition The Nachhari songs — unique to the Mithila tradition — are among the most tonally distinctive in the collection.
- (B) Commodity Fetishism: Asharfi (use-value: aesthetic, ritual) is being turned into coal (exchange-value: fuel for bribery).
- (C) Shanta (tranquillity) is the rasa toward which the elegies ultimately move — not consolation exactly, but the acceptance of loss as part of the cosmic order (as the Shanti Mantra opening the book itself enacts).
- (D) Critical Observation from Videha Files: The special issue reveals significant internal conflict.

४६८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Gaṅgeśa’s Definition of Truth (pramā) For Gaṅgeśa, true knowledge is non-contradicted experience (yathārtha anubhava).”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 34: Kalpana Jha, Patna

४६९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Feminist literary criticism (Elaine Showalter, Sandra Gilbert and Susan Gubar) asks whose voice speaks in literary texts and whose experience is validated by the literary tradition.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 45: Meena Jha
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 33: Kalpana Jha, Delhi

४७०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Her literary formation is that of a writer of a parallel tradition: oriented toward social realism, toward the lives of middle-class Maithili women.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 33: Kalpana Jha, Delhi

४७१. Which one of the following statements is supported specifically by the chapter on Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The author is a trained social scientist who has worked with the UNESCO–UNDP project "Gramya Bharat" and participated in research on numerous Indian villages.
- (B) this writer's corpus belongs to this same democratic strand: socially engaged, grounded in Mithila village life, formally diverse, and outside the institutional mainstream.
- (C) The tradition that Gaṅgeśa founded in Mithila — the tradition of radical precision in the analysis of cognition and its objects — finds its creative descendant in a poet- playwright who has spent sixty years asking: What is valid knowledge?
- (D) Yet his deepest motivation for writing this book is personal: Arer is the village of his birth, and the book is dedicated to his mother Shrimati Shivdulari Devi and father Shri Ramanandan this writer or section.

४७२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Women as Knowledge-Bearers: Kaniyā Kākī and Gunjā are the story's epistemological centres - they perceive, they infer, they suffer the consequences of others' false knowledge and corrupt testimony.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 40: Kumar Pawan

४७३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Significance this writer or section’s significance within the Videha Parallel History Framework is substantial on multiple dimensions.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 28: Mithila & Maithili Institutions

४७४. Which one of the following statements is supported specifically by the chapter on Jagdanand Jha 'Manu'?

- (A) The story's title carries an implicit irony: unexpected, absurd events are the texture of everyday life.
- (B) In the bīhani kathā collection Tohār Katek Raṅg the self-deprecating preface suggests the writer or section himself is aware of the gap between aspiration and achievement in this genre.
- (C) The opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C.
- (D) The character of Raghab, the poor Brahmin youth, is complex: he loves Bulki genuinely but is structurally unable to protect or sustain her within the village's social order.

४७५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Choudhary is remembered as a theatre icon who wanted to play the role of Chanakya once more in Chandraguptas Kolkata performance, who supported Kokil Manch, and who spoke bitterly of the failure to honour living writers in their lifetimes.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 29: Jagdanand Jha 'Manu'

४७६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's contribution to the Videha archive, while constituting a single major essay, is of disproportionate significance within the Parallel History Framework.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 40: Kumar Pawan

४७७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “He is the subject of a Sahitya Akademi ‘Makers of Indian Literature’ monograph (by Sureshwar Jha), confirming his canonical status.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 47: Munni Kamat

४७८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “More relevant is Fredric Jameson's analysis of 'late capitalism' and its cultural logic (Postmodernism, or, the Cultural Logic of Late Capitalism, 1991).”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

४७९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Some conservative Maithili dramatists, as Gajendra Thakur's Parallel History of Maithili Literature documents, tried to use Nāṭyaśāstra's authority to justify derogatory representation of lower-caste communities in Maithili drama.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 41: Lal Dev Kamat

४८०. Which one of the following statements is supported specifically by the chapter on Nabo Narayan Mishra?

- (A) Because they are not about named individuals but about types and situations recognizable to all Maithili readers, the reader's aesthetic identification (sāmājikatā) is immediate and complete.
- (B) This honest acknowledgment of the limits of testimony is itself a Navya Nyaya-aligned epistemic virtue: cognising one's own limitations as a means of avoiding overconfident claims.
- (C) For Gaṅgeśa, verbal testimony is valid when the speaker (vaktā) possesses both the knowledge (jñāna) and the intention to communicate it honestly (tattvajñāna and vivakṣā).
- (D) The hero (nāyaka) in the Nāṭyaśāstra tradition is defined by specific qualities: modesty (vineeta), sweetness of temper (madhura), sacrifice (tyāgi), capability (dakṣha), noble lineage, and moral integrity.

४८३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “7.4 Upamāna (Comparison/Analogy) and Intertextual Meaning Upamāna in Nyāya is the pramāṇa of comparison — knowledge arising from the recognition of similarity between an unfamiliar object and a familiar one.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 46: Munnaji
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

४८४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The genealogical claims made by conservative Maithili literary institutions upon Vidyapati are precisely what this writer’s literary practice challenges: Vidyapati belongs to all Maithili speakers, not to any one caste.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 41: Lal Dev Kamat

४८५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.2 Yayavari (Travelogue-Essays, in Videha Maithili Prabandhanibandhsamalochana) Yayavari collects travel essays by this writer or section published in Videha's prose-essay series.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 27: Hriday Narayan Jha

४८६. In Tome II (Chapters 26–50), which listed chapter corresponds to Mithila & Maithili Institutions?

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 46: Munnaji
- (D) Chapter 26: Hitnath Jha

४८७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The boat metaphor (nāyā / naiyā) for the goddess's salvific power is among the most widely distributed in Indian devotional poetry, from the Alvars to Kabir to Mirabai.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 37: Kedar Nath Chaudhary

४८८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Biographical Profile this writer or section was born on 3 January 1936 in the village of Nehra, Darbhanga District, Bihar.”

- (A) Chapter 46: Munnaji
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 40: Kumar Pawan

४८७. Which one of the following statements is supported specifically by the chapter on Mithila & Maithili Institutions?

- (A) 3.1 The Navya-Nyāya Theory of Verbal Cognition Applied to Reportage Prose Gaṅgeśa's Śābdakhaṇḍa of the Tattvacintāmaṇi provides a rigorous analysis of how verbal utterances produce cognitive events (śābdabodha) in listeners and readers.
- (B) scholars spanning multiple generations and disciplines, constitutes a collective act of recognition that is itself a landmark in Maithili critical culture.
- (C) his own corrected work revealed the grammar of the form to him “almost spontaneously.” This account of learning through the discipline of the editorial process is itself a small epistemological document.
- (D) Similarly, Ashish Jha (husband of Kumud Singh) said, "I understood half of it, didn't understand half – the report doesn't clarify whether it was the story or not." On Vinaymohan Jagdish Ji's story, Chunnu Ji said it was too sentimental.

४८८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Writing in Maithili for a Videha readership that is often bilingual (Maithili-Hindi) or trilingual (adding English or Nepali), 'this writer or section occupies a multilingual cultural position.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 46: Munnaji
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

४८९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Theory / Framework Tradition Application to this writer or section Lukácsian Realism Georg Lukács (Theory of the Novel; Studies in European Realism) Protagonists are 'problematic individuals' whose inner world is in tension with social reality.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 45: Meena Jha
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

४९०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Semiotic Structure of the Folk Song Roland Barthes' distinction between 'denotation' and 'connotation' (Mythologies, 1957; Elements of Semiology, 1964) is useful for analysing the structural complexity of the songs Jha documents.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 46: Munnaji
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 37: Kedar Nath Chaudhary

४९१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.2 Structural Fidelity and Creative Expansion Tatal Pankhi preserves the ten-chapter structure of the original (Pratham adhyay through Dasam adhyay in the Maithili text).”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 41: Lal Dev Kamat

४९२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “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 demonstrates the village's capacity for collective”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

४९३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The work documents the geography, demography, cultural heritage and intellectual heritage of Koilakh, a village that has produced remarkable scholars across centuries — including the great Maithili Akademi scholars Pt.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 29: Jagdanand Jha 'Manu'

४९४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This is poetry written in and about the specific conditions of industrial modernity as experienced by a Maithili-speaking woman in a Jharkhand steel city.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 46: Munnaji
- (C) Chapter 45: Meena Jha
- (D) Chapter 35: Kameshwar Jha 'Kamal'

४९५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Srikant Thakur Vidyalankar (Narendra Nath Das Vidyalankar, 1904–1993) is one of the towering figures of twentieth-century Maithili literary scholarship.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 41: Lal Dev Kamat

४९६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “equivalence” and “dynamic equivalence” in translation theory (Toward a Science of Translating, 1964) provides a useful Western comparative frame.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 28: Mithila & Maithili Institutions

४९७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “It records twenty-four consecutive annual theatre productions from 1991 (Lethaait Aanchar by Sumangshu Shekhar Choudhary, directed by Ganga”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

४९८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “7.2 Sukanya (2019) — The Novel's Mythological-Social Intersection Sukanya, at 52 pages, is significantly shorter than Anthiya Kukur but operates at the intersection of the social novel and the mythological retelling.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 45: Meena Jha
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 32: Dr. Kailash Kumar Mishra

४९९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's narrative voice is conspicuously dialogic: it imports into Maithili prose the social languages of Californian academic English, Iranian Persian-inflected cultural discourse, Bombay Hindi urban vernacular, and Mithila Maithili.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 47: Munni Kamat

५००. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Maithili woman writer is subaltern in the double sense: subaltern as woman within the patriarchal Maithili literary system, and subaltern as Maithili speaker within the Hindi-dominated North Indian literary economy.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 45: Meena Jha
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

५०१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “When she says that Shardindu Chaudhary is a bhasha-sevak rather than a sahitya- sevak, the dhvani — the suggestion that exceeds the literal statement — is that the Maithili literary establishment has been serving its own interests rather than the language.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 46: Munnaji
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

५०२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Videha is the first and longest-running Maithili- language fortnightly e-journal, having originated as 'Bhalsarik Gachh', the first Maithili blog, on 5 July 2004, and rechristened as Videha from 1 January 2008.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 39: Dr. Kishan Karigar

५०३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Patna, the capital of Bihar, is the metropolitan hub of Maithili literary and institutional life outside the Mithila heartland.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 32: Dr. Kailash Kumar Mishra

५०४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section establishes his āptatā (reliability) through his demonstrated knowledge of Maithili literature and his insider position within the Videha community; the interviewees’ authority is established by their literary achievements and institutional positions.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 46: Munnaji
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

५०५. Which one of the following statements is supported specifically by the chapter on Munni Kamat?

- (A) Singh's phrase 'yathārthavādī kavita' (realist poetry) for this writer's dominant mode is accurate, though the collection also contains strongly imaginative-devotional passages in the gīt section.
- (B) Come, let's take the son to hospital.' The play is a piece of rational, enlightenment theatre — opposing medical science to superstitious practice.
- (C) The title Aankhime Chitra Ho Maithili Ker establishes the autobiography as a genre of visual narration: the self is constructed through what the eyes have seen.
- (D) 1325 CE) is organised around the analysis of the four Pramanas, with particular attention to the conditions under which verbal testimony (Shabda) produces valid knowledge.

५०६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Rāmlilā literalises this: it IS the fifth Veda in action, and this writer or section’s play-about-Ramlila interrogates the status of that fifth Veda in modern Mithila.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

५०७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.1 Gibran and the Arabic Literary Renaissance Khalil Gibran (1883–1931) was born in Bsharri, Lebanon (then part of Ottoman Syria), to a poor Christian family.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 38: Dr. Kirtinath Jha

५०८. Which one of the following statements is supported specifically by the chapter on Meena Jha?

- (A) the writer or section's decision to write in Maithili — rather than the languages of institutional prestige (Hindi, English) — is itself a postcolonial act.
- (B) The essay on bamboo flowering in Arunachal Pradesh (in Yayavari) explores the ecological-cultural knowledge of tribal communities who understand and live with the bamboo's fifty-year flowering cycle and its economic consequences.
- (C) 2.6 Hindi One-Act Plays Sahayog (Cooperation) — explores collective action in an urban slum setting.
- (D) In fire, wind, moon, sun — you are there, O Mother, you are the pure flowing stream of rivers.

५०९. Which one of the following statements is supported specifically by the chapter on Dr. Kishan Karigar?

- (A) character-name from the Sanskrit tradition (she is Shakuntala's companion in Kālidāsa's Abhijnana-Shakuntalam, defined by her gentle, agreeable speech) and a quality prescribed for the ideal dramatic heroine by Bharata Muni.
- (B) 1.3 The Nepal Decade and Its Literary Yield (1963–1973) The most formative decade of this writer's career was spent in Nepal as a lecturer in Hindi at Mahendra Morang College, Biratnagar.
- (C) Its conclusion — the invocation to all to take an oath that they will treat each other as equals — is the collection's most explicit statement of Ambedkarite social ethics translated into Maithili lyric form.
- (D) The translations of her work will create a space of cultural negotiation and translation between the subaltern original and the metropolitan language, where hybrid forms of cultural identity are produced.

५१०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.5 Postcolonial Theory: Language, Identity, and Diaspora this writer's literary project, as situated in the Kolkata Maithili diaspora and published by Mithila Sanskriti Parishad, can be read through the postcolonial lens of diaspora cultural politics.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

५११. Which one of the following statements is supported specifically by the chapter on Kumar Pawan?

- (A) This is the task of serious literature in any tradition, and the writer or section performs it with sustained skill, moral seriousness, and - even in the darkest passages - an unmistakable quality of literary joy.
- (B) The oral traditions this writer or section records about Bachha Jha First (late 18th–early 19th century wrestler and anti-colonial figure), Bachha Jha Second (cultivator, educationist, and community builder, c.
- (C) These three types correspond to different epistemic stances toward the ill body and different social functions of illness narratives.
- (D) His essay on Gajendra Thakur, featured in the audiobook "A Bridge Built for the Sake of Love," is a foundational text for understanding the digital evolution of Mithila.

५१२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.1 Rasa Theory (Bharata's Nāṭyaśāstra) The oldest systematic Indian critical framework is the rasa theory elaborated in Bharata Muni's Nāṭyaśāstra (c.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 41: Lal Dev Kamat

५१३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's place in Maithili literature is established on multiple grounds.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 31: Jagdish Prasad Mandal

५१४. Which one of the following statements is supported specifically by the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar'?

- (A) A comprehensive anthropological account of Koilakh would require documentation of all its communities — Yadav, Teli, Dhobi, Musahar and other communities whose presence in the village is presumed but undocumented.
- (B) Conclusion this writer's literary career represents an important and distinctive contribution to contemporary Maithili literature.
- (C) The crow is placed in comparative relation to the canonical Maithili kokil (cuckoo) — but via antithesis: the hitherto unfamiliar (the crow-poet) is recognized through similarity-with-difference to the familiar (the cuckoo-poet).
- (D) The story employs a traditional moral arc — pride precedes a fall — and is executed with economy.

५१५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.4 Tatal Pankhi (2016): The Translation Project this writer or section’s Maithili rendering of Khalil Gibran’s Broken Wings (al-Ajniha al-Mutakassira, 1912) — Tatal Pankhi (“Broken Wings”) — is described in its preface as a project born of deep personal affinity.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 47: Munni Kamat
- (D) Chapter 38: Dr. Kirtinath Jha

५१६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Pradeep Bihari reads Abara Nahitan against the grain: the women's marginal voices are the novel's real argument.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 37: Kedar Nath Chaudhary

५१७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “A story on breast cancer was published in Videha — the first Maithili fiction on this subject, and Hindi too had no such story until one to two years later.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 45: Meena Jha
- (D) Chapter 27: Hriday Narayan Jha

५१८. Which one of the following statements is supported specifically by the chapter on Dr. Kishan Karigar?

- (A) Those who now feel Videha has changed were those who wanted only symbolic resistance all along.
- (B) His stories are predominantly moral allegories rather than psychologically complex fiction: characters are types (the arrogant government servant, the selfless eldest brother, the irascible but good-natured Mohanji) rather than individuals.
- (C) The dominant rasa is Karuna, but the poem’s ethical demand is couched in Vira-rasa terms: honouring parents is a form of heroism.
- (D) The Natyashastra's analysis of Mela (musical assembly) and the function of song (Gana) within drama establishes the theoretical basis for understanding the Geet as a Rasa-producing form.

५१९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.2 Periodical Editorship this writer or section edited the quarterly Maithili (Maithili Sahitya Parishad, Biratnagar, Nepal, 1970–73), the first Maithili literary journal from Nepal.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 27: Hriday Narayan Jha

५२०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Ayub Rein, Ram Bharos Kapari 'Bhramar', Chandresh, Arun Kumar Pathak, and many others — this writer's contribution to Maithili literature and scholarship is of the first magnitude.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 47: Munni Kamat

५२१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “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.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 26: Hitnath Jha

५२२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His poems place him in a tradition of Maithili social lyric that includes Ramkant Ray 'Rāmā' and Chandranath Mishra 'Amar' - a tradition that refuses both the sentimental and the polemical in favour of precise, imagistically controlled observation.”

- (A) Chapter 46: Munnaji
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

५२३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Aucitya (Kṣemarāja) and Sāhitya-Darpaṇa (Viśvanātha) Kṣemarāja's theory of aucitya (propriety, or the fitness of each element to its context) provides a precise tool for evaluating the critical writing in Lekh-Rekh.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 26: Hitnath Jha

५२४. In Tome II (Chapters 26–50), which listed chapter corresponds to Nand Kumar Mishra 'Nand'?

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 46: Munnaji

५२५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.3 Narrative Style and Poetic Prose Gibran’s prose in Broken Wings is characteristically lyrical — dense with simile, metaphor, parallelism, and apostrophe.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 47: Munni Kamat
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

५२६. Which one of the following statements is supported specifically by the chapter on Jagdish Chandra Thakur 'Anil'?

- (A) Iser's concept of 'implied reader', Jauss's 'horizon of expectations', and Fish's 'interpretive communities' are useful analytical tools. 'the writer or section's work implies multiple, overlapping audiences.
- (B) In the bīhani kathā collection Tohār Katek Rañg the self-deprecating preface suggests this writer or section himself is aware of the gap between aspiration and achievement in this genre.
- (C) His work is the living tissue of the parallel literary tradition — not its most celebrated peaks but its essential, sustaining body.
- (D) Dulari's silence — weeping without speaking — enacts what in Nāṭyaśāstra terms is a Sāttvikābhāva (involuntary physical manifestation of emotion): the speechless grief of a child whose creativity has been crushed.

५२७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Sahitya Akademi has awarded several Maithili short-story collections in the 21st century: Nirja Renu’s Ritambhara (2003), Vibhuti Anand’s Kath (2006), Pradeep Bihari’s Sarokar (2007), Manmohan Jha’s Gangaputra (2009), and others.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

५२८. Which one of the following statements is supported specifically by the chapter on Dr. Kirtinath Jha?

- (A) Galchotaka Var (The Short-Necked Groom) [Satirical Poem] This haasya kavita (comic poem) is a bravura piece of social satire on the dowry-inflated marriage market.
- (B) Camus's 'absurd hero' — who confronts meaninglessness without flinching and continues to act without consoling illusions — is a useful analogue for the female characters of Chameli Rani and Hina.
- (C) the writer or section’s 2005 collection participates in this tradition and is explicitly named in academic surveys of the period.
- (D) The essay identifies Chaudhary as a bhasha-sevak — a servant of language — rather than a sahitya-sevak — a servant of literature in the narrow, canonically restricted sense.

५२९. Which one of the following statements is supported specifically by the chapter on Lallan Prasad Thakur & Kusum Thakur?

- (A) The memoir is framed by a statement of purpose in the opening section: 'In 1996, I was asked to write something for a magazine.
- (B) 3.4 Videha Sadeha 29 (Co-authored with Ravibhushan Pathak) Videha Sadeha is a thematic anthology series published by Videha collecting 'the finest Maithili prose and poetry' from the journal's 350 issues.
- (C) Gosaaunik Geet (गोसाउनिक गीत) The title translates literally as ‘Songs of the Gosain’ — ‘gosain’ being a term of address for a deity, an ascetic, or a householder’s protective deity (kul-devata) in the Maithili religious tradition.
- (D) The poetic form blends traditional Maithilī metres (pāda-based verse forms related to Vidyāpati's dohā and pada) with free-verse improvisations, creating a text that feels simultaneously archaic and urgent.

५३०. Which one of the following statements is supported specifically by the chapter on Kedar Nath Chaudhary?

- (A) The Hindi that the city characters speak (lawyers, officials, the Minister's staff) is associated with power, pretension, and cultural distance.
- (B) Founded and edited by Gajendra Thakur, Videha has become the definitive archive for contemporary Maithili literature, transcending the limitations of physical distribution.
- (C) In the Nāṭyashāstra framework, the nāyaka must be dharmika — morally upright — but this writer or section's play makes the protagonist a rāja whose identity is constituted by his very unrighteousness.
- (D) In Ayna, the mirror metaphor works precisely as dhvani: the 'mirror' is never decoded symbolically within the text itself; it accumulates meaning through juxtaposition and suggestion.

५३१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This placement situates her within what the framework identifies as the democratic, women's tradition in Maithili — a tradition that the mainstream canon, dominated by male Maithil Brahman and Kayastha writers, has systematically marginalised.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

५३२. Which one of the following statements is supported specifically by the chapter on Hitnath Jha?

- (A) His passivity before Mahananda's violence is not cowardice but the realistic assessment of structural powerlessness—the 'marta kya na karta' (the desperate do what they must) logic that this writer or section renders without condemnation.
- (B) The tradition that Gaṅgeśa founded in Mithila — the tradition of radical precision in the analysis of cognition and its objects — finds its creative descendant in a poet- playwright who has spent sixty years asking: What is valid knowledge?
- (C) 5.3 Anumana and Vyapti: Inference from Social Evidence Anumana (inference) in Gangesa's system requires vyapti — invariable concomitance between the probans (hetu, the inferential mark) and the probandum (sadhya, what is to be proved).
- (D) The translations are successful precisely because they prioritise dynamic equivalence over formal fidelity — they aim to move the Maithili reader as the originals move the Hindi reader, rather than to reproduce the surface features of the source text.

५३३. Which one of the following statements is supported specifically by the chapter on Munni Kamat?

- (A) 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 novel represents a major formal development in Kamat's career — the shift from the compressed forms (lyric poetry, seed story, one-act play) to the expansive novelistic form that can accommodate multiple characters, time-frames, and social dimensions.
- (C) The Sahitya Akademi's canon is implicit and conservative; Videha's canon is explicit and revolutionary.
- (D) The Navya-Nyāya analytical framework thus provides not merely a critical tool but a description of how the ghazal actually works on its readers.

५३४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Daugal Chali Jai Gaam (Let Me Go Back to the Village) This lyric of urban alienation is among the collection's most sustained and complex poems.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 39: Dr. Kishan Karigar

५३५. Which one of the following statements is supported specifically by the chapter on Jagdish Prasad Mandal?

- (A) Mallick's comment that the Maoist slogan "Aadhaar baadi, tohar baadi, Naxalbadi" once galvanised him is an important marker of the ideological climate of Kolkata's Maithili literary world in the 1970s-80s.
- (B) this writer's portrayal of the protagonist's internal emotional world — the conflict between cultural expectation and individual desire — is described by Chandresh as 'Bhavukataa' (emotionality) deployed with controlled restraint.
- (C) His poems consistently encode the experience of economic precarity — the 'gareeb' (poor man), the unemployed youth, the contracted worker whose wages are stolen by the 'thekedaar' (contractor).
- (D) 7.1 the writer or section and Harimohan Jha (1908–1984): The Two Faces of Maithili Social Critique Harimohan Jha's Khattar Kakak Tarang (serialised from 1940s) is the foundational text of social-satirical Maithili prose.

५३६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The rasa of vīra (heroism) is present in the Mithila state poems: the call to political action ('Utho Sural Sinh Jagāo' — 'Rise, sleeping lion, awake'), the declaration that Maithili sons lead the world, the assertion of blood-right to political recognition.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

५३७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Third, it asserts the Tirhuta (Mithilakshar) script tradition as equally legitimate to the Devanagari transcription used for most modern Maithili publications, reflecting the pre-modern manuscript culture of Mithila.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 35: Kameshwar Jha 'Kamal'

५३८. Which one of the following statements is supported specifically by the chapter on Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The Vīra rasa (heroism) of resistance is always balanced by the Karūṇā rasa (compassion) for the suffering of those who resist, and by the Rudra rasa (anger) at the injustice that necessitates resistance.
- (B) The third is oral- communal: the anonymous Parāṭi ('Prana rahata nahi mora'), the traditional Gosaunik Gīta, and the Jhumra from Batahū Yādava represent the living oral tradition.
- (C) The poem's vocabulary of 'tikadhambaji' (factional plotting) and 'khomebazi' (coalition-mongering) is drawn from the specific discourse of Maithili literary politics.
- (D) The reference establishes that this writer's songs inherit a music-theoretical tradition as rich and systematic as any in the subcontinent.

५३९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The dedication of Videha Issue 191 (1 December 2015) to 'this writer or section' is a landmark in his literary recognition.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 39: Dr. Kishan Karigar

५४०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Kumāri Bhojan (The Maiden's Feast) This is one of the collection's most philosophically ambitious stories.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

५४१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1000–1050 CE) in Aucityavicāracarcā argues that aucitya (propriety, perfect fittingness of each element to its context) is the supreme literary virtue.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 47: Munni Kamat
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

५४२. Which one of the following statements is supported specifically by the chapter on Lal Dev Kamat?

- (A) Yet these are the forms that have sustained Maithili cultural identity across generations, that have
- (B) The bihani kathā — born in the 1995 Sahayatri Manch gathering — names what is specifically Maithili in micro-fiction: its seed-like brevity, its potential for organic expansion, its rooting in the specific ecology of Maithili social life.
- (C) this writer's advice to young writers, quoted in Pravīṇ Kumār Jhā's essay, is characteristically grounded: "Apanā sabhakē sadai apan parivārak ādhārī rahbāk cāhī" (One should always remain anchored to one's family).
- (D) The Technique of Avacchedakatva (Delimitation) Central to Gaṅgeśa's Tattvacintāmaṇi is the concept of avacchedakatva, or the state of being a delimitor.

५४३. Which one of the following statements is supported specifically by the chapter on Jagdish Chandra Thakur 'Anil'?

- (A) The lullaby's apparent simplicity is thus a form of vakrata — the turned, oblique expression whose surface meaning (sing and sleep) conceals its deeper function (cultural transmission, social bonding, emotional processing).
- (B) Each sher of 'the writer or section's ghazals is a poem complete in itself; the collection as a whole is a mosaic.
- (C) The reader's aesthetic experience of karuṇa is not mere pity but the purification (viśrānti) that Abhinavagupta describes as the hallmark of fully realised rasa.
- (D) His eldest son, Subhash Kumar this writer or section, is an active campaigner, and his middle son, Kailash Kumar Anand, is emerging as a significant voice in contemporary Maithili literature.

५४४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The protagonist is Kaniyā Kākī [Aunt Kaniyā (newly married, though she is old but the name continued like this), a widowed elderly woman of powerful sons, whose daughter is Gunjā, who also got-widowed and has a 12 year son.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 40: Kumar Pawan

५४५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “7.2 Pratyakṣa (Perception) and Literary Testimony In Navya-Nyāya, pratyakṣa (perception) is the most direct pramāṇa: veridical cognition arising from direct sensory contact with an object.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

५४६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The canon of the Indian novel does not accommodate works that are neither in a major regional language nor in English. — Ashish Anchinhar, Videha 352 (paraphrased)”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 29: Jagdanand Jha 'Manu'

५४७. Which one of the following statements is supported specifically by the chapter on Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) In Gaṅgeśa's analysis, the pakṣa is the entity about which the inference is made (the hill, in the classic 'there is fire on the hill' example).
- (B) The apparent Vyapti of caste society—'where there is a Brahmin, there is authority and purity; where there is a Dalit, there is labour and pollution'—is the dominant social epistemology that Mansarbi challenges.
- (C) No Entry: Mā Pravish is Rough and Immediate simultaneously: roughed by its political urgency, immediate in its connection to the contemporary linguistic crisis.
- (D) Batahū Yādava and the Subaltern Voice The figure of Batahū Yādava — the bhagat from whom Jha records the Jhumra song, and who voices his anxiety about the tradition's survival — is itself a significant Parallel History moment.

५४८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “7.1 The Village-City Divide as Central Theme All of this writer's major plays are structured around the village-city divide as their central dramatic tension.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

५४९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.1 Nepal Pragya Pratishthan (Nepal Academy) Nepal Pragya Pratishthan (nepalacademy.gov.np), Nepal's national academy, was established in 1957 BS (1976 CE).”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 28: Mithila & Maithili Institutions

५५०. In Tome II (Chapters 26–50), which listed chapter corresponds to Dr. Kailash Kumar Mishra?

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 32: Dr. Kailash Kumar Mishra

५५१. Which one of the following statements is supported specifically by the chapter on Jagdish Prasad Mandal?

- (A) the writer or section received the Sahitya Akademi Award for 2021 for his novel Pangu (2018) at Sahityotsav, the Festival of Letters, in New Delhi in March 2022.
- (B) This is not simply humanization but epistemological revision — a claim that the tradition's 'knowledge' of Kaikeyi was aprāmā (invalid cognition) masquerading as pramā (valid knowledge).
- (C) Jayakant Mishra, et al.) reliable (apta) — authoritative speakers whose testimony is varidical?
- (D) The same essay appears in Videha Sadeha 30 (Prelim_30) at pages 1154–1183, confirming that his work was considered significant enough to be included in a subsequent Sadeha collected edition covering material from issues 1–350.

५५२. Which one of the following statements is supported specifically by the chapter on Munni Kamat?

- (A) The Ramlila — the performative re- enactment of the Ramayana narrative — is itself a theatrical tradition within a theatrical tradition, a meta-performance in which the performers know they are performing a performance.
- (B) His literary community — the Videha circle, the Pallavi Distributors network, the Sahayatri Manch — is deliberately counter-institutional, self-organized, cooperative.
- (C) The play's Tragic structure — Ram Ratan's death is both preventable and inevitable, given the socio-economic conditions — places it in dialogue with classical tragedy while grounding it in contemporary political economy.
- (D) The Maithili literary field is characterised by a dominant fraction (Maithil Brahman and Kayastha writers with access to the Sahitya Akademi system) and a dominated fraction (subaltern, Dalit, and diaspora writers without such access).

५५३. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Patna?

- (A) The Navya Nyāya concept of anuvyavasāya (apperception — cognition of one's own cognition) is the closest Indian classical analogue to what Western criticism calls reflexivity or metafiction.
- (B) Servant of Maithili Literature, but a Servant of the Maithili Language' — is the most analytically precise critical claim the writer or section makes in any of her known Videha contributions.
- (C) Her memoir Pratyavartan (Return / Restoration), preserved in Videha Sadeha 34, is one of the most candid and luminous autobiographical texts in modern Maithili literature.
- (D) But his political theatre is never narrowly ideological: it maintains the aesthetic complexity, the multiplicity of rasas and perspectives, that prevents it from collapsing into propaganda.

५५४. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “This is expected, given Videha's explicit opposition to the Sahitya Akademi's "literary corruption." Final Verdict The 7 Maithili literary this writer or section recognized by the Sahitya Akademi represent a conservative sample of Maithili organizational life.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 47: Munni Kamat

५५५. Which one of the following statements is supported specifically by the chapter on Nabo Narayan Mishra?

- (A) As a translator, his Kavita: Śambhu Bādalaka brings the progressive social poetry of Jharkhand into Maithili, creating a literary bridge between two communities whose lives are geographically adjacent but culturally separated.
- (B) Primary Documented Work 'लुप्तप्राय मैथिली लोकगीत' (Luptraprāya Maithilī Lokagīta / Endangered Maithili Folk Songs) Published in: Videha Sadeha 1 (file 84.doc), January 2009; also archived in Videha Sadeha 30 (Prelim_30, pages 1154–1183).
- (C) Thakur's observation that in Maithili, awards cause writers to stagnate rather than progress is a pointed critique that the writer or section's interview draws out effectively.
- (D) This poem is among the most explicit articulations in the collection of the politics identified by the Videha Parallel History Framework.

५५६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Gender-conscious reading: The Parallel History includes the Stri Kona (Women’s Corner) section of Videha and explicitly theorises women’s voices in Maithili literary history.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

५५७. In Tome II (Chapters 26–50), which listed chapter corresponds to Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) Chapter 47: Munni Kamat
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 28: Mithila & Maithili Institutions

५५८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's writing career is the history of this negotiation: the pativrata ideal internalized in childhood, and the woman writer who 'encroaches' on its prescribed limits.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 46: Munnaji
- (D) Chapter 45: Meena Jha

५५९. In Tome II (Chapters 26–50), which listed chapter corresponds to Nabo Narayan Mishra?

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 47: Munni Kamat

५६०. Which one of the following statements is supported specifically by the chapter on Dr. Kamini Kamayini & Kapileshwar Raut?

- (A) This is not merely a stylistic preference but an epistemological choice: the folk lexicon carries the śakti appropriate to the folk world being documented.
- (B) Vamś (Lineage) Vamś is the opening story and establishes the collection's central preoccupation with caste ideology.
- (C) 200 BCE–200 CE) is the foundational treatise of Indian performing arts, encompassing dance, music, and drama.
- (D) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text through the Videha eJournal — Gajendra Thakur’s 21-page introduction to the play is itself a landmark of Maithili theatre criticism.

५६१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Epistemological grounding in Mithila’s philosophical heritage: Explicit engagement with Gangesa’s Navya Nyaya (Parts 16–20 of the Parallel History are dedicated to Gangesa Upadhyaya).”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 33: Kalpana Jha, Delhi

५६२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This dual early debut — in Hindi and Maithili, in the same year, at age fifteen — is emblematic of his subsequent career: a writer deeply committed to Maithili, yet fully bilingual, operating across linguistic borders without surrendering”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 38: Dr. Kirtinath Jha

५६३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The key parallel is with Bechan Thakur: Gajendra Thakur's entry in Videha Sadeha 34 discusses Bechan Thakur's theatre as the defining parallel tradition of Maithili drama.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 31: Jagdish Prasad Mandal

५६४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Auchitya (Kshemendra) Kshemendra’s concept of auchitya (propriety, aptness) is the most directly applicable tool from the Indian critical tradition to this writer or section’s prose.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

५६५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In Freudian terms, the poem is an instance of ‘Mourning and Melancholia’: the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself).”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 26: Hitnath Jha

५६६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Question of Development and Women The book is noteworthy for its brief but pointed reflection on the condition of women in Mithila.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 32: Dr. Kailash Kumar Mishra

५६७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “By providing free access to Maithili books, fonts (Tirhuta, Kaithi, Newari), and standard spelling guides, the Videha movement establishes "digital sovereignty" for the Maithili language.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 41: Lal Dev Kamat

५६८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.2.2 Narrative Summary "Paith" is set entirely in the rural world of Mithila - specifically in the social and ecological landscape around a village and its nearby market-town, with the railway line and its crossing as a central symbol.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 47: Munni Kamat
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 31: Jagdish Prasad Mandal

५६९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “When Sureśbābu asks if Ghuṭar does yoga and pranayama, Ghuṭar's reply is devastating: 'For us, the body's labor is yoga and pranayama.' The story closes with Sureśbābu reflecting that Ghuṭar's observations about class inequality are essentially correct.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

५७०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Its analysis of Rasa (aesthetic emotion), Bhāva (emotional state), Abhinaya (performance), Nāṭyadharmi and Lokadharmi (stylised and realistic performance modes), and dramatic structure provides an indispensable framework for reading Kamat's plays.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 47: Munni Kamat
- (D) Chapter 29: Jagdanand Jha 'Manu'

५७१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “8.4 Structuralism and Narrative Analysis Vladimir Propp's morphology of folk narrative provides a useful structural grid for Broken Wings / Tatal Pankhi.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 27: Hriday Narayan Jha

५७२. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “4.2.4 Sandra Gilbert & Susan Gubar / Feminist Theory — Applied to this writer or section Showalter's gynocriticism and Gilbert & Gubar's analysis of women's writing in The Madwoman in the Attic are relevant to this writer's literary situation.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 31: Jagdish Prasad Mandal

५७३. Which one of the following statements is supported specifically by the chapter on Munnaji?

- (A) Gaṅgeśa's parataḥ pramānya approach insists instead: validity is established through practical engagement — does the work produce knowledge? does it communicate truthfully? does it generate the rasa-response in qualified readers?
- (B) The concept of sthayibhava (permanent emotion underlying the transient bhavas) is useful here.
- (C) The poem is formally simple but socially sharp, exemplifying what feminist critics of Indian poetry have termed 'subversive domesticity'.
- (D) The story's dhvani (resonance) extends the inference from this particular pakṣa to all situations where custom (revāj) is used to deny women their legal and moral rights.

५७४. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “3.5 Western Critical Frameworks 3.5.1 Feminist Literary Theory Simone de Beauvoir's foundational insight in The Second Sex — that woman is constructed as the 'Other' against which man defines himself — pervades Kamat's entire literary project.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 47: Munni Kamat

५७५. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “While Maithili was added to the Eighth Schedule of the Constitution only in 2003, the Sahitya Akademi recognized it as an independent literary language much earlier, in 1966 .”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

५७६. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “The play is organised around the contrast between the village world (represented by Chheddi and Chudamani's earthy Maithili wit, close to the Gonu Jha folk tradition) and the city world of officials, lawyers, and social climbers.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 35: Kameshwar Jha 'Kamal'

५७७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In the second session, stories by Vibha Rani ("Sapanke Nai Bharmaaau"), Vineet Utpal ("Nimantran"), and Dukhmochhan Jha ("Chhutait Sanskara") were read.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 28: Mithila & Maithili Institutions

५७८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The poem 'Konā Madar Day Happy' is a paradigmatic vakroktic construction: the direct statement ('Your neglect of your mother is immoral') is expressed through the oblique satirical inversion ('If mother is not happy, how can Mother's Day be happy?').”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

५७९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Socio-Cultural Implications of the this writer or section Family’s Advocacy The concept of a "Saparivar Maithilisevi" (a family serving Maithili together) is a recurring theme in the biographical accounts of this writer or section.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 29: Jagdanand Jha 'Manu'

५८०. Which one of the following statements is supported specifically by the chapter on Munnaji?

- (A) Critical Evaluation: This is the most active and visible of the seven this writer or section in contemporary times.
- (B) IX.B Structuralism and Narratology Applying Gerard Genette's narratological framework: this writer's stories are predominantly homodiegetic or autodiegetic — the narrator is either a participant in or the protagonist of the story.
- (C) his own corrected work revealed the grammar of the form to him “almost spontaneously.” This account of learning through the discipline of the editorial process is itself a small epistemological document.
- (D) Batahū Yādava and the Subaltern Voice The figure of Batahū Yādava — the bhagat from whom Jha records the Jhumra song, and who voices his anxiety about the tradition's survival — is itself a significant Parallel History moment.

५८१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Shefalika Verma (1942–2016) was one of the most distinguished figures in modern Maithili literature: novelist, poet, travel writer, and literary critic, she was honoured by multiple institutions including Sahitya Akademi and was a close associate of Maithili”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 33: Kalpana Jha, Delhi

५८२. Which one of the following statements is supported specifically by the chapter on Hriday Narayan Jha?

- (A) Death as liberation: Selma's death is narratively constructed as liberation from earthly bondage.
- (B) Fourth, the application of Navya-Nyāya categories to literary criticism developed in this essay is exploratory and suggestive rather than technically rigorous in the manner of a specialist in Indian logic.
- (C) Vidyapati's signature (bhanai Vidyapati) identifies this as one of his Shakta devotional compositions — a distinct part of his oeuvre from the better-known Krishna-Radha padāvalī.
- (D) The family — its internal hierarchies, its affections, its repressions, and its moments of grace — is this writer's primary social unit of analysis.

५८३. Which one of the following statements is supported specifically by the chapter on Hriday Narayan Jha?

- (A) Yet her poetry is not without craft: internal sound patterns, repetitions, and the deployment of folk-register vocabulary create a distinctive musicality.
- (B) The sentences are relatively short and direct; the vocabulary blends Sanskrit-derived terms (paramparā, dastāvejīkaraṇa, saṃskāra) with colloquial Maithili; and the rhetorical mode is primarily descriptive and exhortatory rather than argumentative.
- (C) Epistemological grounding in Mithila's philosophical heritage: Explicit engagement with Gangesa's Navya Nyaya (Parts 16–20 of the Parallel History are dedicated to Gangesa Upadhyaya).
- (D) Auchitya (Kshemendra) Kshemendra's concept of auchitya (propriety, aptness) is the most directly applicable tool from the Indian critical tradition to this writer or section's prose.

५८४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section (Devanagari: कृष्ण कुमार राय) — was born on 5 March 1983 in Calcutta, into a family rooted in the Mithila region of northern Bihar.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

५८५. Which one of the following statements is supported specifically by the chapter on Kameshwar Jha 'Kamal'?

- (A) This is precisely the Kashmiri Shaivite aesthetic of Abhinavagupta's Rasadhvani: the emotion is produced in the reader's consciousness through sympathetic resonance (sadharanikarana), not through the text's declaration of it.
- (B) The choice of which voices to preserve is itself a political and aesthetic act with lasting consequences for the literary record.
- (C) The 'type' figures — the poor father, the naive rural boy, the corporate doctor, the complicit friend — are not flat characters but crystallisations of social positions.
- (D) This is precisely the position of the Mithila diaspora geet: for the diaspora listener, the monsoon-longing songs produce their full emotional effect only if the listener has the cultural

५८६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The bilingual title No Entry: Mā Pravish is a V-effect device: the English interrupts the Maithili, making the audience aware of the very linguistic hierarchy the play critiques.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 47: Munni Kamat
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 37: Kedar Nath Chaudhary

५८७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Lochana Kavi (15th-16th century) was a Maithili scholar who wrote the Ragatarangini, one of the most important texts of the Mithila school of music theory.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 35: Kameshwar Jha 'Kamal'

५८८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “As Nabonarayan Mishra notes, this writer's family home is distinguished by its exclusive use of Maithili as the domestic language — a remarkable commitment given that the family lives in a Bengali-dominant metropolitan environment.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 45: Meena Jha

५८९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This poem is among the most explicit articulations in the collection of the politics identified by the Videha Parallel History Framework.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 27: Hriday Narayan Jha

५९०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The malignant form of this disease of Maithili became even more apparent when, on the soil of Delhi, "Mailorong" – acting as a pawn of the Sahitya Akademi – staged "Sagar Raati Deep Jarey" and killed the Maithili language.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 37: Kedar Nath Chaudhary

५९१. Which one of the following statements is supported specifically by the chapter on Dr. Kamini Kamayini & Kapileshwar Raut?

- (A) Yet his deepest motivation for writing this book is personal: Arer is the village of his birth, and the book is dedicated to his mother Shrimati Shivdulari Devi and father Shri Ramanandan this writer or section.
- (B) In Indian literary theory, this genre belongs to what Bharatamuni calls ‘loka-dharmi’ (folk- naturalistic performance) as opposed to ‘natya-dharmi’ (conventionalised theatrical performance).
- (C) K e d a r N a t h C h a u d h a r y Maithili Novelist · Film Producer · Diaspora Voice · Social Realist Novels: Chameli Rani · Karar · Mahur · Abara Nahitan · Hina · Ayna Born
- (D) Her work participates in all three phases simultaneously, which is itself a marker of sophisticated feminist literary consciousness: it inhabits and critiques the Maithili tradition simultaneously.

५९२. Which one of the following statements is supported specifically by the chapter on Dr. Kirtinath Jha?

- (A) In a literary culture that often rewards the spectacular over the substantial, the institutional over the independent, and the ornate over the honest, this writer's example is quietly exemplary.
- (B) In rasa-theory terms, this diasporic poetry is organised around Shringara-viyoga (the love of separation): the separation is not from a beloved individual but from the landscape, community, and cultural world of Mithila.
- (C) When he looked at us we understood everything.' this writer's life trajectory — from a Mithila village to California to Tehran to Frankfurt to Mumbai, and finally back to Darbhanga — is not incidental background.
- (D) the writer or section occupies a distinctive position in the landscape of contemporary Maithili literature.

५९३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Anumāna (Inference) in Critical Reasoning Anumāna — inference from evidence — is the second pramāṇa and the one that receives the most elaborate treatment in Gaṅgeśa's Tattvacintāmaṇi.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 37: Kedar Nath Chaudhary

५९४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.8 Translation Prize The Sahitya Akademi Translation Prize for Maithili has been awarded for both translations into Maithili from other languages and translations from Maithili.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 27: Hriday Narayan Jha

५९५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “10th c.) Kuntaka argues that literary beauty (kavya-saundarya) arises from vakrokti — oblique, deviant, or 'crooked' expression that productively deviates from ordinary usage.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 45: Meena Jha
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

५९६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “As a reader of Navya-Nyāya's epistemological spirit—the drive to make knowledge precise, verifiable, and grounded in experience—he has contributed a new standard of narrative truth-telling to Maithili fiction.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

५९७. Which one of the following statements is supported specifically by the chapter on Meena Jha?

- (A) 11.1 Summary of Findings The critical analysis reveals the following principal findings: 1.
- (B) This advocacy is not limited to political rallies; it extends into the preservation of community resources, such as his consistent support for "Babujeek Pustakalaya," a library dedicated to Maithili literature.
- (C) Critical Evaluation of the Sahitya Akademi System Strengths: Standardization: It provides a quantifiable metric of literary value across 24 languages.
- (D) The Maithili woman writer is subaltern in the double sense: subaltern as woman within the patriarchal Maithili literary system, and subaltern as Maithili speaker within the Hindi-dominated North Indian literary economy.

५९८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “9.4 Videha Sadeha 29: Prose, Poetry, and Critical Essays this writer's contributions to Videha Sadeha 29 demonstrate the full range of his literary forms: short stories, literary criticism, and folk-cultural essays.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 39: Dr. Kishan Karigar

५९९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Role of Humour The haasya kavita (comic poem) is one of this writer or section’s most distinctive contributions to contemporary Maithili literature.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

६००. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Language as a Political Choice The choice to write primarily in Maithili — with Hindi and English interspersed for contextual material — is itself a political statement within the Videha framework.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

६०१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Mithila Sanskritik Parishad (Jamshedpur) Character: This is the first Jharkhand-based institution to be affiliated with the Sahitya Akademi under the Maithili Advisory Board .”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 45: Meena Jha
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

६०२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1.3 The Bihani Kathā Theorist One of this writer or section’s most significant contributions to Maithili literature is not just his creative practice but his theoretical work on the bīhani kathā (seed story) form.”

- (A) Chapter 46: Munnaji
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

६०३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His earliest documented work in the tradition goes back still further: Gaamghar, the village memoir, notes on its cover that a version received an award in 1991.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

६०४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His stories are earnest and socially engaged but do not achieve the psychological complexity of Ramlochan Thakur's poetry or the satirical edge of the best Maithili comic tradition (represented by Harimohan Jha's Khattar Kaka).”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 35: Kameshwar Jha 'Kamal'

६०५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2005 Madhyampurush Ekvachan Vani Prakashan, New Delhi Major collection; translated into English as Second Person Singular (Katha, 2005) 2005 Second Person Singular Katha, New Delhi English translation with Rizio Yohannan Raj c.2015 Jahalak Diary”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

६०६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Language as Cultural Anchor A fourth theme that runs through this writer or section Bokaro’s poetry is the Maithili language itself as a cultural anchor in the diaspora.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 45: Meena Jha

६०७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In the seventh session, Ashok Kumar Mehta's "Bite," Kamal Kant Jha's "Viddati," and Mahendra Malangiya Ji's story "Lunch" (read by Prakash Jha) were presented.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 40: Kumar Pawan

६०८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Gram-Gāthā as Literary Form Koilakh represents this writer's most ambitious literary achievement and his most original formal contribution.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 31: Jagdish Prasad Mandal

६०९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's Mithila-pride song 'Jay-Jay Mithila Pawan Dhaam' — naming these figures as Mithila's cultural heritage — is a Parallel History assertion: this is what Mithila has contributed to India's seventy-five years of independence, and before.”

- (A) Chapter 46: Munnaji
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 32: Dr. Kailash Kumar Mishra

६१०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.4 The Novel: Māṭik Suwas (माटिक सुवास) Māṭik Suwas ('The Fragrance of Earth') is Kamat's first novel, published in 2023 by Navarambh Prakashan.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 47: Munni Kamat
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

६११. Which one of the following statements is supported specifically by the chapter on Munnaji?

- (A) Whether he was being used as an instrument of this blackmail operation, or was himself its principal actor, is a reasonable question.
- (B) The Nachhari songs are primarily Hasya Rasa (comic) with an undertone of Adbhuta (wonder at Shiva's paradoxical nature).
- (C) Abhinavagupta's doctrine of sādharmaṇīkaraṇa (universalization of particular experience through aesthetic identification) is central to understanding why the writer or section's seed stories — despite their micro-scale — achieve genuine literary resonance.
- (D) Crucially for our purposes, Gaṅgeśa was a Maithil — he wrote the Tattvacintāmaṇi in the same geographic-cultural space that produced Vidyāpati and that now produces this writer or section.

६१२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Videha Parallel History framework thus provides the enabling institutional and ideological context for reading this writer or section not as a peripheral figure but as a representative voice of a consciously democratic, anti-hierarchical Maithili literary modernity.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 27: Hriday Narayan Jha

६१३. Which one of the following statements is supported specifically by the chapter on Munni Kamat?

- (A) The regional identity of Ghoghardiha is particularly important, as it sits at a crossroads between the traditional academic centers of Darbhanga-Madhubani and the more flood-prone, socio- economically marginalized Kosi region.
- (B) The literary-historical text is also an ideological act: it argues, through documentation, for the legitimacy of Maithili as Nepal's literary language.
- (C) The task of criticism, in this context, is not only aesthetic evaluation but institutional correction: to insist, with the rigour that Gaṅgeśa Upādhyāya applied to knowledge claims, that valid literary cognition requires inclusion of the suppressed tradition.
- (D) 3.3.2 Siegfried Kracauer and the Reality Effect Kracauer's Theory of Film (1960) argues that cinema is the only medium that can redeem physical reality — that it captures the texture of everyday life in ways that other art forms cannot.

६१४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “‘Gaṇtantra’ (Republic/Democracy) defamiliarizes the word itself — the abstraction of democratic self-governance — by juxtaposing it with a concrete Maithili social reality where the gaṇ (people) are absent from tantra (governance).”

- (A) Chapter 46: Munnaji
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 47: Munni Kamat

६१५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “She is described in Antatah's preface as residing in Patna, having moved from the village to the city while retaining a profound attachment to the rural landscape of Mithila.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 27: Hriday Narayan Jha

६१६. Which one of the following statements is supported specifically by the chapter on Hriday Narayan Jha?

- (A) Historical Recognition and Institutional Framework The relationship between the Sahitya Akademi and Maithili is unique.
- (B) 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.
- (C) This ecological grounding of the divine is the folk tradition's most profound theological contribution: it refuses the transcendence of the Puranic cosmos and insists on the divine's immanence in the specific place, ecology, and agriculture of Mithila.
- (D) The tea-shop as his court (in Nilo Kaka, the reserved bench is his throne), the village as his domain against the city — these are carnivalesque inversions of the official power structure.

६१७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His pen-name ‘Vyas’ was bestowed on him by a schoolteacher who noticed the young Upendra's gift for narrating episodes from the Ramayana and Mahabharata in school — a nickname that stuck and became his literary identity.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

६१८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “east of Darbhanga (the cultural capital of Mithila and home of the Printvell Press that published Jha’s Tatal Pankhi), Gangesa represents the intellectual peak of the Mithila philosophical tradition.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 28: Mithila & Maithili Institutions

६१९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The trajectory of his Kolkata years was profoundly shaped by his relationship with Babu Saheb Choudhary (full name: Babu Saheb Choudhary), the patriarch of Kolkata’s Mithila-Maithili movement.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 41: Lal Dev Kamat

६२०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.8 Narratology and Genre Theory Narratology (Gérard Genette, Roland Barthes, Mieke Bal) analyses the structures of narrative.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 41: Lal Dev Kamat

६२१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.2.2 Formalism and New Criticism The Russian Formalist concept of ostranenie (defamiliarization) — making the familiar strange in order to renew perception — is operative in this writer’s most effective writing.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 33: Kalpana Jha, Delhi

६२२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Dhirendra, and describes forty years of friendship sustained across the India-Nepal border, by postal correspondence, by telephone, and by periodic visits to Janakpur, Biratnagar, Rajbiraj, Siraha, and later to Mahnar.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

६२३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The collection's title this writer or section-Taal (Lotus-Rhythm/Lotus-Lake) is the most condensed expression of this symbolic complex.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 27: Hriday Narayan Jha

६२४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Differences of Approach and Emphasis this writer's work is more lyrical, interior, and subjective; this writer's is more externally social, dialogic, and realist.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 35: Kameshwar Jha 'Kamal'

६२५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This structural exclusion is the primary institutional context in which a writer such as this writer or section 'this writer or section' — publishing consistently since 2011 under a regional Darbhanga imprint, Gosauni Baidyanath Smriti Manch — must be situated and evaluated.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 31: Jagdish Prasad Mandal

६२६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Eternal Geet as Cultural Survival The preface's claim that the Geet is immortal — 'Geetodyan mein patahjhad nahi aaya, nahi aayega' ('In the garden of song, autumn has not come, will not come') — is both aesthetic claim and cultural-political statement.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 47: Munni Kamat
- (D) Chapter 41: Lal Dev Kamat

६२७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In Ijjat Gama Ijjat Banchelo, the concept of ijat is revealed as a patriarchal mechanism that polices women's bodies and choices while simultaneously being invoked to justify social violence.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 45: Meena Jha

६२८. Which one of the following statements is supported specifically by the chapter on Meena Jha?

- (A) Servant of Maithili Literature, but a Servant of the Maithili Language’) — is the most analytically precise critical claim this writer or section makes in any of her known Videha contributions.
- (B) 6.1 The Videha Parallel Tradition The Videha Parallel Literature Movement (Bhalsarik Gachh, 2000 — Videha, 2008 onwards, ISSN 2229-547X) was founded by Gajendra Thakur as an explicitly counter-canonical intervention in Maithili literary culture.
- (C) It is in the application of these four pramanas to literary analysis that Navya Nyaya offers the most productive entry into Jha’s work.
- (D) 250) Bookmeniya is a unique genre experiment: a collection of Facebook posts by this writer or section about the

६२९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Short Prose and Vihani Kathā this writer's short fiction demonstrates her mastery of the vihani kathā — a genre that is, as the critical literature notes, 'the pure property of Maithili literature' (IJCRT, 2025).”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

६३०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section’s critical prose, which the mainstream Maithili literary establishment has neither recognised nor systematically studied, is precisely the kind of women’s critical writing that gynocriticism demands be recovered and assessed.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 47: Munni Kamat
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 34: Kalpana Jha, Patna

६३१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Under-recognized writer Nit Naval Dinesh Kumar Mishra Dinesh Kumar Mishra Civil engineer; water historian of Kosi river Critical Intervention: The series on Dinesh Kumar Mishra is particularly significant.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 28: Mithila & Maithili Institutions

६३२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Applied to literary translation: if Gibran’s text constitutes an “apta-vakya” — an authoritative utterance — for Arabic readers, Jha’s translation seeks to create a secondary apta-vakya in Maithili.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 48: Nabo Narayan Mishra

६३३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The publication of the Rachanavali in 2022, twenty-seven years after this writer's death, is a partial correction of this institutional injustice.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 47: Munni Kamat
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

६३४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This linguistic auchitya is a formal commitment as well as a political one: authentic Maithili is itself an act of resistance to the institutional pressures that would absorb the language into Hindi's orbit.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 45: Meena Jha

६३५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The poem can be read through Raymond Williams’ critical framework of ‘The Country and the City’ (1973): the village is ideologically constructed as the space of community and humanity in contrast to the city as the space of commodity and atomisation.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 47: Munni Kamat
- (D) Chapter 39: Dr. Kishan Karigar

६३६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Second, the Navya-Nyāya concept of Vyāpti (invariable concomitance — 'wherever there is smoke, there is fire') can be applied to Kamat's social analysis.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 47: Munni Kamat
- (D) Chapter 48: Nabo Narayan Mishra

६३७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Viśahārā Gīta — songs addressed to the snake-goddess Viśahārī (Mansa/Manasā in Bengal) — constitutes a tradition closely connected to the agricultural year and the threat of snakebite during the monsoon.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 32: Dr. Kailash Kumar Mishra

६३८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Pratyakṣa and Anumāna in Folk Song Analysis Gaṅgeśa's analysis of pratyakṣa (direct perception) as the primary source of valid knowledge is relevant to Jha's position as a practitioner-analyst.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

६३९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.2 Dhvani and Vakrokti Anandavardhana's Dhvanyaloka (9th century CE) proposes that the highest form of poetic meaning operates through dhvani (resonance, suggestion) — what is evoked beyond what is stated.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 37: Kedar Nath Chaudhary

६४०. Which one of the following statements is supported specifically by the chapter on Mithila & Maithili Institutions?

- (A) As a student, she was noted for her exceptional academic dedication — studying 16-18 hours a day — and for her fluency in public speaking and debate.
- (B) In Issue 439 (April 01, 2026), this writer or section is featured in the prose section with his article Lagaabu Kono Jogaar: Ek Avalokan.
- (C) 7.1 Institutional Genesis The the writer or section was inaugurated in 2010-11 as an explicit counter-institution to the mainstream award ecosystem.
- (D) east of Darbhanga (the cultural capital of Mithila and home of the Printvell Press that published Jha's Tatal Pankhi), Gangesa represents the intellectual peak of the Mithila philosophical tradition.

६४१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “It was also gifted at the Frankfurt Book Fair 2006 — India Guest of Honour — as part of the presentation of Indian literature to the world.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 37: Kedar Nath Chaudhary

६४२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Taranand Viyogi's Karmadharaya (the most substantial piece of Maithili literary criticism in recent decades) operates at a more theoretical and comprehensive level than Lekh- Rekha, but its scope is necessarily limited by the demands of scholarly argument.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 31: Jagdish Prasad Mandal

६४३. Which one of the following statements is supported specifically by the chapter on Dr. Kirtinath Jha?

- (A) No Entry: Mā Pravish is the fullest dramatisation of this theme: a play whose very title — in two languages simultaneously — enacts the linguistic situation it critiques.
- (B) The Videha pothi archive's inclusion of her works in its bibliographic records is a form of institutional recognition that the parallel movement provides.
- (C) Her creative work has also been included in Videha Maithili Seed Stories, the anthology of Maithili micro-fiction (vihanī kathā) edited by Gajendra Thakur, placing her among the defining voices of this distinctly Maithili genre.
- (D) Tuta (टूटल) derives from the Maithili-Sanskrit verbal root tut- (to break, to snap), carrying connotations of fracture that are at once physical and metaphysical.

६४४. Which one of the following statements is supported specifically by the chapter on Jagdish Prasad Mandal?

- (A) His Pangu is described in this academic survey as one of only three Maithili novels of the 21st century to win a Sahitya Akademi award (alongside Usha Kiran Khan's Bhamati and Asha Mishra's Uchat).
- (B) This is the classic Indian viraha-in-spring motif — found in Kalidasa's Meghaduta, in Vidyapati's songs, and here in this writer's contemporary register.
- (C) 1320–1400 CE) was a Mithilā-born philosopher who composed the Tattvacintāmaṇi ('The Jewel of Reflection on Truth'), a foundational text that inaugurated the Navya Nyāya ('New Logic') school of Indian epistemology.
- (D) Regarding Praveen Bharadwaj's story, he said that since the author was new, his story was good by that standard.

६४५. Which one of the following statements is supported specifically by the chapter on Jagdish Prasad Mandal?

- (A) In this sense, this writer or section is a "futurist" critic; he uses the logic of the 14th century to secure the survival of his language in the 22nd century.
- (B) Unlike the dominant stream of Maithili letters, long shaped by Maithil Brahmin scholarly culture centred on Darbhanga, the writer or section represents the subaltern voice that Gajendra Thakur's Videha movement—the first Maithili fortnightly e-journal (ISSN 2229-547X, est.
- (C) 1.2 Published Works: A Bibliographic Survey.....5
- (D) The lovers in Broken Wings are united only briefly; their deeper communion is spiritual and expressed in language: Selma's silence is itself a mode of eloquence, and their love letters are composed in silence under the cedar trees.

६४६. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? "The Nāṭyashastra's analysis of Mela (musical assembly) and the function of song (Gana) within drama establishes the theoretical basis for understanding the Geet as a Rasa-producing form."

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 27: Hriday Narayan Jha

६४७. Which one of the following statements is supported specifically by the chapter on Kameshwar Jha 'Kamal'?

- (A) This digital infrastructure allows for a continuous literary dialogue that is not interrupted by the financial instability that often plagues print magazines in regional languages.
- (B) The opening of Anthiya Kukur immediately establishes a world of village entanglement, moral complexity, and social friction — the precise conditions that generate karuṇā in the Abhinavaguptan sense.
- (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) This song connects the patriotic tradition with the agrarian-ecological imagery of Mithila — fighting for the land is fighting for the fields, the rivers, the rains.

६४८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section’s insider knowledge of Vyas — as his granddaughter, as someone who heard his stories and absorbed his literary values in childhood — is precisely this kind of privileged testimonial knowledge.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

६४९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This 'subaltern vīra' is a significant innovation: Bharata's vīra rasa was associated with warrior-kings (kṣatriya heroism), but this writer or section recasts it as the heroism of the peasant who refuses to be fully defeated.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

६५०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This award, conferred by India's National Academy of Letters, is the most prestigious recognition available to Indian- language writers and marked the first time the Maithili Sahitya Akademi award had gone to a writer from a non-upper-caste community.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 31: Jagdish Prasad Mandal

६५१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The preface to Mājḥ Āṅgan explicitly records that when his early ghazals were submitted to Videha, they were published with extensive revisions — and that reading”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 46: Munnaji
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 27: Hriday Narayan Jha

६५२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.1.1 Rasa-dhvani Analysis of Folk Ballad Heritage In Bharata's Nāṭyashastra, the Vira-rasa (heroic emotion) is the dominant sentiment of epic performance, with the hero's narrative constituting the primary vehicle of cultural community formation.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 26: Hitnath Jha

६५३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.3 The Videha Parallel History Framework Three core concepts of the Videha Parallel History Framework are especially operative in reading this writer or section.”

- (A) Chapter 46: Munnaji
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 27: Hriday Narayan Jha

६५४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Indian and Western Criticism: Synthesizing Rasa and Marxist Praxis this writer or section’s work demonstrates a sophisticated blending of classical Indian aesthetics and Western social theory.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 41: Lal Dev Kamat

६५५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1.2 Education and Formation of Scholarly Identity this writer or section pursued higher education through Hindi as his medium of instruction—a significant fact given that Maithili was not the official language of instruction at that time in the Bihar educational system.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 29: Jagdanand Jha 'Manu'

६५६. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Delhi?

- (A) this writer's characterisation — especially in "Yugadharmā" — is instinctively Navya Nyaya in structure: characters are known through their relational and social qualifiers rather than through psychological depth.
- (B) Third, it asserts the Tirhuta (Mithilakshar) script tradition as equally legitimate to the Devanagari transcription used for most modern Maithili publications, reflecting the pre-modern manuscript culture of Mithila.
- (C) In this context, the work of critics and reviewers like this writer or section is not supplementary but foundational: without critical reflection, a literature cannot develop self-awareness.
- (D) Kristeva argues that before the infant acquires language (the ‘symbolic’ order), it inhabits a pre-linguistic space of drives, rhythms, and tones (the ‘semiotic’) that persists as an undercurrent in all subsequent uses of language.

६५७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section’s title Mājḥ Āṅgan Me Kaṭiāyal Chhī is itself a perfect vakrokti: the domestic spatial image becomes a figure for existential and emotional entanglement.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 46: Munnaji
- (D) Chapter 41: Lal Dev Kamat

६५८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.4 Bhasha Samman — Critical Assessment The Bhasha Samman, instituted in 1996, recognizes contributions to the development of languages not included in the main award (including oral traditions, classical languages, Maithili in its pre- Eighth Schedule phase).”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 28: Mithila & Maithili Institutions

६५९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1.1 Life and Background this writer or section (मुन्नी कामत) is a contemporary Maithili woman writer born in the village region between the rivers Kamala and Kosi — the ancient heartland of Mithila, historically coterminous with the kingdom of Videha.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 47: Munni Kamat

६६०. In Tome II (Chapters 26–50), which listed chapter corresponds to Munnaji?

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 46: Munnaji

६६१. Which one of the following statements is supported specifically by the chapter on Munnaji?

- (A) For Kuntaka, the soul of poetry is the creative speaker's intention (vivakṣā) expressed through language that slants, bends, and turns.
- (B) Was this progressive recognition, or was it an act of containment—bringing a potentially rebellious linguistic movement into the state's institutional fold?
- (C) Significance this writer or section's significance within the Videha Parallel History Framework is substantial on multiple dimensions.
- (D) His early formation was in prose: he states clearly that he began with a strong interest in gadya (prose), particularly the short story (laghu kathā) and the seed story (vihinikathā).

६६२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “As described by the journal itself, Videha Sadeha 31 is a collection of Maithili prose and verse co-compiled by Dr.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

६६३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section, who died in 1995, and whose best plays were composed between 1983 and 1995, received no Sahitya Akademi recognition in his lifetime.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 33: Kalpana Jha, Delhi

६६४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Gosaaunik Geet (गोसाउनिक गीत) The title translates literally as ‘Songs of the Gosain’ — ‘gosain’ being a term of address for a deity, an ascetic, or a householder’s protective deity (kul-devata) in the Maithili religious tradition.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 34: Kalpana Jha, Patna

६६५. Which one of the following statements is supported specifically by the chapter on Meena Jha?

- (A) 5.3 Anumana and Vyapti: Inference from Social Evidence Anumana (inference) in Gangesa's system requires vyapti — invariable concomitance between the probans (hetu, the inferential mark) and the probandum (sadhya, what is to be proved).
- (B) The Board includes distinguished Maithili authors, critics, and scholars operating on five-year terms .
- (C) The main point of this session was that Munna Ji insisted on calling them vihani katha rather than short stories, but Ashok Mehta countered that "short story" was the correct term.
- (D) This is itself a political act: the choice to maintain the mother tongue as the primary creative medium despite all the institutional incentives to switch.

६६६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Essays in the Srikant Thakur Vidyalankar Series Srikant Thakur Vidyalankar (Narendra Nath Das Vidyalankar, 1904–1993) is one of the most important figures in the modern Maithili critical and literary tradition.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

६६७. Which one of the following statements is supported specifically by the chapter on Meena Jha?

- (A) Dhvani (Ānandavardhana’s theory of suggestion) The story is a masterclass in dhvani – the suggested meaning (vyaṅgya) far exceeds the literal (vācya).
- (B) In the seventh session, Ashok Kumar Mehta's "Bite," Kamal Kant Jha's "Viddati," and Mahendra Malangiya Ji's story "Lunch" (read by Prakash Jha) were presented.
- (C) The this writer or section Samagra is structured in four principal divisions, preceded by dedication and prefatory matter and followed by appendices.
- (D) S u m m a r y A s s e s s m e n t the writer or section is a Maithili story-writer, of significant achievement and historical importance within the Videha Parallel Literature Movement.

६६८. Which one of the following statements is supported specifically by the chapter on Jagdanand Jha 'Manu'?

- (A) Samantarar Lalit Kala Akademi Samman covers: Mithila painting (chitrakalā), sculpture (mūrtikalā), woodcraft (kāṣṭha-kalā), pottery (mrītkā), craft (shilpa-vastukalā), and folk art.
- (B) The title — Nāyakak Nām Jīvan, “The Hero’s Name is Life” — is itself a programmatic statement.
- (C) This is the core paradox of the Maithili literary awards ecosystem: the this writer or section with the resources have insufficient will, and the institution with the will has insufficient resources.
- (D) Singh's phrase 'yathārthavādī kavita' (realist poetry) for the writer or section's dominant mode is accurate, though the collection also contains strongly imaginative-devotional passages in the gīt section.

६६९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His plays became popular and began to be staged village by village. [He] brought a new turn to the mainstream of Maithili drama.” — Anand Mishra "He was an extremely talented writer, director, and serious actor.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 45: Meena Jha
- (D) Chapter 48: Nabo Narayan Mishra

६७०. Which one of the following statements is supported specifically by the chapter on Lal Dev Kamat?

- (A) this writer or section 'this writer or section' was born on 20 January 1938 in Hasanpur village, Samastipur district, Bihar (South Mithila).
- (B) This marginality is never romanticized; it is rendered as a specific set of social conditions with specific material and psychological consequences.
- (C) 4.1 The Short Stories: Overview this writer's contribution to Maithili fiction is smaller in volume than his scholarly output but carries significant literary weight.
- (D) 4.5 Ecocriticism Ecocriticism — the study of the relationship between literature and the physical environment — provides perhaps the most immediately productive framework for reading Vibhṛiti's ecological sections and the landscape imagery of Divya Dṛiṣṭi.

६७१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's Arer: Gamak Lok Itihas (Arer: The People's History of the Village) is a remarkable act of vernacular micro-historiography.”

- (A) Chapter 46: Munnaji
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

६७२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.3.2 Siegfried Kracauer and the Reality Effect Kracauer's Theory of Film (1960) argues that cinema is the only medium that can redeem physical reality — that it captures the texture of everyday life in ways that other art forms cannot.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 48: Nabo Narayan Mishra

६७३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.4 Vakrokti (Kuntaka) and Auchitya (Kshemendra) Kuntaka's Vakroktijivita (10th century) proposed that the essence of poetry is 'oblique expression' (Vakrokti)—the creative deviation from ordinary usage that produces aesthetic delight.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 27: Hriday Narayan Jha

६७४. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Of these, Tatal Pankhi is overwhelmingly dominated by: Shringara rasa (the erotic / love sentiment): The love between the narrator and Selma, characterised by tenderness, longing, and spiritual elevation, provides the primary aesthetic colour of the work.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 38: Dr. Kirtinath Jha

६७५. Which one of the following statements is supported specifically by the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar'?

- (A) His protagonists are typically educated men from upper-caste Maithili families — Brahmin or Kayastha — who have benefited from the cultural capital that has historically excluded Dalit and OBC Maithilis from literary representation.
- (B) This is closely related to what Wordsworth called 'the spontaneous overflow of powerful feelings recollected in tranquillity' and what Keats theorized as 'negative capability': the capacity to hold uncertainty without reaching after fact or reason.
- (C) His sixteen stories, grounded in the material and social experience of Mithilā's farming communities, constitute a social chronicle of remarkable precision and humanity.
- (D) this writer's chapter on Sahu is an act of subaltern historiography in Guha's sense: the recovery of a suppressed history from the community's oral memory.

६७६. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's Maithili translation preserves all three levels of meaning, making visible in the process the deep structural resonances between Maithili and Bhojpuri-Hindi literary cultures.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

६७७. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “6.2 Post-Colonial Theory Homi Bhabha's concept of the 'third space' — the liminal cultural space produced by colonial encounter and its afterlives — is illuminating for understanding the position of the diasporic Maithili writer in Kolkata.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 47: Munni Kamat
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

६७८. Which one of the following statements is supported specifically by the chapter on Lal Dev Kamat?

- (A) In the seventh session, Ashok Kumar Mehta's "Bite," Kamal Kant Jha's "Viddati," and Mahendra Malangiya Ji's story "Lunch" (read by Prakash Jha) were presented.
- (B) A poem-essay on the tragedy of road accidents in India (citing 2005 National Crime Records data: 108,779 accidents, 12.74 lakh injured, 4.51 lakh dead).
- (C) Pratyavartan (The Return, 1976) is the most direct dramatic engagement with diaspora experience — the play of return, of recognising and failing to recognise the home one left.
- (D) The breast cancer story attributed to this writer or section in the Videha archive is significant for what it refuses: it refuses the restitution narrative's false consolation and the chaos narrative's meaninglessness.

६७९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Maithili literary revival of the 19th–20th centuries was catalysed by journals such as Mithila Mihir and Mithila Darshan (Calcutta), by the organizational work of figures such as Babu Saheb Choudhary, and by the scholarship of figures like Dr.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 47: Munni Kamat
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 26: Hitnath Jha

६८०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.3 Alankara: Figurative Language in Translation The Alankara (figure of speech) tradition, systematised by Bhamaha (7th century), Dandin (7th–8th century), and Mammata (11th century), provides tools for evaluating figurative language.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 47: Munni Kamat
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

६८१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Within the Parallel History Framework's schema, this writer or section occupies a position analogous to the 'living masters' identified in the framework — Rajdeo Mandal, Bechan Thakur, Jagdish Prasad Mandal — who were long ignored by official machinery.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 39: Dr. Kishan Karigar

६८२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section is described by multiple contributors to the Videha issue as a 'this writer or section pathika' — an attentive reader of Maithili literature — and as a co-participant in the cultural-activist dimension of this writer's work.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 47: Munni Kamat
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

६८३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.6 Tagore Sahitya Puraskar — Asymmetric Access The Tagore Sahitya Puraskar, carrying a prize of 1 lakhs (the highest cash award in Indian literary ₹ recognition), was instituted in 2013 and is given to outstanding works of literature.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 32: Dr. Kailash Kumar Mishra

६८४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The term derives from Sanskrit ‘go-svami’ (master of the senses, lord), and is used in Mithila to designate both the deity of a household shrine and the presiding deity of a sacred grove or village- site (deo-sthan).”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 33: Kalpana Jha, Delhi

६८५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “13th–14th century CE, Mithila) was the founder of Navya-Nyāya (New Logic), the most technically sophisticated school of Indian epistemology and logic, enshrined in his magnum opus Tattvacintāmaṇi ('The Wish-Fulfilling Gem of Truth').”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 45: Meena Jha
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 31: Jagdish Prasad Mandal

६८६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Videha Parallel History of Mithila and Maithili Literature, initiated and edited by Gajendra Thakur, proceeds from the thesis that the received canon of Maithili literature — institutionalised”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

६८७. Which one of the following statements is supported specifically by the chapter on Munnaji?

- (A) His work does not idealize this existence; it represents it with unflinching realism, while insisting on the full humanity of its subjects.
- (B) The trajectory of Maithili literature and socio-political advocacy in the twenty-first century is defined by a persistent tension between historical preservation and modern adaptation.
- (C) this writer's autobiographical note (apn bāt, 'own words') in Ulhan is among the most revealing pieces of the collection.
- (D) the writer or section's Ghah collection's title captures this: grass (ghah) is the abhāva of the remarkable — the unnoticed, the present-by-absence, the overlooked vitality that persists precisely where no one thinks to look.

६८८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2006 Karar Meaning 'agreement' or 'compact'; explores contractual relationships — legal, emotional, marital — in a modernising Mithila.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 46: Munnaji
- (D) Chapter 37: Kedar Nath Chaudhary

६८९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The interviews are shabda-based cognition: the testimony of Kishorikant this writer or section, Ramlochan Thakur, and Virendra Mallick, transmitted through this writer's questions and framing, as valid testimony about Maithili literary history.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

६९०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The title Aankhime Chitra Ho Maithili Ker establishes the autobiography as a genre of visual narration: the self is constructed through what the eyes have seen.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 38: Dr. Kirtinath Jha

६९१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The first anthology of Maithili women poets, Ijoriyak Angaithi-Mor (edited by Mala Jha and Vibha Jha), represents a parallel-tradition corrective to this exclusion.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 47: Munni Kamat
- (D) Chapter 37: Kedar Nath Chaudhary

६९२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Videha Parallel History Framework Within the Videha Parallel History Framework, this writer or section occupies a paradigmatic position.”

- (A) Chapter 46: Munnaji
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 45: Meena Jha

६९३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “7.1 Anthiya Kukur (2011) — The Solitary Hound At 127 pages — the longest of the twelve texts — Anthiya Kukur is this writer's most ambitious prose work and represents his primary contribution to the tradition of the Maithili social novel.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

६९४. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Delhi?

- (A) The songs' formal features — the use of easily memorable rhythmic patterns, the repetition of key phrases (refrain structures), and the deployment of folk melodic frameworks — are calibrated for oral community performance rather than private reading.
- (B) This early recognition was progressive, preserving Maithili's literary dignity during a period of Hindi-centric linguistic politics.
- (C) His prose is often characterized by an evaluative tone (Avalokan), which seeks to provide constructive criticism of both social structures and literary productions.
- (D) This chapter undertakes a comprehensive study of this writer or section 'this writer or section': his life, literary career, creative philosophy, and the full corpus of his published work.

६९५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The breast cancer story attributed to this writer or section in the Videha archive is significant for what it refuses: it refuses the restitution narrative's false consolation and the chaos narrative's meaninglessness.”

- (A) Chapter 46: Munnaji
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 45: Meena Jha
- (D) Chapter 40: Kumar Pawan

६९६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Marxist Literary Theory (Althusser, Gramsci) Hegemony: The visiting Sūryakānt Choudhary represents the coercive/consensive apparatus of a corrupt system.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 40: Kumar Pawan

६९७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Navya- Nyāya's attention to different types of relational categories (tādātmya—identity, samavāya— inherence, saṃyoga—conjunction) helps articulate the varied ways in which this writer's characters are both formed by and resist their social conditioning.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 46: Munnaji
- (D) Chapter 31: Jagdish Prasad Mandal

६९८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The poem 'Dhana Hamar Mithilā' uses rūpak (metaphor): 'Māek Ānchar San Hamar Mithilāk Dharatī' — 'Like the mother's sari-edge is Mithila's earth' — a domestically intimate comparison that fuses maternal and territorial love.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 45: Meena Jha

६९९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.3.2 Gaṅgeśa's Mithila Connection and the Intertextual Resonance It is not incidental that Gaṅgeśa Upādhyāya (c.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 32: Dr. Kailash Kumar Mishra

७००. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “From a feminist perspective (drawing on Sara Ruddick’s ‘Maternal Thinking’, 1989), the lullaby is also an artefact of what Ruddick calls ‘preservative love’ — the specifically maternal cognitive and emotional orientation toward keeping the vulnerable alive.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

७०१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Significance First published tripartite collection; foundational text Title Antatah (अन्ततः) Language Maithili Genre Poetry Collection Publisher Gita-Shri Prakashan, Patna Edition First Edition: 10 July 2019 Dedication Dedicated to revered mentor Dr.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 47: Munni Kamat
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 27: Hriday Narayan Jha

७०२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's notation of syllable count after each ghazal (e.g., 'Saral Vārṇik Bahra, Varṇa-18' for ghazal 1) is a pedagogical gesture: it teaches correct prosodic practice to readers and models the form's technical discipline.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 45: Meena Jha

७०३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “7.1 this writer or section and Nand Vilas Roy Both this writer or section and Nand Vilas Roy publish through Pallavi Prakashan, Nirmali, and both are archived in the Videha eJournal.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

७०४. In Tome II (Chapters 26–50), which listed chapter corresponds to Lal Dev Kamat?

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 45: Meena Jha
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 41: Lal Dev Kamat

७०५. Which one of the following statements is supported specifically by the chapter on Hriday Narayan Jha?

- (A) Upamana (Comparison) Applied to this writer or section Upamana — knowledge through comparison and analogy — is this writer's central critical instrument as an essayist.
- (B) This is precisely what Keats meant by negative capability: the lyric capacity to inhabit an emotional state without demanding its resolution.
- (C) The other original producer was Madan Mohan Das; the third co-producer was Uday Bhanu Singh, who joined when financial difficulties threatened the project.
- (D) This is entirely appropriate to the essay's purpose: it is addressed to the Videha readership — a community of Maithili cultural practitioners and enthusiasts — rather than to a specialist scholarly audience.

७०६. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Galchotaka Var (The Short-Necked Groom) [Satirical Poem] This haasya kavita (comic poem) is a bravura piece of social satire on the dowry-inflated marriage market.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 47: Munni Kamat
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 26: Hitnath Jha

७०७. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Aristotle's unity of action — that a well-constructed narrative should have a beginning, middle, and end forming a single, integral whole — is relevant to this writer's practice of the Maithili novel.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 33: Kalpana Jha, Delhi

७०८. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Children's Literature: Swarn Kamal (स्वर्ण कमल) As a children's novel (Bal Upanyas), Swarn Kamal represents Mishra's effort to recreationalize folk motifs for a younger audience within a logically structured framework.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 45: Meena Jha

७०९. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Through Subaltern Theory, Mishra provides documentary authority to lives traditionally viewed with disgust (Vibhatsa), converting them into objects of compassion (Karuna Rasa).”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 45: Meena Jha

७१०. Which one of the following statements is supported specifically by the chapter on Munnaji?

- (A) The choice of which voices to preserve is itself a political and aesthetic act with lasting consequences for the literary record.
- (B) 3.2 Yayavari (Travelogue-Essays, in Videha Maithili Prabandhanibandhsamalochna) Yayavari collects travel essays by this writer or section published in Videha's prose-essay series.
- (C) Yayavari documents cultural communities (Northeast tribal women, folk painters, ritual practitioners) outside the canonical Mithila cultural nationalist discourse.
- (D) The story “Revāj” (Custom) is paradigmatic: the surface narrative concerns a widow asserting her daughter’s right to light the funeral pyre.

७११. Which one of the following statements is supported specifically by the chapter on Hriday Narayan Jha?

- (A) The arhar (pigeonpea) forest, the kharahi (stubble-grass), the bijuban (lightning-struck forest), the bāṃsa (bamboo) — these are the specific agricultural and ecological materials of the Mithila Tarai, and from them the goddess constructs her dwelling.
- (B) This is the postcolonial limitation that locates his work within, rather than beyond, the colonial-era Maithili literary formation.
- (C) 4.1.2 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 this writer's fictional economy.
- (D) The 'angel in the house' in Mithila is the pativrata — the wife whose virtue consists in self- abnegation and domestic devotion.

७१२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Her positioning as a Patna-based woman prose writer in the Videha democratic literary movement is itself a structural act of counter-canonical significance.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 39: Dr. Kishan Karigar

७१३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “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.’”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 37: Kedar Nath Chaudhary

७१४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.2.3 Kuntaka's Vakrokti Theory Kuntaka (10th–11th century CE) argues in the Vakroktijivita that literary language's essential quality is vakrokti - "oblique speech" - a mode of expression that achieves its effect precisely by not being direct.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 41: Lal Dev Kamat

७१५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “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 marginalised.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 47: Munni Kamat
- (D) Chapter 48: Nabo Narayan Mishra

७१६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This framework directly illuminates this writer's social novels: Anthiya Kukur's village world, the folk memory embedded in Gaamghar, and the grounded social observation of Adambar all embody janpad chetana.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 26: Hitnath Jha

७१७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section deploys upamāna most explicitly in Lekh-Rekh, where individual works are consistently evaluated in relation to the broader corpus of Maithili literature and (implicitly) to pan-Indian standards of the form.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

७१८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Three of his children's poems were later anthologised in the Videha Shishu Utsav (Children's Festival) collection, two of which were poems about 'baby child' — a tender, intimate lyric mode that underscores the poet's sensitivity to vulnerability.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

७१९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “9.3 Bookmeniya: The Facebook Meta-History Bookmeniya is formally unprecedented in Maithili literature: a book composed of Facebook posts.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 47: Munni Kamat
- (D) Chapter 41: Lal Dev Kamat

७२०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Living Tradition of Community Performance Finally, this writer or section-Taal is a record of community performance practice, not merely an individual poet's creation.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

७२१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.4.3 Vyāpti: The Invariable Relations in this writer's Corpus Vyāpti — invariable concomitance, the universal relation between inferential mark and what is inferred — identifies the thematic constants of this writer's corpus.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

७२२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Maithili is a Scheduled Eighth language of the Indian Constitution (recognised in 2003), but it remains structurally subordinated to Hindi in Bihar's administrative and educational machinery.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 32: Dr. Kailash Kumar Mishra

७२३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.1 Mansarbi (Novel, 2025) Published by Maitreyee Prakashan, Delhi (First Edition 2025, Price Rs.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 47: Munni Kamat
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 37: Kedar Nath Chaudhary

७२४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The title of her novel, Māṭik Suwas ('The Fragrance of Earth'), encodes this tension: 'earth' is the village, the ancestral land, the roots; 'fragrance' is the memory and longing for what has been left behind or threatened.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 47: Munni Kamat
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

७२५. Which one of the following statements is supported specifically by the chapter on Kumar Pawan?

- (A) 5.1 Contribution to Maithili Literature this writer's contribution to Maithili literature is threefold.
- (B) Each of these sites is both a material location and a symbolic anchor for community memory.
- (C) But why loot it?” – leads to contradiction. Śabda (verbal testimony): Bhūkhan Kakā's testimony is authoritative for the village, but he refuses to give a clear sentence.
- (D) The narrative focalization is predominantly interior to Sanjay's experience — the reader inhabits his subjective world of pain, confusion, and longing for recognition.

७२६. Which one of the following statements is supported specifically by the chapter on Nand Kumar Mishra 'Nand'?

- (A) It was also gifted at the Frankfurt Book Fair 2006 — India Guest of Honour — as part of the presentation of Indian literature to the world.
- (B) The preface establishes the novel's narrative structure: a children's adventure involving the quest for a golden lotus, drawing on Maithili folk figures, natural settings (rivers, forests, village landscapes), and moral themes appropriate for young readers.
- (C) But they are pragmatists: they know that prizes are won through networking, not quality.
- (D) He appreciates Mishra's ability to condense the "vast history" of Mithila into a lyrical form that is accessible to the contemporary reader.

७२७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "This volume of twenty-four interviews conducted by this writer or section with major figures of the Maithili literary world is arguably his most documentary and historically valuable work."

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 46: Munnaji

७२८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "When he looked at us we understood everything,' this writer's life trajectory — from a Mithila village to California to Tehran to Frankfurt to Mumbai, and finally back to Darbhanga — is not incidental background."

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 28: Mithila & Maithili Institutions

७२९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "Figures like Ashish Anchinhar have developed the theoretical framework of Maithili ghazal prosody (Ghazalsastram), and 'this writer's Ghazal Ganga represents his contribution to this tradition."

- (A) Chapter 46: Munnaji
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 34: Kalpana Jha, Patna

७३०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "It is the homeland of Sītā (daughter of King Janaka), the cradle of the Navya Nyāya school of logic (Gaṅgeśa's Tattvacintāmaṇi was composed here c."

- (A) Chapter 47: Munni Kamat
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

७३१. Which one of the following statements is supported specifically by the chapter on Lallan Prasad Thakur & Kusum Thakur?

- (A) this writer or section's intellectual formation was as a student of science, yet the lure of literature emerged early.
- (B) This is a formal choice consistent with the Videha Parallel History Framework's valorisation of the living spoken language over the artificial literary standard.
- (C) His fieldwork methodology — travelling from village to village, observing and participating in folk performances, recording singers in their natural performance contexts — is a systematic application of pratyakṣa as scholarly pramāṇa.
- (D) humour — and the performance records (the writer or section's memoir, reviews in Bhangima) indicate that the writer or section's own performance as Nilo was considered his finest theatrical achievement.

७३२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section 'this writer or section' was born on 20 January 1938 in Hasanpur village, Samastipur district, Bihar (South Mithila).”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 37: Kedar Nath Chaudhary

७३३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.4.5 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.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 47: Munni Kamat
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

७३४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1325 CE) — the founder of the school — was born in Chadana village in Mithila and lived and worked at Karion (twelve miles south-east of Darbhanga).”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 38: Dr. Kirtinath Jha

७३५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This is precisely the challenge that the Videha Parallel Literature Movement has begun to address, and that the present report attempts to advance.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

७३६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The classic Nyāya inferential schema: Pakṣa (subject of inference), Sādhya (what is to be proved), Hetu (the reason/evidence), Vyāpti (invariable concomitance), and Dṛṣṭānta (example).”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 35: Kameshwar Jha 'Kamal'

७३७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Kishorikant this writer or section Interview This interview is historically valuable as a document of the Maithili language movement in Kolkata from 1956 onwards.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 40: Kumar Pawan

७३८. Which one of the following statements is supported specifically by the chapter on Kumar Pawan?

- (A) The critique posits that awards are distributed via back-channel politics and "calendar-ism" (commemorative volumes for the powerful).
- (B) Sheṣ Jīvan is this writer's most introspective work, a meditation on ageing, memory, and the ethics of retrospection.
- (C) Gender absence: Women (except a passing reference to “Channā,” the wife) are almost invisible.
- (D) Jha’s translation preserves and in some instances enhances these dhvani layers by activating Maithili’s rich heritage of bird-soul symbolism.

७३९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “9.2 this writer or section in the Parallel History Within the Videha Parallel History Framework, this writer or section occupies a position of unique importance for multiple reasons: 1.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

७४०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Puraskaar Le Ke Nachoo (Dance for the Award) [Satirical Poem] This haasya kavita on the corruption of the Maithili literary award system is the collection’s most direct engagement with the institutional politics of Maithili literature.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 33: Kalpana Jha, Delhi

७४१. Which one of the following statements is supported specifically by the chapter on Meena Jha?

- (A) His biography is inseparable from the condition of diaspora: emigrating to Boston in his youth, returning to Beirut for schooling, and eventually settling in Paris and New York.
- (B) The Gram-Gāthā as Literary Form Koilakh represents this writer's most ambitious literary achievement and his most original formal contribution.
- (C) this writer or section, who died in 1995, and whose best plays were composed between 1983 and 1995, received no Sahitya Akademi recognition in his lifetime.
- (D) 2.1 Breast Cancer Story (Landmark Fiction) The Videha archive explicitly records: 'Videha mein the writer or section ker ek laghu katha prakashit bhel.

७४२. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “4.1 Rasa Theory (Bharata Muni's Natyashastra) The foundational Indian critical framework for evaluating literature is the theory of Rasa (aesthetic flavour/emotion) systematised by Bharata Muni in the Natyashastra (c.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 29: Jagdanand Jha 'Manu'

७४३. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “The Sahitya Akademi recognised Maithili in 1965, the 8th Schedule of the Constitution included it in 2004, and the state of Jharkhand recognised it in 2017; yet Bihar, the homeland of Maithili, has not yet granted it official language status.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

७४४. Which one of the following statements is supported specifically by the chapter on Meena Jha?

- (A) 5.4 Shabda and the Crisis of Testimony: The Breast Cancer Story Gangesa's analysis of shabda-pramana (testimonial cognition) establishes that testimony is valid only when it comes from an apta — a trustworthy, knowledgeable, sincere testifier.
- (B) 11th century CE), identifies upamā (simile), rūpaka (metaphor), and vyājastuti (ironic praise) as principal poetic figures.
- (C) 1.2 Published Works: A Bibliographic Survey.....5
- (D) In the year 2012, Sagar Raati was "hijacked" by the Sahitya Akademi in Delhi, where the same issue of authors reading their stories and falling asleep recurred.

७४५. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “6.2 Navya Nyaya Applied to the Critical Analysis of Drama 6.2.1 Vyapti (Invariable Concomitance) in the Theatre of Social Reality In Navya Nyaya, vyapti is the invariable concomitance between two properties — the logical foundation of inference.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 45: Meena Jha

७४६. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “At the time of this writer's death in 1995, Maithili cinema was in its earliest phases of development (the first widely distributed Maithili films appeared in the 1980s).”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 40: Kumar Pawan

७४७. Which one of the following statements is supported specifically by the chapter on Dr. Kishan Karigar?

- (A) this writer's Pratyavartan is a sabda pramana of the highest order: she is the apta, the one whose firsthand knowledge of this writer's creative process authorises her account.
- (B) His poem 'Puraskaar Le Ke Nachoo' is a direct critique of the award system's function as a mechanism for reproducing the dominant fraction's power.
- (C) For the ghazals, the appropriate Indian aesthetic framework is the theory of vakrokti (oblique expression) developed by Kuntaka in the Vakroktijīva (c.
- (D) Where Roy works primarily in the prose forms of kathā and bīhani kathā (short story and seed story), this writer or section works primarily in verse (poetry and ghazal) with a secondary contribution to bīhani kathā.

७४८. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Primary Texts by this writer or section 'this writer or section' (all published by Gosauni Baidyanath Smriti Manch, Uphardaha, Darbhanga, Bihar 847233) Mishra 'this writer or section', this writer or section Kumar.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

७४९. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “His grandfather served as Headmaster of Tamuriya High School and subscribed to Mithila Mihir, Aryavarta, and Indian Nation newspapers, ensuring that the household was saturated with literary and nationalist culture from early childhood.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

७५०. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “His literary formation began through the Videha digital platform (2010) and was shaped by the Anchinhar Ākhara movement, which restored formal prosodic rigour to the Maithili ghazal after a 'dark interlude' of grammatically incorrect practice.”

- (A) Chapter 46: Munnaji
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 32: Dr. Kailash Kumar Mishra

୭୫୧. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's poetry is rich with analogies drawn from agricultural and natural cycles. Śabda (Testimony): Both authors position their work as literary testimony about Mithilā's social reality.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

୭୫୨. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Ganga (Ganges) as a title metaphor is significant: rivers are central to Maithili cultural imagination, and the Ganga in particular carries connotations of purification, flow, time, and the interpenetration of the human and the sacred.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 48: Nabo Narayan Mishra

୭୫୩. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His debut story collection, Ulhan (उलहन, 'Reproach/Taunt'), published by Shruti Prakashan, New Delhi, in 2013, contains sixteen vihaṇi kathā (short micro-fictions) in Maithili.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

୭୫୪. Which one of the following statements is supported specifically by the chapter on Kameshwar Jha 'Kamal'?

- (A) His account of how Kokil Manch eventually distanced itself from Mithila Vikas Parishad after 2006 — following a dispute over the conduct of a national seminar from which Kokil Manch was excluded — is candid institutional testimony.
- (B) This is a multi-sensory Pratyaksha that cannot be adequately represented in the written text alone — which is why a Geet Sangraha is always a partial representation of the songs' full reality.
- (C) this writer's Yayavari essays are fundamentally accounts of liminal experience: the anthropologist- writer as perpetual traveler, moving between cultures, never fully insider or outsider.
- (D) By naming Life itself as the hero, this writer or section performs a philosophical inversion: the traditional nāyaka is de-individuated, and Life-as-collective-experience takes the protagonist position.

୭୫୫. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “He worked for most of his life from outside the mainstream institutional circuit, in a provincial scholarly mode that the Videha Parallel History Framework identifies as characteristic of its counter-canonical tradition.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

७५६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Tattvacintāmaṇi was composed in the same culture — the Maithil Brahman intellectual culture of medieval Mithila — that produced Vidyapati, Canda Jhā, and the anonymous composers of the Parāṭi and Gosaunik Gīt.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 31: Jagdish Prasad Mandal

७५७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “7.3 Anumāna (Inference) and the Social-Critical Mode Anumāna in Nyāya is inferential cognition based on the vyapti — the universal pervasion or invariable concomitance between a hetu (reason/mark) and the sadhya (probandum).”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 47: Munni Kamat
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 38: Dr. Kirtinath Jha

७५८. Which one of the following statements is supported specifically by the chapter on Nand Kumar Mishra 'Nand'?

- (A) 3.3 Mithila Sanskritik Parishad, Kolkata Representing the Maithili diaspora in West Bengal, the Mithila Sanskritik Parishad occupies an important but undervalued position.
- (B) The meal included rice, lentil soup, vegetables, bhujia, papad, yogurt, and overly sweet rasgullas.
- (C) His traditional verses show command of the prosodic system, while his free verse demonstrates an ear for the natural rhythms of Maithili speech.
- (D) The story closes with the observation that as young men leave for cities and the old farmers age, the knowledge and practice of pān cultivation is being lost — a pointed ecological and cultural elegy.

७५९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.4.2 Kamat in the Parallel Tradition Within the Videha Parallel History, Kamat is positioned explicitly in the 'Women's Writing: The Suppressed Canon' — alongside Vibha Rani, Kamini Kamayani, Susmita Pathak, Premlata Mishra”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 47: Munni Kamat
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

७६०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.4 The Autobiographical Impulse The autobiography Aankhime Chitra Ho Maithili Ker is perhaps his most ambitious project: a sustained act of literary self-examination and cultural testimony.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 48: Nabo Narayan Mishra

७६१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “By placing Vyas within this tripartite typology, this writer or section positions her grandfather not as a literary figure in the narrow sense but as an exemplary human being whose literary work is the expression of a comprehensive ethical personality.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 34: Kalpana Jha, Patna

७६२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Bhabha's The Location of Culture, 1994; Gayatri Chakravorty Spivak's 'Can the Subaltern Speak?', 1988) is directly relevant to Maithilī literature's situation.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

७६३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His essays consistently work by comparison: Ramlochan Thakur is compared to an icon and an encyclopedia; Prabhash Choudhary is compared to a lamp burning without oil; Maithili literature is compared to a fire that periodically blazes and then subsides.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 47: Munni Kamat
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 31: Jagdish Prasad Mandal

७६४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Mishra’s realism is treated as pramāṇa (valid knowledge) using: Avacchedaka (Delimiter): Identifying the specific socio-economic properties (caste, poverty, urban alienation) that delimit a character’s identity.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 37: Kedar Nath Chaudhary

७६५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “He has served twice as guest editor of 'Purvattar Maithil' (the Maithili quarterly published from Guwahati) and has been editor of a memorial volume for Babu Saheb Choudhary.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 29: Jagdanand Jha 'Manu'

७६६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Navya Nyāya concept of anuvyavasāya (apperception — cognition of one's own cognition) is the closest Indian classical analogue to what Western criticism calls reflexivity or metafiction.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 31: Jagdish Prasad Mandal

७६७. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “This is the Videha Parallel History claim at the level of poetic form: the digital counter-archive restored what institutional neglect had left undone.”

- (A) Chapter 46: Munnaji
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 45: Meena Jha
- (D) Chapter 41: Lal Dev Kamat

७६८. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “7.3 Selection Philosophy: Democratic Epistemics The this writer's selection philosophy is articulated in the this writer or section document: it explicitly includes village-based artists, Dalit musicians, women painters, and self-reliant farmers”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 45: Meena Jha
- (D) Chapter 26: Hitnath Jha

७६९. Which one of the following statements is supported specifically by the chapter on Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) As for the register of Sagar Rati that Raman claims Vibha Rani lost — whether it was truly lost or allowed to disappear is an open question.
- (B) All twelve books were published by or in association with Gosauni Baidyanath Smriti Manch, Uphardaha, Darbhanga (Bihar), between 2011 and 2022, with printing by Prarambhik Press and others.
- (C) In the seventh session, Ashok Kumar Mehta's "Bite," Kamal Kant Jha's "Viddati," and Mahendra Malangiya Ji's story "Lunch" (read by Prakash Jha) were presented.
- (D) In Nāṭakak Lel (the metatheatrical “For a Play”), the Sūtradhāra function is distributed across multiple characters who comment on the drama they are themselves performing.

७७०. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “The Lebanese landscape of Broken Wings — cedar forests (sarva/devdāru), moonlit mountains, the Mediterranean sea — is translated with Maithili equivalents that evoke the Gangetic plains landscape familiar to Jha’s readers.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 47: Munni Kamat

७७१. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Videha Parallel History Framework Mishra’s works are analyzed as a "Parallel History" that reclaims the voices of the marginalized—voices often filtered out by the "dried main drain" of official institutional gatekeepers.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

७७२. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Canda Jhā (1844–1907) is best known for his Maithili Rāmāyaṇa, but this devotional composition demonstrates the range of his literary production.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 29: Jagdanand Jha 'Manu'

७७३. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “This chapter undertakes a comprehensive study of this writer or section 'this writer or section': his life, literary career, creative philosophy, and the full corpus of his published work.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

७७४. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Context: Videha 358 is a complete special issue (Visheshank) devoted to Shardinu Chaudhary (1952–2022+), the major Maithili satirist, lexicographer, linguist, journalist, and editor.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 48: Nabo Narayan Mishra

७७५. Which one of the following statements is supported specifically by the chapter on Dr. Kailash Kumar Mishra?

- (A) Lochana Kavi (15th-16th century) was a Maithili scholar who wrote the Ragatarangini, one of the most important texts of the Mithila school of music theory.
- (B) This bridge function — making Maithili poetry accessible to readers who might otherwise default to Hindi literary forms — is a significant cultural contribution.
- (C) The title itself is a portmanteau, combining 'Book' (Facebook) and 'meniya'—a Maithili suffix indicating a space or repository.
- (D) 8.3 Conclusion this writer or section 'this writer or section' is a significant, multi-voiced, and genuinely democratic participant in the contemporary Maithili parallel literary tradition.

७७६. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “By evaluating the works of authors like Munni this writer or section and Raj Kishore Mishra, he is essentially defining the "standard" of modern Maithili.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 40: Kumar Pawan

७७७. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Geographically and culturally, Kamat belongs to the Mithila that lies between the Kamala and Kosi rivers — a landscape that flows between drought and flood, between the mythological Sita and the socio-political present.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 47: Munni Kamat
- (D) Chapter 41: Lal Dev Kamat

७७८. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's work represents both a continuity (deep rootedness in Maithili language and culture) and a radical rupture (displacement of the Brahminic and courtly aesthetic by a peasant-centred literary politics).”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 31: Jagdish Prasad Mandal

७७९. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Patna?

- (A) Sheṣ Jīvan is, on this reading, a text of ipse identity in extremis: a self narrating itself at the point where the remaining future is constricted, where the weight of past and present intensifies.
- (B) Chapters 11–12: Ramananda Sahu and Vishwambhar Jha Already analysed at length above, these two chapters are the book's most politically charged.
- (C) Within the Videha Parallel History Framework, the full corpus of the writer or section's Videha contributions constitutes a coherent and significant critical project.
- (D) 3 this writer or section are headquartered outside Bihar (Kolkata, Jamshedpur, New Delhi)—representing the Maithili diaspora.

७८०. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “His Bihar ke Bauddha Sandarbha (1980), Bihar ki Jain Prashthbhumi (2004), and essays on Vajrayana Buddhist practices of Nepal are part of a sustained effort to recover non-Brahmanical and subaltern cultural histories of the region.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 47: Munni Kamat
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 29: Jagdanand Jha 'Manu'

७८१. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Language: Given the evidence of Tatal Pankhi, Jha's Maithili prose is fluid, grammatically competent, and balanced between literary and colloquial registers.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 45: Meena Jha

७८२. Which one of the following statements is supported specifically by the chapter on Dr. Kishan Karigar?

- (A) The audience is invited not to identify emotionally with the characters but to learn from the social contradictions dramatised.
- (B) He is, in the fullest sense, an āpta — reliable on the subject of what happens to language and its speakers when they are excluded from power.
- (C) His use of everyday, non-‘standard’ Maithili vocabulary and idiom (the ‘Solḥkan’/‘Raad’ dialect, associated with the lower and backward castes) is a further political act: it claims the legitimacy of these dialects as literary media.
- (D) The Translation of Shambhu Badal: Poetics and Ethics The translation of Shambhu Badal's poems into Maithili (Kavitā: Śambhu Bādalaka, 2023) is the most concentrated demonstration of this writer's poetic sensibility.

७८३. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “The Wikidata entry for this writer or section (Q134972282) records her occupation as 'writer' and 'poet,' working in the Maithili language — confirming her recognition at the international bibliographic level.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

७८४. Which one of the following statements is supported specifically by the chapter on Hitnath Jha?

- (A) Several such limitations present themselves in the case of the writer or section: First, the caste and class constitution of Koilakh as documented in the book represents primarily the brahmin intellectual tradition of the village, as multiple reviewers note.
- (B) It is the structured compassion that Abhinavagupta describes as the aesthetic state produced when suffering is represented with sufficient formal control to transform raw pain into universally communicable feeling.
- (C) False Consciousness: The professor initially thinks he is outside corruption, but the visitor shows him that his entire position (salary, housing, exam duties) is already inscribed within the system. c.
- (D) George Steiner’s hermeneutic motion of translation (trust, aggression, incorporation, restitution) is visible in Jha’s preface.

७८५. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Her inference is valid because she has established a vyapti: in Maithili social-realist fiction of this type, the narrative strategy of presenting characters 'between' social positions consistently produces a 'middle-path' thematic.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 47: Munni Kamat

७८६. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Unlike the dominant stream of Maithili letters, long shaped by Maithil Brahmin scholarly culture centred on Darbhanga, this writer or section represents the subaltern voice that Gajendra Thakur's Videha movement—the first Maithili fortnightly e-journal (ISSN 2229-547X, est.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 46: Munnaji

७८७. Which one of the following statements is supported specifically by the chapter on Dr. Kailash Kumar Mishra?

- (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 author is a trained social scientist who has worked with the UNESCO–UNDP project "Gramya Bharat" and participated in research on numerous Indian villages.
- (C) Commodity Fetishism: Asharfi(use-value: aesthetic, ritual) is being turned into coal (exchange- value: fuel for bribery).
- (D) Gaṅgeśa’s Definition of Truth (pramā) For Gaṅgeśa, true knowledge is non-contradicted experience (yathārtha anubhava).

७८८. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “7.2 Positioning Jha Within the Parallel History Within the Videha Parallel History Framework, this writer or section occupies the intersecting position of the diaspora author-translator.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 26: Hitnath Jha

७८९. Which one of the following statements is supported specifically by the chapter on Nabo Narayan Mishra?

- (A) Pratyakṣa and Anumāna in Folk Song Analysis Gaṅgeśa's analysis of pratyakṣa (direct perception) as the primary source of valid knowledge is relevant to Jha's position as a practitioner-analyst.
- (B) 3.1 The Subaltern and the Village as Literary Universe this writer's central achievement is the elevation of the non-Brahmin Maithili village to the status of a fully realised literary world.
- (C) The repetition of the question-answer structure in verses 2–3 and 4–5 is the folk tradition's characteristic use of incremental repetition to deepen emotional impact.
- (D) The purpose is not merely to describe but to evaluate: to assess where the writer or section's work achieves genuine literary distinction and where it reflects the constraints of the Maithili diaspora literary milieu in which it was produced.

७९०. Which one of the following statements is supported specifically by the chapter on Dr. Kamini Kamayini & Kapileshwar Raut?

- (A) Pratyavartan is a memoir of the first rank in Maithili prose — comparable in its social texture and emotional honesty to the best autobiographical writing in any modern Indian language.
- (B) In the terms of Navya Nyaya's epistemology: his songs are Shabda Pramana — valid verbal testimony — about the living experience of Mithila's culture in the twenty-first century.
- (C) Dhvani (resonance or suggestion) holds that the highest literary meaning is conveyed not through the stated but through the suggested — the unstated dimension that a work opens up beyond its literal signification.
- (D) Biographical Profile this writer or section was born on 3 January 1936 in the village of Nehra, Darbhanga District, Bihar.

७९१. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “Inclusivity of Non-Literary Fields: The this writer or section list (2010-2013) includes not just poets but Dholak players (Shri Bulan Raut), Rasnachauki players (Shri Bahadur Ram), Alha singers (Md.”

- (A) Chapter 46: Munnaji
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

७९२. Which one of the following statements is supported specifically by the chapter on Hitnath Jha?

- (A) A comprehensive anthropological account of Koilakh would require documentation of all its communities — Yadav, Teli, Dhobi, Musahar and other communities whose presence in the village is presumed but undocumented.
- (B) 5.4.3 Vyāpti: The Invariable Relations in this writer's Corpus Vyāpti — invariable concomitance, the universal relation between inferential mark and what is inferred — identifies the thematic constants of this writer's corpus.
- (C) 1325 CE, Mithila) analyses śabda (verbal testimony) as one of the four sources of valid knowledge (pramāṇa).
- (D) 5.2 Dhvani and Vakrokti Anandavardhana's Dhvanyaloka (9th century) argues that the soul of poetry lies in dhvani — the resonant suggestion that exceeds the literal meaning.

७९३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Aabi Gel Nav Varsh (The New Year Has Come) The opening poem, a festive address to a friend (‘ou bhaai’), establishes the communal and inclusive ethos of the collection.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 47: Munni Kamat
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

७९४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The third is oral- communal: the anonymous Parāṭī (‘Prana rahata nahi mora’), the traditional Gosaunik Gīta, and the Jhumra from Batahū Yādava represent the living oral tradition.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 40: Kumar Pawan

७९५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “7.5 Śabda (Testimony) and the Authority of the Interview Tradition Śabda in Navya-Nyāya is the pramāṇa of linguistic testimony — knowledge derived from reliable, authoritative utterance.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 47: Munni Kamat
- (C) Chapter 45: Meena Jha
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

७९६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's decision to write in Maithili — rather than the languages of institutional prestige (Hindi, English) — is itself a postcolonial act.”

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 45: Meena Jha

७९७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Arer as a Case of Parallel History Arer village is precisely the kind of social formation that the Videha Parallel History Framework is designed to illuminate.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 32: Dr. Kailash Kumar Mishra

७९८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “James Clifford and George Marcus's Writing Culture (1986) addressed the question of ethnographic authority: whose voice speaks for a culture, and how is the 'I' of the ethnographer constructed in fieldwork writing.”

- (A) Chapter 46: Munnaji
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

७९९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section documents nine such songs in nine distinct melodic forms (dhuna), ranging from the classical Braj Parāṭī to original compositions by Vidyapati and Canda Jhā.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

८००. Which one of the following statements is supported specifically by the chapter on Dr. Prafulla Kumar Singh 'Maun'?

- (A) There is vyāpti between 'this writer's political ghazals' and 'the structural critique of state neglect of Mithila, corruption of political class, economic displacement of rural poor': this is his political-critical constant.
- (B) But his political theatre is never narrowly ideological: it maintains the aesthetic complexity, the multiplicity of rasas and perspectives, that prevents it from collapsing into propaganda.
- (C) The hero of this narrative is Maithili language itself — denied official status in Nepal, surviving in folk performance and individual literary production, finally achieving acknowledgement through the scholarly labour of its historians.
- (D) This is the task of serious literature in any tradition, and this writer or section performs it with sustained skill, moral seriousness, and - even in the darkest passages - an unmistakable quality of literary joy.

८०१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.3 Mithila Sanskritik Parishad, Kolkata Representing the Maithili diaspora in West Bengal, the Mithila Sanskritik Parishad occupies an important but undervalued position.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

८०२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “He received his higher education and doctoral training in the arts and humanities, and his academic publications include work on Mithila painting (Madhubani painting), Maithili folk songs, folk ritual, and comparative folk traditions across Northeast India.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 33: Kalpana Jha, Delhi

८०३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In Issue 439 (April 01, 2026), this writer or section is featured in the prose section with his article Lagaabu Kono Jogaar: Ek Avalokan.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 35: Kameshwar Jha 'Kamal'

८०४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.2.3 Upadhi (Limiting Condition) in the Rasa Analysis Navya Nyaya's concept of upadhi — the limiting condition that qualifies an inference — is useful”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 39: Dr. Kishan Karigar

८०५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Logic, Language, and Artificial Intelligence: The Future of Mithila A profound insight generated by the Videha movement is the compatibility of Navya Nyaya with modern computing.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 41: Lal Dev Kamat

८०६. Which one of the following statements is supported specifically by the chapter on Jagdish Prasad Mandal?

- (A) Critique of clerical and patriarchal authority: The bishop is painted as a hypocrite who uses religious office for personal gain; women are treated as commodities.
- (B) The theory of Sandhi (junctures) — Mukha (opening), Pratimukha (progression), Garbha (development), Vimarśa (pause/reflection), and Nirvahaṇa (conclusion) — is also operative in analysing Kamat's dramatic structure.
- (C) this writer's writing—whether in the novel or the travelogue—consistently achieves this: the story of Bulki is not merely a Bihar village story but
- (D) This award, conferred by India's National Academy of Letters, is the most prestigious recognition available to Indian-language writers and marked the first time the Maithili Sahitya Akademi award had gone to a writer from a non-upper-caste community.

८०७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His physical health declined but his writing did not stop: the completion of Vidapit and the continued work on Maithili Lokgatha Anusheelan— both published in 2014—testify to his sustained scholarly engagement.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

८०८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Mansa tradition in eastern India has generated an entire literary genre (the Maṅgalakāvya — auspicious narrative poems), of which the Maithili Viśahārā Gīta is the oral- performative equivalent.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 27: Hriday Narayan Jha

८०९. Which one of the following statements is supported specifically by the chapter on Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The recurring imagery of the dried/thirsty eye and dry heart maps onto the ecological reality of the Kosi-Kamala region, where water is simultaneously life and destruction.
- (B) The malignant form of this disease of Maithili became even more apparent when, on the soil of Delhi, "Mailorong" – acting as a pawn of the Sahitya Akademi – staged "Sagar Raati Deep Jarey" and killed the Maithili language.
- (C) Professor the writer or section 'the writer or section' represents one of the most complete literary intellectuals in contemporary Indian culture.
- (D) It represents Jhā's work as a literary facilitator and curator of recognition, bringing together assessments of contemporaries in a format that blends biographical essay with critical appreciation.

८१०. Which one of the following statements is supported specifically by the chapter on Dr. Kailash Kumar Mishra?

- (A) Maī Divas (May Day) This story, the collection's most politically explicit, is set on May Day and follows a communist organizer.
- (B) The 'type' figures — the poor father, the naive rural boy, the corporate doctor, the complicit friend — are not flat characters but crystallisations of social positions.
- (C) the writer or section's writing is acutely alert to this danger: he documents how upper-caste Mithila identity and cultural nationalism have often silenced dalit, women's, and adivasi voices even while celebrating 'Maithili culture.' Homi K.
- (D) Applying this framework to this writer's translations of Shambhu Badal, one finds that the best of the translated poems successfully preserve the dhvani of the originals — a test that is far more demanding than simple semantic accuracy.

८११. Which one of the following statements is supported specifically by the chapter on Lal Dev Kamat?

- (A) The story "Selphi" (Selfie) defamiliarizes the ubiquitous smartphone gesture by placing it in a Maithili village context where its meaning is radically unstable.
- (B) Eugene Nida's distinction between formal equivalence (source-oriented, preserving surface structures) and dynamic equivalence (receptor-oriented, producing equivalent effect) is foundational.
- (C) Similarly, the movement's focus on the "Third Gender" and the struggles of married women (the "identity crisis" the writer or section notes in his childhood observations) reflects a commitment to intersectionality that is rare in traditional Maithili circles.
- (D) 73, the final page of this writer or section-Taal) provides the following biographical information, here translated and expanded: Name: Sri this writer or section.

८१२. Which one of the following statements is supported specifically by the chapter on Dr. Prafulla Kumar Singh 'Maun'?

- (A) He writes in his autobiographical account (published in Mithilak Saptaha Salahas) that his childhood was formed by three currents simultaneously: classical learning, folk aesthetic environment, and an abiding curiosity about local history and landscape.
- (B) The narrative focalization is predominantly interior to Sanjay's experience — the reader inhabits his subjective world of pain, confusion, and longing for recognition.
- (C) 5.1.4 Alamkāra Theory: Anuprāsa and Upamā this writer's verse is rich in alamkāra (figures of speech).
- (D) The evidence of the Videha archive suggests that his influence on younger Maithili novelists is real but as yet not institutionally recognised.

८१३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The protagonist of Abara Nahitan thinks partly in global English, speaks in Maithili, and remembers in the intimate code of Mithila folk culture — this is not inconsistency but social-linguistic realism.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 45: Meena Jha

८१४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In the fourth session, Harendra Kumar Jha's long story "Ekta Chhal Gaam" (There Was a Village) and Pankaj Satyam's story "Ekta Vikshiptak Chithi" (A Letter from a Deranged Person) were presented.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 47: Munni Kamat

८१५. Which one of the following statements is supported specifically by the chapter on Dr. Kirtinath Jha?

- (A) In Nilo Kaka, the protagonist is explicitly a man without land or title who operates in the city through village social capital.
- (B) 3.2 The Cross-Border Cultural Model A distinctive feature of this writer's literary-historical thinking is his refusal of the India-Nepal border as a meaningful cultural boundary for Maithili civilisation.
- (C) The philosophical thrust is consistently epistemological — what does it mean to truly see?
- (D) Pankhi (पाँखि) means “bird” or “wing” (from Sanskrit paksha), and in Maithili folk idiom is associated with freedom, the soul, and yearning.

८१६. Which one of the following statements is supported specifically by the chapter on Jagdanand Jha 'Manu'?

- (A) The lovers in Broken Wings are united only briefly; their deeper communion is spiritual and expressed in language: Selma's silence is itself a mode of eloquence, and their love letters are composed in silence under the cedar trees.
- (B) Veer Jawan (The Brave Soldier) This patriotic poem, dedicated to martyred Indian soldiers, is written in the Vira-rasa with intermittent Karuna notes (the soldier's sacrifice, the nation's inability to adequately mourn).
- (C) In the writer or section's ghazals, the pardeshī — the Maithili migrant in the city — functions as the pakṣa: the subject about whom we seek knowledge, in whom the inference of social conditions (poverty, displacement, longing, political neglect) is to be demonstrated.
- (D) As a reader of Navya-Nyāya's epistemological spirit—the drive to make knowledge precise, verifiable, and grounded in experience—he has contributed a new standard of narrative truth-telling to Maithili fiction.

८१७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Prabodh Narayan Singh (published in Karnamrit, January-March 2006) is an institutional biography of the man who founded Mithila Darshan in 1953 from Kolkata and led the Maithili movement from the city.”

- (A) Chapter 46: Munnaji
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 33: Kalpana Jha, Delhi

८१८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.6 Loka-Geet and Nachhari Tradition The Nachhari songs — unique to the Mithila tradition — are among the most tonally distinctive in the collection.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 45: Meena Jha

८१९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Navya-Nyāya critic must evaluate: (i) Were the witnesses (Babu Saheb Choudhary, Dr.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 37: Kedar Nath Chaudhary

८२०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The dhvani of his best work—the resonant suggestion of systemic injustice beneath the surface of individual story—places him in the lineage of those Indian writers who understood that the most powerful literary statement is the one that is not fully stated.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 38: Dr. Kirtinath Jha

८२१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “10.5 Gender and the Question of Voice Priyamvadā (1988) and No Entry: Mā Pravish (2008) are this writer or section’s most sustained feminist dramatic works.”

- (A) Chapter 46: Munnaji
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 29: Jagdanand Jha 'Manu'

८२२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Nachhari songs are primarily Hasya Rasa (comic) with an undertone of Adbhuta (wonder at Shiva's paradoxical nature).”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 35: Kameshwar Jha 'Kamal'

८२३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.3 Madhyampurush Ekvachan (2005): Second Person Singular The 2005 collection represents the mature this writer or section: its title, Madhyampurush Ekvachan (“Second Person Singular” in grammatical terminology), is itself a linguistic-philosophical provocation.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

८२४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Triveni (त्रिवेणी, 2020) Triveni is a 128-page collection of appreciations of literary figures honoured by the Trivenikaant Thakur Sahitya Samman, Hazaribagh.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 46: Munnaji
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

८२५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.1 this writer or section’s Achievement: A Synthesis this writer or section (Manoj Kumar Karna) represents, within the Videha Parallel tradition of Maithili literature, a writer of unusual breadth and democratic commitment.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 46: Munnaji
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 47: Munni Kamat

८२६. Which one of the following statements is supported specifically by the chapter on Kameshwar Jha 'Kamal'?

- (A) This awareness of threatened musical heritage contextualises the entire collection: the writer or section's songs are written in an awareness of the vanishing Raga-Bhas tradition and represent an attempt to preserve and transmit it.
- (B) The bewildered mind (mugudha mana) who does not take Ram's name is the figure who 'sleeps' through the dawn of spiritual opportunity.
- (C) Auchitya (Kshemendra) Kshemendra’s concept of auchitya (propriety, aptness) is the most directly applicable tool from the Indian critical tradition to this writer or section’s prose.
- (D) Sheṣ Jīvan is this writer's most introspective work, a meditation on ageing, memory, and the ethics of retrospection.

८२७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The poem’s dominant rasa is Shringara-Vatsalya (love, affection) inflected by Karuna (grief for what is lost), with the governing figure being the Maithili folk motif of ‘gaam’ (village) as the site of authentic relationship.”

- (A) Chapter 46: Munnaji
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 39: Dr. Kishan Karigar

८२८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Kaalachakra (Wheel of Time) and Aadarsh Vivah (Ideal Marriage) both engage with the tensions between tradition and modernity in matrimonial arrangements, while Sundar-Sanyog (Beautiful Coincidence) is a narrative of an unexpectedly auspicious matchmaking.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 46: Munnaji

८२९. Which one of the following statements is supported specifically by the chapter on Nand Kumar Mishra 'Nand'?

- (A) No Entry: Mā Pravish is Rough and Immediate simultaneously: roughed by its political urgency, immediate in its connection to the contemporary linguistic crisis.
- (B) Navageet (New Song) and Bidambanaa (Irony/Predicament) The Navageet is a political poem with the refrain "Neta afsar ghus-khor, ee maani kai chalu" (Knowing that leaders and officials are corrupt, move on).
- (C) The village is not sentimentalized as a lost paradise: the writer or section's prose renders its social complexity with the same critical intelligence that informs his social novels.
- (D) His father Taranath Jhā (1933) was the editor of Prabhāt, a handwritten Maithili periodical — a remarkable act of cultural custodianship in an era when Maithili print culture was still nascent.

८३०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "In this writer's fiction, the dominant rasa is karunarasa — the rasa of compassion, pathos, and sorrow."

- (A) Chapter 45: Meena Jha
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 46: Munnaji
- (D) Chapter 38: Dr. Kirtinath Jha

८३१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "His eldest son, Subhash Kumar this writer or section, is an active campaigner, and his middle son, Kailash Kumar Anand, is emerging as a significant voice in contemporary Maithili literature."

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 41: Lal Dev Kamat

८३२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "His father Taranath Jhā (1933) was the editor of Prabhāt, a handwritten Maithili periodical — a remarkable act of cultural custodianship in an era when Maithili print culture was still nascent."

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

८३३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "Virendra Mallick's observation — that Maithili literary organisations are dominated by Brahmins and Kayasthas, with negligible Dalit participation — is an important critique that this writer or section records without distancing himself from it."

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 31: Jagdish Prasad Mandal

८३४. Which one of the following statements is supported specifically by the chapter on Kumar Pawan?

- (A) False Consciousness: The professor initially thinks he is outside corruption, but the visitor shows him that his entire position (salary, housing, exam duties) is already inscribed within the system. c.
- (B) 3.1 Mansarbi (Novel, 2025) Published by Maitreyee Prakashan, Delhi (First Edition 2025, Price Rs.
- (C) The Maithili-speaking Terai communities of Nepal share language, ritual, and folk performance with the Bihar Mithila zone; therefore the Mithila cultural space is continuous across the India- Nepal border.
- (D) Spivak's foundational essay 'Can the Subaltern Speak?' (1988) argued that the subaltern woman, doubly marginalised by colonialism and patriarchy, is structurally silenced.

८३५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Translation Focus: The Translation Prize list for Maithili (e.g., translating Chemmeen from Malayalam, Ignited Minds from English) demonstrates a genuine effort to create a pan-Indian literary consciousness.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 28: Mithila & Maithili Institutions

८३६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer or section was born on 7 May 1955 in Kushmaul, a village in Nagadih- Balain, Madhubani district, Bihar, to Shri Govind this writer or section (deceased) and Shrimati (deceased).”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

८३७. Which one of the following statements is supported specifically by the chapter on Dr. Prafulla Kumar Singh 'Maun'?

- (A) this writer or section was born on 7 May 1955 in Kushmaul, a village in Nagadih- Balain, Madhubani district, Bihar, to Shri Govind this writer or section (deceased) and Shrimati (deceased).
- (B) this writer or section's presence in the Maithili literary world is characterized by a "saparivar" (familial) commitment to the language.
- (C) this writer's work represents both a continuity (deep rootedness in Maithili language and culture) and a radical rupture (displacement of the Brahminic and courtly aesthetic by a peasant-centred literary politics).
- (D) Gaṅgeśa composed the Tattvacintāmaṇi in 14th- century Mithila; the writer or section was born in 20th-century Mithila.

८३८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “8.1 Romanticism and the Gibran Tradition The Western literary tradition that most directly informs Gibran's Broken Wings is European and American Romanticism, especially in its late 19th- / early 20th-century manifestations.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 29: Jagdanand Jha 'Manu'

८३९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.1 Genre Theory and this writer or section’s Multi-Generic Achievement What is immediately striking about this writer or section’s output — seven distinct books published in a single year (2012) across at least six different genres — is its radical multi-genericity.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 46: Munnaji
- (D) Chapter 27: Hriday Narayan Jha

८४०. Which one of the following statements is supported specifically by the chapter on Mithila & Maithili Institutions?

- (A) His audience — Jamshedpur's Maithili-speaking working class and the rural population of Madhubani district — were precisely the communities that mainstream Hindi and English theatre ignored.
- (B) The work documents the geography, demography, cultural heritage and intellectual heritage of Koilakh, a village that has produced remarkable scholars across centuries — including the great Maithili Akademi scholars Pt.
- (C) 3.2 Chetna Samiti, Patna (Vidyapati Bhavan) Chetna Samiti, operating from Vidyapati Bhavan in Patna, occupies a pivotal position: it is located in the state capital, giving it political access.
- (D) First Sahitya Akademi Award for Maithili poetry in the 21st century (2017): Jahalak Diary represents the culmination of a sixty-year poetic career and marks Maithili poetry’s recognition at the national institutional level.

८४१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In the terms of Navya Nyaya's epistemology: his songs are Shabda Pramana — valid verbal testimony — about the living experience of Mithila's culture in the twenty-first century.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 47: Munni Kamat

८४२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Dual Register: Lyric and Satirical One of the most significant structural features of this writer or section’s poetry is the systematic juxtaposition of lyric (karuna, shringara) and satirical (hasya, bibhatsa) registers within a single collection.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 45: Meena Jha
- (C) Chapter 47: Munni Kamat
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

८४३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “T h e M a i t h i l i F i l m C o n n e c t i o n Before his emergence as a novelist, this writer's most publicly known contribution to Maithili culture was his role as co-producer of Mamta Gaaye Geet — the first Maithili feature film.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 37: Kedar Nath Chaudhary

८४४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Primary Documented Work 'लुप्तप्राय मैथिली लोकगीत' (Luptraprāya Maithilī Lokagīta / Endangered Maithili Folk Songs) Published in: Videha Sadeha 1 (file 84.doc), January 2009; also archived in Videha Sadeha 30 (Prelim_30, pages 1154–1183).”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 33: Kalpana Jha, Delhi

८४५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Pierre Bourdieu’s field theory provides the most comprehensive Western framework for understanding this writer or section’s critical practice.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 35: Kameshwar Jha 'Kamal'

८४६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Videha Parallel History Framework The Videha Parallel History Framework (VPHF) is an evaluative approach developed within and around the Videha e-journal movement.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 45: Meena Jha
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 37: Kedar Nath Chaudhary

८४७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The oral traditions this writer or section records about Bachha Jha First (late 18th–early 19th century wrestler and anti-colonial figure), Bachha Jha Second (cultivator, educationist, and community builder, c.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 32: Dr. Kailash Kumar Mishra

८४८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.2 Association with the Videha Movement Videha, established as the first Maithili fortnightly eJournal, represents a revolutionary moment in Maithili literary history.”

- (A) Chapter 46: Munnaji
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 33: Kalpana Jha, Delhi

८४९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “While Bharata's treatise focuses on drama (nāṭya), the rasa theory was extended to all literary forms by subsequent theorists including Ānandavardhana and Abhinavagupta.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 35: Kameshwar Jha 'Kamal'

८५०. Which one of the following statements is supported specifically by the chapter on Dr. Kirtinath Jha?

- (A) this writer's published works include contributions to multiple issues of Videha spanning poetry, short fiction, and critical writing.
- (B) The preface of Tatal Pankhi implicitly argues for Jha's reliability through the acknowledgment of scholarly collaboration (Prof.
- (C) Yet it is sung in the same devotional community context as the anonymous folk songs, demonstrating the multi-register character of Maithili devotional culture.
- (D) while also contributing to the whole — is structurally a machine for generating vakrokti: the oblique, figurative, compressed expression that carries meaning through indirection rather than statement.

८५१. Which one of the following statements is supported specifically by the chapter on Munnaji?

- (A) Pradeep Bihari reads Abara Nahitan against the grain: the women's marginal voices are the novel's real argument.
- (B) Koṣī Gīt context: The ecological specificity of the Jhumra is continuous with the Koṣī Gīta tradition — the songs of the Koshi river culture — that Jha mentions in his opening genre catalogue.
- (C) The Semiotic Structure of the Folk Song Roland Barthes' distinction between 'denotation' and 'connotation' (Mythologies, 1957; Elements of Semiology, 1964) is useful for analysing the structural complexity of the songs Jha documents.
- (D) the writer or section's multi-generic practice — spanning a range of forms that the Sahitya Akademi's prize categories barely acknowledge — is a form of counter-hegemonic cultural production.

८५२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "V.C Essays on Maithili Theatre The essay "Maithili Rangmanch aur Kolkata" is the most comprehensive account available of Kokil Manch's theatrical history."

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 46: Munnaji
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 48: Nabo Narayan Mishra

८५३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "Narendra Narayan Singh 'Nirala' recalls that when meeting this writer or section for the first time at Patna's Kashi Prasad Jayaswal Research Institute in 2002, he was disarmed by the simplicity and warmth of the elderly scholar."

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 45: Meena Jha

८५४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? "Father: Late Sri Dayanand Jha Gulab (to whose memory the book is dedicated: 'श्रद्धेय पिता स्व० श्री दयानन्द झा गुलाब के श्री चरण में सादर समर्पित')."

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 28: Mithila & Maithili Institutions

८५५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Applied to this writer's corpus: The dominant rasa across his social novels (Anthiya Kukur, Sukanya, Gudrik Lal) is karuṇā — a compassionate pathos arising from careful documentation of social suffering that avoids both sentimentality and didacticism.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

८५६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The phrase functions like a dhvani-sphoṭa (explosion of suggested meaning) that the reader must realize on their own – exactly as Bhūkhan Kakā says: “Think on this formula, all meanings will be understood.” c.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 34: Kalpana Jha, Patna

८५७. Which one of the following statements is supported specifically by the chapter on Lallan Prasad Thakur & Kusum Thakur?

- (A) Crucially, the this writer or section has included chitrakar (Mithila painters), shilpi (craftspersons), and folk instrument musicians — categories entirely outside the Lalit Kala Akademi's recognition frame.
- (B) The title Aankhime Chitra Ho Maithili Ker establishes the autobiography as a genre of visual narration: the self is constructed through what the eyes have seen.
- (C) The dhvani is the unstated recognition that love for the living motivates the dying more than any medicine.
- (D) The Navya Nyaya tradition's insistence on the reliability conditions of testimony — the apta must be: knowledgeable (jnata), sincere (satya-kama), and not hindered by any incapacity (avisamvadin) — is met fully by Pratyavartan.

८५८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The pivotal institutional context of this writer's dramatic career was Mailorang and the Mithila Rang Mahotsav (Mithila Theatre Festival).”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 41: Lal Dev Kamat

८५९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The most striking upamāna in the Videha special issue is this writer's own title: 'Uchharr Baisu Kaua' (Sit Down, Crow!).”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 46: Munnaji
- (D) Chapter 35: Kameshwar Jha 'Kamal'

८६०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Navya Nyāya concept of avacchedakatā (the delimiting qualifier) is particularly productive for analyzing this writer's social critique.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 47: Munni Kamat
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

८६१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Indian diaspora novel in English (Salman Rushdie, Amitav Ghosh, Jhumpa Lahiri) is a well-established genre; the same genre in a regional vernacular is almost non-existent.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

८६२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.2.2 Sabda Pramana (Verbal Testimony) and the Memoir Pratyavartan In Nyaya epistemology, sabda pramana (verbal testimony from an authorised speaker — apta) is a valid source of knowledge.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 45: Meena Jha

८६३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “8.3 Vyapti and the Logic of Raga The Navya Nyaya concept of Vyapti (invariable concomitance — the universal rule that underlies valid inference) provides a framework for understanding the Raga system of Indian music.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 35: Kameshwar Jha 'Kamal'

८६४. Which one of the following statements is supported specifically by the chapter on Hriday Narayan Jha?

- (A) 5.1.4 Alamkāra Theory: Anuprāsa and Upamā this writer's verse is rich in alamkāra (figures of speech).
- (B) Marxist Literary Theory (Althusser, Gramsci) Hegemony: The visiting Sūryakānt Choudhary represents the coercive/consensive apparatus of a corrupt system.
- (C) The goddess who 'builds her palace from forest materials' is not the goddess of the Puranic high tradition but the goddess of the Mithila peasant's agricultural universe.
- (D) this writer's admiration is genuine and the essays provide important primary information about Karnamrit's editorial philosophy and its progressive, anti-casteist stance.

८६५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's Arer: Gamak Lok Itihas is a significant contribution to the emerging genre of Maithili micro-history and vernacular anthropology.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 47: Munni Kamat
- (D) Chapter 31: Jagdish Prasad Mandal

८६६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.2 Short Stories this writer's short stories—many published in Videha and in print collections—are widely regarded as his laboratory for technique.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 31: Jagdish Prasad Mandal

८६७. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Delhi?

- (A) 4.1 The Short Stories: Overview this writer's contribution to Maithili fiction is smaller in volume than his scholarly output but carries significant literary weight.
- (B) this writer or section's alignment with this view is significant; it positions him as a critic who looks beyond the "text" of a genealogy to the "power dynamics" it reinforces.
- (C) It also includes Jyoti Sunit Chaudhary's poem collection 'Archi.' Critical evaluation: The Natya Utsav publication represents the most intellectually ambitious of the three special-issue interventions.
- (D) Their primary medium is sound and rhythm rather than semantic content; their primary audience is a pre-linguistic being (the infant) who cannot process meaning but is exquisitely sensitive to vocal tone, rhythm, and melody.

८६८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.1 The Subaltern and the Village as Literary Universe this writer's central achievement is the elevation of the non-Brahmin Maithili village to the status of a fully realised literary world.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 37: Kedar Nath Chaudhary

८६९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “He employs forms (haiku, ghazal, rubā'ī) that originate in Japanese and Arabic/Persian traditions and have been absorbed into the Indian literary system through the mediation of Hindi and Urdu.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 46: Munnaji

८७०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The poem "Nav Varshaak Sandarbh Me" works by dhvani: the New Year celebration, normally a time of joy, is charged with grief for the departed "Lalit Babu" without this grief ever being stated as such.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 47: Munni Kamat

८७१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “8.2 Brecht: Verfremdungseffekt and Political Theatre Bertolt Brecht’s theory of the Verfremdungseffekt (Alienation Effect, V-effect) is among the most important contributions of 20th-century theatre theory.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 26: Hitnath Jha

८७२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Abara Nahitan's protagonist is recognisably a product of international capital — the Indian technocrat or manager formed by American higher education and Middle Eastern employment — and his crisis is precisely the hollowness of that formation.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 46: Munnaji
- (D) Chapter 34: Kalpana Jha, Patna

८७३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This is the epistemological work of literature in Gangesa's framework: not merely to communicate what is already known, but to create the verbal instruments through which new knowledge can be expressed and received.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 45: Meena Jha
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

८७४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The present study documents three confirmed contributions (Videha 358, Videha 409, and the Srikant Thakur Vidyalkar series) and their substantive critical analysis.”

- (A) Chapter 46: Munnaji
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 34: Kalpana Jha, Patna

८७५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “In this writer's fiction analogical structure is central: she speaks in fiction through the analogy of the 'madhyamarg' — the Madhyamika Buddhist and Jain 'middle path' between extremes.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 29: Jagdanand Jha 'Manu'

८७६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This continuity is part of what the Videha Parallel History Framework recognises as the 'long thread' of Maithilī literary consciousness.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 38: Dr. Kirtinath Jha

८७७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The female characters in this writer's novels are distinguished by a refusal of conventional Maithili feminine virtue — they are not the patient Sita, nor the self-sacrificing mother of the folk tradition, but complex persons who desire, judge, and choose.”

- (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (B) Chapter 46: Munnaji
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 41: Lal Dev Kamat

८७८. Which one of the following statements is supported specifically by the chapter on Nabo Narayan Mishra?

- (A) The narrative voice is warm but not uncritical: the protagonist's moral limitations are observed with the same precision as his social situation.
- (B) Bidambanaa is a pointed political poem on Kashmir and the treatment of Kashmiri Pandits, employing the acrostic- like repetition of its refrain with increasing indignation.
- (C) The goddess is not merely universal — she is specifically the goddess of Mithila, born here, dwelling here ('Mithilā dhāma').
- (D) Each entry includes: the original Maithili/Braj text; an English translation (literary rather than literal); the attribution; and critical annotations covering rasa, dhvani, musical form, and cultural context.

८७९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Role of Ghoghardiha and Jhanjharpur in Modern Maithili Discourse The specific locations of Nauabakhar, Ghoghardiha, and Jhanjharpur are not merely geographical coordinates but symbols of a particular kind of regional resilience.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 46: Munnaji
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 41: Lal Dev Kamat

८८०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The dedication of Videha Issue 191 to 'this writer or section' is a testament to his significance within the community of Maithili writers that Videha represents.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 39: Dr. Kishan Karigar

८८३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Her choice to write in Maithili rather than in Hindi (the default literary language of the industrial Jharkhand diaspora) is a political as well as aesthetic act.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 40: Kumar Pawan

८८३. Which one of the following statements is supported specifically by the chapter on Kumar Pawan?

- (A) In literary criticism: what a text is actually about, as opposed to what it claims to be about.
- (B) Commodity Fetishism: Asharfi(use-value: aesthetic, ritual) is being turned into coal (exchange- value: fuel for bribery).
- (C) The evidence of the Videha archive suggests that his influence on younger Maithili novelists is real but as yet not institutionally recognised.
- (D) Vibhatsa rasa (the odious / repulsive sentiment): The bishop and Mansour Bey’s corruption and greed are depicted with a controlled disgust that heightens the moral contrast.

८८३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “śabd, 'two words') is written by Jagdash Prasad Mandal, who identifies this writer or section as a social realist storyteller whose first story appeared in Videha.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 47: Munni Kamat

८८४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The suppression of this testimony by Ramanath Jha constitutes a violation of Gaṅgeśa's own epistemological standards — an irony of the highest order, since Gaṅgeśa's philosophy is precisely the demand that no valid testimony be suppressed.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 47: Munni Kamat
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 26: Hitnath Jha

८८५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Ehno Hoit Chhai (This Also Happens) A social comedy built around Mohanji, a well-meaning man with a short temper (“Durvasa Rishi”) who is persuaded by his friend Raghav to attend a cinema in Madhubani.”

- (A) Chapter 45: Meena Jha
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 41: Lal Dev Kamat

८८६. In Tome II (Chapters 26–50), which listed chapter corresponds to Kalpana Jha, Delhi?

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 32: Dr. Kailash Kumar Mishra

८८७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The collection was deemed important enough to be translated into English by the poet in collaboration with Rizio Yohannan Raj (also of Poetry International) and published by Katha in 2005.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

८८८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Devi Vandana (Five Songs to the Goddess Durga) Five songs to Durga/Devi in various forms — as Ambika, Jagadamba, Mahishasura-mardini, Kali, Maheswari, Bhavani, Bhuvaneshwari, Vindhyavasini, Durga Maharani, and others.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 34: Kalpana Jha, Patna

८८९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “6.1 The Videha Parallel Tradition The Videha Parallel Literature Movement (Bhalsarik Gachh, 2000 — Videha, 2008 onwards, ISSN 2229-547X) was founded by Gajendra Thakur as an explicitly counter-canonical intervention in Maithili literary culture.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 45: Meena Jha

८९०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Bokaro Steel City (Bokaro, Jharkhand) is one of the largest steel-production centres in India, established by the Soviet-aided Steel Authority of India Limited (SAIL) in 1964.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 47: Munni Kamat
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

८९१. In Tome II (Chapters 26–50), which listed chapter corresponds to Jagdanand Jha 'Manu'?

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 46: Munnaji
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 35: Kameshwar Jha 'Kamal'

८९२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Maī Divas (May Day) This story, the collection's most politically explicit, is set on May Day and follows a communist organizer.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 47: Munni Kamat
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 48: Nabo Narayan Mishra

८९३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Her poems, including Chul Buli Kanya Bani Gelahum (I Became a Mischievous Girl Again) and Abhilasha (Longing), show a quiet but deeply felt lyric intelligence.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 34: Kalpana Jha, Patna

८९४. Which one of the following statements is supported specifically by the chapter on Dr. Kishan Karigar?

- (A) Jha's folk songs — particularly the Jhumra tradition associated with non-Brahmin bhagat communities and the anonymous communal songs of the agricultural calendar — are Gramscian
- (B) Her work participates in all three phases simultaneously, which is itself a marker of sophisticated feminist literary consciousness: it inhabits and critiques the Maithili tradition simultaneously.
- (C) The Sahitya Akademi canon — with its emphasis on print-published novels, poetry collections, and critical essays by educated, urban, upper-caste male authors — represents a tiny fraction of the actual Maithili cultural universe.
- (D) Bantwaraa (Division / Partition) This is among the most programmatically significant poems in the collection.

८९५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Political Advocacy and the Extremely Backward Classes (EBC) One of the most distinctive aspects of this writer or section’s career is his overt involvement in electoral politics and social reform.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 41: Lal Dev Kamat

८९६. Which one of the following statements is supported specifically by the chapter on Kameshwar Jha 'Kamal'?

- (A) These are in the register of the traditional women's song genres (sohar, vivah geet, vidapat) that form the oral-ritual literature of Mithila women.
- (B) (4) The anuvyavasāya evident in his self-reflexive accounts of his scholarly position — the insider- outsider awareness, the critique of nationalist epistemology, the navigation of institutional language constraints — is of a high order.
- (C) In Gaṅgeśa's analysis, the pakṣa is the entity about which the inference is made (the hill, in the classic 'there is fire on the hill' example).
- (D) 'Bhavana bhela ghana vipina samāna' — the house becoming like a dense forest in the goddess's absence: this image of civilised domestic space reverting to wild nature is a powerful vakrokti.

८९७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Born in Haripur Bakshi Tole, Madhubani district, Bihar, on 16 July 1917, Vyas was a technocrat by profession who became one of the most versatile and productive figures in twentieth-century Maithili literature.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 31: Jagdish Prasad Mandal

८९८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Cast included Vandana Mishra / this writer or section as Lilavati; Purnanand Jha / Balmukund Chaudhary as the Minister and other roles.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

८९९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Ecology of Mithila Bamboo groves, paddy fields, monsoon rains, mango trees, sacred rivers, flood plains—Mithila's ecology is not merely backdrop but living protagonist in this writer's writing.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

९००. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Synthesiser of Indian and Western dramaturgical traditions: His simultaneous knowledge of Nāṭyashastra and Brecht, of Sanskrit dramatic form and Brechtian political theatre, produces a theatre that is genuinely bicultural rather than merely eclectic.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 27: Hriday Narayan Jha

९०१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.5.3 Aristotelian and Epic Theatre The tension between Aristotelian and Brechtian dramatic theory is productive for reading Kamat's plays.”

- (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 47: Munni Kamat

९०२. Which one of the following statements is supported specifically by the chapter on Dr. Kailash Kumar Mishra?

- (A) Within this generational context, this writer or section occupies a specific niche: the activist-writer rather than the primary creative writer.
- (B) the writer or section occupies a distinctive position in contemporary Maithili literature as a writer who combines the rigor of trained cultural anthropology with the creative energy of fiction and the democratic accessibility of social media engagement.
- (C) The opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C.
- (D) Brecht's counter-theory — that theatre should not produce cathartic identification but *Verfremdungseffekt* (estrangement), enabling the audience to see familiar social arrangements as contingent and changeable — is equally operative.

१०३. Which one of the following statements is supported specifically by the chapter on Lallan Prasad Thakur & Kusum Thakur?

- (A) By applying the "precision instruments" of Gaṅgeśa to the digital archive, the Videha movement ensures that Maithili is not just preserved as a "museum piece" but is equipped to function in a world of AI and global connectivity.
- (B) Bharata's concept of the neta (the hero) is also relevant: in Nilo Kaka, the titular character is explicitly a dhīroddhata (bold, proud) neta who refuses to be diminished by official power — a heroic type rare in Maithili drama of the period.
- (C) This volume of twenty-four interviews conducted by this writer or section with major figures of the Maithili literary world is arguably his most documentary and historically valuable work.
- (D) By choosing the geet form for her devotional work, this writer or section positions herself within the orally grounded folk- religious tradition rather than the textually oriented mainstream literary tradition.

१०४. Which one of the following statements is supported specifically by the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar'?

- (A) The Caimāsā covers the four-month period of monsoon (āṣāḍha through āśvina) during which the agricultural year is most intensive.
- (B) His passivity before Mahananda's violence is not cowardice but the realistic assessment of structural powerlessness—the 'marta kya na karta' (the desperate do what they must) logic that this writer or section renders without condemnation.
- (C) It is central to the entire project of the parallel Maithili literary tradition, which has often been preserved through oral transmission and personal memory when institutional archives and official records were absent or inaccessible.
- (D) This two-stage operation — nirvikalpaka impact followed by savikalpaka understanding — is the cognitive-aesthetic mechanism of the great ghazal sher, and this writer's best shers deliberately engineer this sequence.

१०५. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? "Dhvani and Suggestion The quality most distinctive of this writer's poetic art, from the standpoint of Ānandavardhana's Dhvani theory, is the layering of suggestion beneath the surface statement."

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 45: Meena Jha
- (D) Chapter 37: Kedar Nath Chaudhary

१०६. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? "The Videha Parallel History's emphasis on recovering the suppressed democratic and Dalit traditions of Maithili literature provides the critical framework within which to read Kamat's social analyses."

- (A) Chapter 47: Munni Kamat
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

१०७. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? "The other original producer was Madan Mohan Das; the third co-producer was Uday Bhanu Singh, who joined when financial difficulties threatened the project."

- (A) Chapter 37: Kedar Nath Chaudhary
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 39: Dr. Kishan Karigar

१०८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.3 Language and Cultural Context Maithili, one of the twenty-two scheduled languages of India's Eighth Schedule (recognised in 2003), is the language of the Mithila region — a cultural zone covering parts of Bihar and the Terai of Nepal.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 47: Munni Kamat
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 37: Kedar Nath Chaudhary

१०९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Gayatri Chakravorty Spivak's question 'Can the subaltern speak?' (1988) is directly relevant here.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

११०. Which one of the following statements is supported specifically by the chapter on Munni Kamat?

- (A) Kamat's ironic mode — where she describes dowry in the language of the vegetable market — is a sophisticated deployment of vakrokti in contemporary Maithili verse.
- (B) His stories in particular are narrated in a voice close to that of a skilled Maithili storyteller (kathakar), with the warmth and immediacy of oral narration.
- (C) The this writer or section Samagra is structured in four principal divisions, preceded by dedication and prefatory matter and followed by appendices.
- (D) In Lekh-Rekh, this subjectivity is disciplined: Jhā's responses are informed by wide reading, comparative awareness and a principled literary ethics, but they never pretend to the authority of the professional ālocanā.

१११. Which one of the following statements is supported specifically by the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar'?

- (A) 990 CE) in his Vakroktijīvitā identifies vakrokti — oblique utterance, the calculated
- (B) 6), Gaṅgeśa's innovation lay in abandoning the broad ontological ambitions of classical Nyāya and concentrating exclusively on epistemology — the means by which valid knowledge is acquired and verified.
- (C) 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.
- (D) His dictum — quoted by the writer or section — that an organization which neither agitates nor creates literature is a mere 'kirtaniya-mandali' (singing troupe) remains one of the writer or section's foundational critical principles.

११२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Gibran was in contact with the Bahai movement; Mithila had its own contact with reformist spiritual traditions through Kabir and the Bhakti movement.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 38: Dr. Kirtinath Jha
- (D) Chapter 45: Meena Jha

११३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The first is Puranic: the Brihad Vishnu Purana's Sanskrit verses on Mithila establish the cosmic-religious framework within which the folk songs are situated.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 32: Dr. Kailash Kumar Mishra

११४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The comparison is a pramāṇa for the value of 'Kist Kist Jivan' — its validity derived from recognized excellence in comparable literary figures.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 27: Hriday Narayan Jha

११५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The dry heart longs / the thirsty eye seeks — / in both the wound is real / and in the wound the fire of transformation.” — After this writer or section, Sukhal Man Tarsal Āṃkhi”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 47: Munni Kamat

११६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This is rasa in the mode of utsāha (enthusiasm) — Bharata's sthāyi bhāva for vīrarasa — elevated through historical reference (Āryabhaṭa, Chāṇakya, Darbhanga Mahārāja) and political aspiration.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 27: Hriday Narayan Jha

११७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1.1 The Literary Couple of Mithila: An Overview this writer or section (5 January 1953 – 7 September 1995) was a playwright, director, actor, lyricist, songwriter, and cultural activist in the Maithili and Hindi languages of Mithila.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 48: Nabo Narayan Mishra

११८. Which one of the following statements is supported specifically by the chapter on Kumar Pawan?

- (A) Characterization: Bhūkhan Kakā is a wonderful archetype – the trickster-guru who withholds meaning to provoke thought.
- (B) Occasional ghazals in Naḍhiyā Bhukaiye are more competent than inspired: technically correct but emotionally routine.
- (C) The apparent Vyapti of caste society—'where there is a Brahmin, there is authority and purity; where there is a Dalit, there is labour and pollution'—is the dominant social epistemology that Mansarbi challenges.
- (D) This is the theoretical foundation of what we encounter as musical-emotional experience in this writer's songs: the geet works simultaneously through verbal meaning (artha) and musical sound (svara) to produce a unified Rasa experience.

११९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “4.3 The Rural-Urban Divide A significant dimension of Kamat's thematic universe is the tension between rural Mithila and the urban centres (Patna, Delhi, Himachal Pradesh) to which its people migrate for work and education.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (D) Chapter 47: Munni Kamat

१२०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.1 The Epistemological Self-Awareness of the Mithila Historian Gaṅgeśa's concept of anuvyavasāya — the meta-cognition of one's own cognition, the self- reflexive awareness of knowing — is one of the most sophisticated elements of Navya-Nyāya theory.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

१२१. Which one of the following statements is supported specifically by the chapter on Dr. Kamini Kamayini & Kapileshwar Raut?

- (A) The early period was characterized by the pioneering work of Jyotirishwar Thakur, whose Varnaratnakara and Dhurtasamagama established the initial formal structures of Maithili prose and drama.
- (B) Kali Yuga declares that unlike its predecessors — who required elaborate heavenly administration — it will deliver justice immediately: 'As you act, so shall you receive your fruit immediately, in this life.' The gods are startled and impressed.
- (C) Raymond Williams' concept of the 'residual' and 'emergent' within a culture's dominant formation is useful for positioning this writer or section's work historically.
- (D) The play explores the intersection of personal despair and political betrayal in contemporary India.

१२२. Which one of the following statements is supported specifically by the chapter on Dr. Kailash Kumar Mishra?

- (A) Summary of the Text The narrative is a first-person, ironic, and self-reflective account set in a Maithili-speaking village.
- (B) Dhvani and Suggestion The quality most distinctive of this writer's poetic art, from the standpoint of Ānandavardhana's Dhvani theory, is the layering of suggestion beneath the surface statement.
- (C) In Mansarbi, for instance, Bulki is described through a sustained body metaphor: her calves (pindali), moving in a 'dance of sculpture' (sangarmar jaka tarasal), are a simile that evokes the classical Mithila sculptural tradition.
- (D) This independence of judgment is itself a form of critical virtue rarely seen in small literary communities where most critics are also friends, rivals and colleagues of those they review.

१२३. Which one of the following statements is supported specifically by the chapter on Jagdish Prasad Mandal?

- (A) The parallel award system is not mere mimicry but epistemological counter-proposal: it asserts different criteria of pramāṇa for literary value.
- (B) The 7 Recognised Maithili Literary this writer or section From "literary-associations_May-2022" (pages 6-7), the following 7 this writer or section are listed under the Maithili section as recognized literary associations: Institution Name
- (C) The trajectory of Maithili literature and socio-political advocacy in the twenty-first century is defined by a persistent tension between historical preservation and modern adaptation.
- (D) 3.1 The Subaltern and the Village as Literary Universe the writer or section's central achievement is the elevation of the non-Brahmin Maithili village to the status of a fully realised literary world.

११४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.3 Film Theory and the One-Act Maithili Film 3.3.1 Maithili Cinema and this writer's One-Act The one-act play Maithili Film is historically significant as one of the earliest theatrical treatments of the aspiration for Maithili cinema.”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 29: Jagdanand Jha 'Manu'

११५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.2 Nayakak Nam Jivan (1971): The Hero is Life this writer or section’s debut play, written when he was nineteen or twenty, already reveals the philosophical preoccupations that will define his entire dramatic career.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

११६. In Tome II (Chapters 26–50), which listed chapter corresponds to Dr. Kirtinath Jha?

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 41: Lal Dev Kamat

११७. Which one of the following statements is supported specifically by the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar'?

- (A) His fieldwork methodology — travelling from village to village, observing and participating in folk performances, recording singers in their natural performance contexts — is a systematic application of pratyakṣa as scholarly pramāṇa.
- (B) If quality were to become the standard in Sagar Rati, who would notice mediocre figures like Bihari, Darihare, and Raman?
- (C) formally correct ghazal he writes is an act of literary justice to the erased masters.
- (D) The Tattvachintamani is organized around the four pramāṇas — valid sources of knowledge: pratyakṣa (perception), anumāna (inference), upamāna (comparison/analogy), and śabda (testimony/word).

११८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.2 Dhvani and Vakrokti Anandavardhana's Dhvanyaloka (9th century) argues that the soul of poetry lies in dhvani — the resonant suggestion that exceeds the literal meaning.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 45: Meena Jha
- (D) Chapter 31: Jagdish Prasad Mandal

११९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This gesture is simultaneously in dialogue with the Western existentialist theatre tradition (Sartre’s No Exit, Camus’s Caligula) and with the Indian tradition of the abstract or allegorical hero found in”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

१३०. Which one of the following statements is supported specifically by the chapter on Kalpana Jha, Delhi?

- (A) In Lacanian terms, the protagonist of Abara Nahitan is structured by desire for an object (home, belonging, recognition) that is constitutively unavailable — the objet petit a that can never be possessed, only circled.
- (B) 5.8 Narratology and Genre Theory Narratology (Gérard Genette, Roland Barthes, Mieke Bal) analyses the structures of narrative.
- (C) The poem's feminist achievement is to make the contradiction visible and audible without offering a facile resolution — the refrain at the end is not triumph but statement.
- (D) The preservation of a lullaby tradition in written and digital form is thus an act of feminist cultural politics: it rescues from oblivion a form of women's creative labour that has been systematically excluded from the canonical literary record.

१३१. Which one of the following statements is supported specifically by the chapter on Lal Dev Kamat?

- (A) 2.2 Naḍhiyā Bhukaiye Hamar Ghaṛārīpar: Maithili Ghazal Collection Naḍhiyā Bhukaiye Hamar Ghaṛārīpar ('The Dog Barks at My Homestead') is this writer's landmark contribution to the Maithili ghazal tradition.
- (B) By applying the "precision instruments" of Gaṅgeśa to the digital archive, the Videha movement ensures that Maithili is not just preserved as a "museum piece" but is equipped to function in a world of AI and global connectivity.
- (C) Pradeep Bihari reads Abara Nahitan against the grain: the women's marginal voices are the novel's real argument.
- (D) Longevity: Recognizing Maithili in 1966, before constitutional status, was a progressive, de-politicized act that preserved the language's dignity during a period of Hindi-centric hegemony.

१३२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Navya Nyaya framework of Gangesa Upadhyaya — born, like this writer or section, in Mithila — provides perhaps the most illuminating critical lens.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 40: Kumar Pawan
- (D) Chapter 48: Nabo Narayan Mishra

१३३. Which one of the following statements is supported specifically by the chapter on Lallan Prasad Thakur & Kusum Thakur?

- (A) (his intelligence, his diary-writing habit) is intact - but the social conditions have become so saturated with doṣa (defect, corruption) that anubhava itself is disabled.
- (B) This independence of judgment is itself a form of critical virtue rarely seen in small literary communities where most critics are also friends, rivals and colleagues of those they review.
- (C) Under the patronage of the Malla kings, Maithili became the language of the court and the stage, resulting in a prolific output of musical dramas that prioritized lyrical expression over prose.
- (D) Bakhtin's heteroglossia — the co-presence of multiple social registers, dialects, and voices in a text — is also visible in the writer or section's dialogue.

१३४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Family and Cultural Lineage this writer or section belongs to a family with a deep tradition of Maithili intellectual engagement.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 41: Lal Dev Kamat

१३५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Within the Videha Parallel History Framework, the full corpus of this writer or section’s Videha contributions constitutes a coherent and significant critical project.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 39: Dr. Kishan Karigar

१३६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Vital Facts The following biographical data is drawn primarily from the परिचय section of Videha Issue 405 (November 2024): Full Name this writer or section (this writer or section) Date of Birth”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 39: Dr. Kishan Karigar

१३७. Which one of the following statements is supported specifically by the chapter on Dr. Kishan Karigar?

- (A) Her creative work has also been included in Videha Maithili Seed Stories, the anthology of Maithili micro-fiction (vihanī kathā) edited by Gajendra Thakur, placing her among the defining voices of this distinctly Maithili genre.
- (B) śabd, 'two words') is written by Jagdash Prasad Mandal, who identifies this writer or section as a social realist storyteller whose first story appeared in Videha.
- (C) the writer or section’s choice to write in Maithili — against the gravitational pull of Hindi, which offers a vastly larger readership and a more professionalisable literary career — is a political act of cultural commitment.
- (D) The Facebook-to-publication pipeline that characterises Jhā's output is worth examining carefully.

१३८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.1 Biographical Profile this writer or section 'this writer or section' is a Maithili poet, lyricist, and creative writer from the Mithila region.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 46: Munnaji
- (C) Chapter 29: Jagdanand Jha 'Manu'
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

१३९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “8.3 Conclusion this writer or section 'this writer or section' is a significant, multi-voiced, and genuinely democratic participant in the contemporary Maithili parallel literary tradition.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 45: Meena Jha
- (D) Chapter 29: Jagdanand Jha 'Manu'

१४०. Which one of the following statements is supported specifically by the chapter on Nand Kumar Mishra 'Nand'?

- (A) the writer or section 'the writer or section' does not occupy the highest tier of this hierarchy — but hierarchy is not
- (B) This oblique approach — showing rather than telling, allowing the vacya artha to carry the vyangya artha — is Kuntaka's vakrokti practised at the level of narrative strategy.
- (C) Shabda (Testimony) Applied to this writer or section For Gangesa, shabda — verbal testimony — is a valid pramana when it comes from an apta (reliable, truthful speaker).
- (D) This is not merely a stylistic preference but an epistemological choice: the folk lexicon carries the śakti appropriate to the folk world being documented.

१४१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “This thematic strand connects this writer or section Bokaro’s work to the broader feminist tradition in Maithili poetry that the Videha Parallel History Framework identifies as a counter-canon.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

१४२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Bharata identifies eight primary Rasas: Śṛṅgāra (love/beauty), Hāsya (humour), Karuṇa (compassion/sorrow), Raudra (fury), Vīra (heroism), Bhayānaka (terror), Bībhatsa (disgust), Adbhuta (wonder).”

- (A) Chapter 45: Meena Jha
- (B) Chapter 47: Munni Kamat
- (C) Chapter 46: Munnaji
- (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut

१४३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Shiva-Parvati Songs: Nachhari and Shiv Vivah The Nachhari (Shiva's intoxicated dance songs) are among the most distinctive and traditional of Maithili song genres.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 27: Hriday Narayan Jha

१४४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The early plays (1971–1978) were produced by and for Maithili cultural organisations in Calcutta — the Mithila Darshan circle, the Maithili Rangamancha — with minimal resources.”

- (A) Chapter 31: Jagdish Prasad Mandal
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 28: Mithila & Maithili Institutions

१४५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “During this tenure, he was instrumental in organising annual theatrical productions, poetry gatherings (Kavigoshti), and cultural programmes at venues including the Mahajati Sadan, Netaji Subhash Institution, and other Kolkata stages.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 32: Dr. Kailash Kumar Mishra

१४६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Feminist Criticism and Gender Studies (Simone de Beauvoir, Elaine Showalter, bell hooks) are particularly relevant to this writer's creative project.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

१४७. Which one of the following statements is supported specifically by the chapter on Dr. Prafulla Kumar Singh 'Maun'?

- (A) The genre as the writer or section 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.
- (B) Auchitya: Propriety and Contextual Fitness Kshemendra's *Auchityavicāracarcā* (11th century) establishes auchitya (contextual propriety) as the supreme principle of aesthetic evaluation.
- (C) A visitor, Ghanaśyām, brings sweets as a gift; Sānāi refuses them, saying that when his son Karaṇa was alive, he never brought such things, and now that he is alone, what use are sweets?
- (D) The final scene, in which the Chief Minister arrives to meet Nilo on his deathbed (after fifteen days of fasting), is a bitter comedy: the government concedes all demands, but Nilo has already expired.

१४८. Which one of the following statements is supported specifically by the chapter on Hitnath Jha?

- (A) this writer's narrative vakrokti is visible: In her fiction, the vakrokti operates at the narrative level: encroachment is approached not through polemic but through the precise accumulation of observed social detail.
- (B) Her choice to write in Maithili rather than in Hindi (the default literary language of the industrial Jharkhand diaspora) is a political as well as aesthetic act.
- (C) These principles, while never explicitly stated by Jhā, are consistent with the aucitya theory of Kṣemarāja, which holds that the fitness of each element — language, form, content, emotional register — to its context is the ultimate measure of literary value.
- (D) The linguistic exclusion in No Entry: Mā Pravish is inferred from the accumulation of concrete dramatic images of prohibition, rather than announced in a thesis statement.

१४९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Lekh-Rekh (लेख-रेख, Pothī Prasaṅg Pāṭhakīya, 2023) This is perhaps this writer's most formally innovative work.”

- (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 45: Meena Jha

१५०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “1320–1400 CE) was a Mithilā-born philosopher who composed the Tattvacintāmaṇi ('The Jewel of Reflection on Truth'), a foundational text that inaugurated the Navya Nyāya ('New Logic') school of Indian epistemology.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 26: Hitnath Jha

१५१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “It is a substantial work — spanning thirty pages in the Sadeha 30 compilation (pages 1154–1183) — that combines cultural advocacy, musicological documentation, religious-cultural history, and anthological presentation of folk songs.”

- (A) Chapter 27: Hriday Narayan Jha
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 48: Nabo Narayan Mishra

१५२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.1 this writer or section 'this writer or section': Life and Formation this writer or section 'this writer or section' was born on 1 April 1953 in the village of Dhakbahtiya, Ghoghardiha, Madhubani district, Bihar.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 39: Dr. Kishan Karigar

१५३. Which one of the following statements is supported specifically by the chapter on Kameshwar Jha 'Kamal'?

- (A) The women's subordination within the domestic-ritual economy of Mithila is present in the songs but is rendered as aesthetic and emotional material rather than as social critique.
- (B) Devotional geet occupies an interesting middle position: it is human composition (not scripture) but it claims the authority of tradition (parampara) and the sanction of community performance.
- (C) Dṛṣṭānta: The review of a debut novelist is given the same analytical care as the review of an established senior writer.
- (D) The lullaby is the literary form in which Kristeva's semiotic is most fully operative.

१५४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Samagra, published in 2026, collects his lifetime output, much of which was published across various Maithili periodicals in scattered form.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 45: Meena Jha
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

१५५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His extended essay “Bīhani Kathā — Mānakaraṇ O Tulnātmak Pakṣ” (Seed Story — Standardization and Comparative Aspect), published in Mokam Dis, is the most sustained theoretical treatment of this Maithili- invented micro-fiction form in the language.”

- (A) Chapter 46: Munnaji
- (B) Chapter 45: Meena Jha
- (C) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

१५६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “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.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 29: Jagdanand Jha 'Manu'

१५७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's literary sketches (Dillik Park, Yachak ke Nai) are the genre in which vakrokti most clearly operates: the sketch form — between the essay and the story, between personal observation and social commentary — depends on an oblique approach to its subject.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 37: Kedar Nath Chaudhary

१५८. Which one of the following statements is supported specifically by the chapter on Jagdish Chandra Thakur 'Anil'?

- (A) For Maithili literary history, and for anyone seeking to understand the cultural life of the Mithila diaspora in Kolkata across the late twentieth and early twenty-first centuries, this writer's Samagra is an indispensable resource.
- (B) Interestingly, Videha argues that its public nominations and final selections are functionally identical, contrasting its process with that of the Mithila & Maithili related Public this writer or section/ Sahitya Akademi's Maithili branch.
- (C) The ghazal is generically anti-organic: its couplets are deliberately independent, resisting the smooth narrative flow of Western lyric poetry.
- (D) The loss of these genres is not merely the loss of songs but the loss of the ritual occasions that gave them meaning.

१५९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “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.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 41: Lal Dev Kamat

१६०. In Tome II (Chapters 26–50), which listed chapter corresponds to Hriday Narayan Jha?

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 39: Dr. Kishan Karigar

१६१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.6 Children's Poetry in Videha 'this writer's children's poetry — published across Videha issues 50 to 100 and later anthologised in the Videha Shishu Utsav collection — represents a socially significant dimension of his work.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 41: Lal Dev Kamat

१६२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “8.2 Translation Studies: Eugene Nida and Beyond Modern translation theory provides the most direct Western analytical tool for evaluating Tatal Pankhi.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 38: Dr. Kirtinath Jha
- (C) Chapter 26: Hitnath Jha
- (D) Chapter 32: Dr. Kailash Kumar Mishra

१६३. Which one of the following statements is supported specifically by the chapter on Munnaji?

- (A) The variety of themes covered in his work—ranging from political ideology to nuanced literary reviews—demonstrates an intellectual versatility that is rare in contemporary regional writing.
- (B) The writing is reflecting the reality of contemporary Maithili life where English has penetrated village communication through mobile phones and migrant workers.
- (C) The formal requirements are: extreme brevity (typically one to three paragraphs); a single narrative turn or ironic revelation; characters who are types rather than individuals; and a final image or gesture that releases the story's dhvani.
- (D) It also includes Jyoti Sunit Chaudhary's poem collection 'Archi.' Critical evaluation: The Natya Utsav publication represents the most intellectually ambitious of the three special-issue interventions.

१६४. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “His account of how Kokil Manch eventually distanced itself from Mithila Vikas Parishad after 2006 — following a dispute over the conduct of a national seminar from which Kokil Manch was excluded — is candid institutional testimony.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 48: Nabo Narayan Mishra

१६५. Which one of the following statements is supported specifically by the chapter on Dr. Kamini Kamayini & Kapileshwar Raut?

- (A) The title story 'Ulahan' is a textbook example of the kind of ironic layering Brooks and Warren identified as definitive of poetic excellence — here transposed to micro-fiction.
- (B) Synthesizing the Critique: The Legacy of this writer or section this writer or section's work represents a vital synthesis of the "Jan Kavi" (people's poet) tradition and the rigorous intellectual heritage of Mithila.
- (C) 6.1 Rasa Theory: Beyond the Nāṭyaśāstra The rasa tradition was not static after Bharata.
- (D) These are not competing failures but complementary achievements: Maithili literature's range is measured by the distance between Rajkamal's Andolana and this writer's Pangu.

१६६. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “The Rag-Bhas tradition mentioned in the preface is specifically Mithila's folk-classical fusion system of melodic modes that differs from the Hindustani classical system centred on Agra, Kirana, and Jaipur gharanas.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'

१६७. Which one of the following statements is supported specifically by the chapter on Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The mirror as governing metaphor raises questions about the status of the image it produces: is the 'Mithila' reflected in the novel a direct representation of reality, or a constructed image that shapes how reality is perceived?
- (B) 1320–1400 CE) was a Mithilā-born philosopher who composed the Tattvacintāmaṇi ('The Jewel of Reflection on Truth'), a foundational text that inaugurated the Navya Nyāya ('New Logic') school of Indian epistemology.
- (C) 7.3 Anumana (Inference) and Dramatic Structure Gaṅgeśa's analysis of anumāna (inference) centres on vyāpti (universal concomitance: “where there is smoke, there is fire”).
- (D) He is a farmer who writes, and what he writes is shaped entirely by the living experience of farming, rural society, and the economic pressures that constitute Mithilā's agrarian reality.

१६८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The inclusion of this Vidyapati composition by Jha — within a collection of folk songs addressed to the Maithili cultural community — asserts the unbroken continuity of Maithili devotional culture from the 14th century to the 21st.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 32: Dr. Kailash Kumar Mishra

१६९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Bihar and the Mithila region are particularly vulnerable to flooding, and the rivers of Mithila — Kosi, Bagmati, Kamla, and the Ganga itself — have been both sources of life and agents of devastation.”

- (A) Chapter 26: Hitnath Jha
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 34: Kalpana Jha, Patna
- (D) Chapter 33: Kalpana Jha, Delhi

१७०. In Tome II (Chapters 26–50), which listed chapter corresponds to Munni Kamat?

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 47: Munni Kamat
- (C) Chapter 50: Nand Kumar Mishra 'Nand'
- (D) Chapter 27: Hriday Narayan Jha

१७१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “As documented in the this writer or section 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 (kāṣṭha- kalā — woodcraft).”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 28: Mithila & Maithili Institutions
- (C) Chapter 39: Dr. Kishan Karigar
- (D) Chapter 50: Nand Kumar Mishra 'Nand'

१७२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “this writer's Maithilī Itihāsk Rekhānkan (2003) is the most sustained exercise in śabda-pramāṇa: it assembles, evaluates and synthesises the verbal testimony of the Maithili literary tradition from its earliest period to the modern.”

- (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (B) Chapter 27: Hriday Narayan Jha
- (C) Chapter 37: Kedar Nath Chaudhary
- (D) Chapter 26: Hitnath Jha

१७३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Videha e-Journal's special issue on this writer or section 'this writer or section' is itself a significant document in the history of Maithili parallel literature: an act of collective critical recognition, coordinated by a digital institution that has served the language since 2004.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

१७४. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “5.2 Later Years and Death (2014) The latter years of this writer's life were spent at Mahnar.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 50: Nand Kumar Mishra 'Nand'
- (C) Chapter 45: Meena Jha
- (D) Chapter 26: Hitnath Jha

१७५. Which one of the following statements is supported specifically by the chapter on Dr. Kishan Karigar?

- (A) The early plays (1971–1978) were produced by and for Maithili cultural organisations in Calcutta — the Mithila Darshan circle, the Maithili Rangamancha — with minimal resources.
- (B) The Bhakti tradition — from Vidyapati through the medieval Bhakta poets to the contemporary kirtan tradition — is the unifying cultural- philosophical framework within which this writer's entire creative project is situated.
- (C) Shafalika Verma notes this with precision: ‘The poet the writer or section’s creative spirit has a vikshoobh (turbulence, agitation) filled with outrage.’ This vikshoobh is the emotional and intellectual matrix from which both the lyric and the satirical poems emerge.
- (D) A comprehensive anthropological account of Koilakh would require documentation of all its communities — Yadav, Teli, Dhobi, Musahar and other communities whose presence in the village is presumed but undocumented.

१७६. Which one of the following statements is supported specifically by the chapter on Hriday Narayan Jha?

- (A) The comparison of a dying man to a lamp that flares before extinction (in 'Bhog') is an upamāna that functions both as aesthetic image and as a conceptual claim about the nature of vital energy.
- (B) Dual rasa: Adbhuta (wonder) and Bhayānaka (terror) coexist — the goddess is simultaneously terrifying and salvific (tārīṇī — deliverer).
- (C) His political consciousness is specifically linguistic: the rights he dramatises are language rights, cultural rights, the right of a community to exist and express itself in its own mother tongue.
- (D) From this framework, 'this writer's most significant literary act is his sustained lyric engagement with the Maithili language itself as a beloved — the autobiography's title declares the language the object of the poet's deepest vision.

१७७. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “6.2 Female Interiority as Literary Innovation The most consistently praised aspect of this writer's fiction across all critics in the Videha special issue is his handling of female interiority.”

- (A) Chapter 40: Kumar Pawan
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 27: Hriday Narayan Jha
- (D) Chapter 37: Kedar Nath Chaudhary

१७८. With reference to Tome II of A Parallel History of Mithilā & Maithili Literature, which chapter or writer-section is associated with the following source-based fact? “More significantly, his professional identity as a linguist — his Ph.D. is in Syntax and Semantics — places him squarely in the tradition of precise, formal analysis of language that Navya Nyāya pioneered in the Indian intellectual context.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 35: Kameshwar Jha 'Kamal'
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 45: Meena Jha

१७९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Navya-Nyāya Technical Terms in the Narrative The narrator unknowingly uses Nyāya-like questioning: What is the “locus” (āśraya) of the loot?”

- (A) Chapter 50: Nand Kumar Mishra 'Nand'
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

१८०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Ancinhar Ākhar blog, launched 2008, is identified in the Videha Parallel History (Part 4) as the movement that revitalized Maithili ghazal.”

- (A) Chapter 28: Mithila & Maithili Institutions
- (B) Chapter 40: Kumar Pawan
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 46: Munnaji

१८१. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “73, the final page of this writer or section-Taal) provides the following biographical information, here translated and expanded: Name: Sri this writer or section.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 34: Kalpana Jha, Patna
- (C) Chapter 35: Kameshwar Jha 'Kamal'
- (D) Chapter 38: Dr. Kirtinath Jha

१८२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The Mithila Connection: Arer in Mythological-Historical Space this writer's ethno-historical analysis of Arer's name is itself a contribution to parallel Mithila history.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (D) Chapter 47: Munni Kamat

१८३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Niniyaa (निनियॉ) The title ‘Niniyaa’ is the Maithili term for lullaby (ninnani, ninni-geet) — the song sung to put a child to sleep.”

- (A) Chapter 39: Dr. Kishan Karigar
- (B) Chapter 33: Kalpana Jha, Delhi
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 26: Hitnath Jha

१८४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The volume is dedicated to the Creator (Srijanhaar) and opens with an invocation from the Shanti Mantra of the Yajurveda, setting a tone of cultural rootedness that runs through this writer's entire oeuvre.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 48: Nabo Narayan Mishra

१८५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “IX.D Marxist and Sociological Criticism this writer'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.”

- (A) Chapter 48: Nabo Narayan Mishra
- (B) Chapter 29: Jagdanand Jha 'Manu'
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 31: Jagdish Prasad Mandal

१८६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “His audience — Jamshedpur's Maithili-speaking working class and the rural population of Madhubani district — were precisely the communities that mainstream Hindi and English theatre ignored.”

- (A) Chapter 41: Lal Dev Kamat
- (B) Chapter 37: Kedar Nath Chaudhary
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur

१८७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “13th-14th century, Mithila) is the founder of Navya-Nyāya (New Logic), a school of Indian epistemology that developed a precise, formal technical vocabulary for analysing knowledge claims.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 33: Kalpana Jha, Delhi
- (D) Chapter 48: Nabo Narayan Mishra

१८८. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “2.2 Naḍhiyā Bhukaiye Hamar Ghaṛārīpar: Maithili Ghazal Collection Naḍhiyā Bhukaiye Hamar Ghaṛārīpar ('The Dog Barks at My Homestead') is this writer's landmark contribution to the Maithili ghazal tradition.”

- (A) Chapter 32: Dr. Kailash Kumar Mishra
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'
- (D) Chapter 29: Jagdanand Jha 'Manu'

१८९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The letter-essay 'Ekta Patra: Ekta Samiksha — Kist Kist Jivan' is addressed to the autobiographical author of 'Kist Kist Jivan' (Life in Instalments), and operates as both review and confession.”

- (A) Chapter 33: Kalpana Jha, Delhi
- (B) Chapter 26: Hitnath Jha
- (C) Chapter 46: Munnaji
- (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'

११०. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Ashok Avichal, Shyam Darihare, and Raman blackmailed the Deoghar organizer Om Prakash Jha, threatening to boycott unless the Sahitya Akademi's session was given official recognition as a Sagar Rati gathering.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 32: Dr. Kailash Kumar Mishra
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 26: Hitnath Jha

१११. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The modern revitalization of Maithili was further propelled by figures such as Chanda Jha and Lal Das, the latter of whom (1856–1921) authored the Mithila Bhasha Ramayana and translated classical Sanskrit texts like the Purusha-Pariksha into Maithili.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 45: Meena Jha
- (C) Chapter 41: Lal Dev Kamat
- (D) Chapter 32: Dr. Kailash Kumar Mishra

११२. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “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.”

- (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (B) Chapter 31: Jagdish Prasad Mandal
- (C) Chapter 48: Nabo Narayan Mishra
- (D) Chapter 32: Dr. Kailash Kumar Mishra

११३. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “While this writer or section’s theatre is fundamentally a theatre of language (Bhāratī vritti — verbal expression — is central to all his plays), No Entry: Mā Pravish has Artaudian elements.”

- (A) Chapter 34: Kalpana Jha, Patna
- (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (C) Chapter 28: Mithila & Maithili Institutions
- (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'

११४. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “3.9 Priyamvada (1988): The One Who Speaks Pleasingly Priyamvadā — “One who speaks in sweet/agreeable words” (Sanskrit priya + vadā) — is both a”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 39: Dr. Kishan Karigar
- (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'
- (D) Chapter 33: Kalpana Jha, Delhi

११५. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The editor Ashish Anichhinhar’s comparison is apt: of Kolkata-based Maithili writers, on a proportional basis, this writer or section has written more about Kolkata and its Maithili cultural life than anyone else.”

- (A) Chapter 35: Kameshwar Jha 'Kamal'
- (B) Chapter 48: Nabo Narayan Mishra
- (C) Chapter 45: Meena Jha
- (D) Chapter 34: Kalpana Jha, Patna

११६. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.2 Western Critical Theories 5.2.1 Marxist Literary Criticism (Lukács, Eagleton, Williams, Gramsci) The Marxist theoretical framework is essential for reading this writer or section because his literary corpus is fundamentally about the economics of displacement.”

- (A) Chapter 30: Jagdish Chandra Thakur 'Anil'
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 32: Dr. Kailash Kumar Mishra
- (D) Chapter 29: Jagdanand Jha 'Manu'

११७. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “5.1 The Rasa Theory Applied to Tatal Pankhi The foundational framework of classical Indian aesthetics is the rasa theory, systematised by Bharata Muni in the Nāṭyaśāstra (c.”

- (A) Chapter 38: Dr. Kirtinath Jha
- (B) Chapter 41: Lal Dev Kamat
- (C) Chapter 47: Munni Kamat
- (D) Chapter 29: Jagdanand Jha 'Manu'

११८. Which one of the following statements is supported specifically by the chapter on Jagdish Chandra Thakur 'Anil'?

- (A) The very fact that his primary archive is digital and free-to-access at videha.co.in embodies the democratic-access philosophy of the movement.
- (B) By evaluating the works of authors like Munni this writer or section and Raj Kishore Mishra, he is essentially defining the "standard" of modern Maithili.
- (C) Lekh-Rekh (लेख-रेख, Pothī Prasaṅg Pāṭhakīya, 2023) This is perhaps this writer's most formally innovative work.
- (D) Priyamvadā is a natika (short play or natikaa) in form — a genre defined by Bharata as a play with a single act, a happy outcome, and themes drawn from real life.

११९. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “The ghazal in Maithili is neither purely Urdu-derivative nor purely Maithili-indigenous; it is a hybrid form that generates meanings neither language alone could produce.”

- (A) Chapter 47: Munni Kamat
- (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur
- (C) Chapter 31: Jagdish Prasad Mandal
- (D) Chapter 30: Jagdish Chandra Thakur 'Anil'

१०००. With reference to Tome II of A Parallel History of Mithilā & Maithilī Literature, which chapter or writer-section is associated with the following source-based fact? “Applying Navya Nyaya to this writer's songs is not merely an academic exercise but a culturally grounded interpretive act: these songs emerge from the same Mithila intellectual tradition that produced Gaṅgeśa, Raghunatha Siromani, and the entire Navya Nyaya school.”

- (A) Chapter 29: Jagdanand Jha 'Manu'
- (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'
- (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut
- (D) Chapter 35: Kameshwar Jha 'Kamal'

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

१. (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun' — The contents list Dr. Prafulla Kumar Singh 'Maun' as Chapter 44 of Tome II.
२. (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 406.
३. (B) Rasa: The primary rasa is Śānta (tranquillity born of spiritual insight), arrived at through the recognition of wasted time (Karuṇa — pathos). — The supported statement belongs to the chapter on Hriday Narayan Jha (Chapter 27), around PDF page 54; the other choices are real but belong to different Tome II discussions.
४. (B) Chapter 33: Kalpana Jha, Delhi — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 237.
५. (C) Chapter 30: Jagdish Chandra Thakur 'Anil' — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 155.
६. (C) Chapter 28: Mithila & Maithili Institutions — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 114.
७. (C) Chapter 34: Kalpana Jha, Patna — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 247.
८. (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut — The contents list Dr. Kamini Kamayini & Kapileshwar Raut as Chapter 36 of Tome II.
९. (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun' — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 442.
१०. (C) Chapter 41: Lal Dev Kamat — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 396.
११. (A) Chapter 40: Kumar Pawan — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 366.
१२. (D) Chapter 40: Kumar Pawan — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 365.
१३. (A) Chapter 31: Jagdish Prasad Mandal — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 186.
१४. (C) Chapter 38: Dr. Kirtinath Jha — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 321.
१५. (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun' — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 446.

१६. (C) The Bhakti tradition — from Vidyapati through the medieval Bhakta poets to the contemporary kirtan tradition — is the unifying cultural- philosophical framework within which the writer or section's entire creative project is situated. — The supported statement belongs to the chapter on Kameshwar Jha 'Kamal' (Chapter 35), around PDF page 273; the other choices are real but belong to different Tome II discussions.

१७. (C) Chapter 30: Jagdish Chandra Thakur 'Anil' — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 175.

१८. (B) Lullabies are among the first literary forms a child encounters; they carry within them the emotional vocabulary, the rhythmic patterns, the imagery, and the social world of the culture into which the child is being born. — The supported statement belongs to the chapter on Kalpana Jha, Delhi (Chapter 33), around PDF page 232; the other choices are real but belong to different Tome II discussions.

१९. (A) The social world rendered is consistently the lower- middle-class Mithila world — teachers, small farmers, lower-government-service families, women in domestic spaces — treated with both affection and critical intelligence. — The supported statement belongs to the chapter on Nand Kumar Mishra 'Nand' (Chapter 50), around PDF page 581; the other choices are real but belong to different Tome II discussions.

२०. (B) Chapter 35: Kameshwar Jha 'Kamal' — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 265.

२१. (D) Chapter 34: Kalpana Jha, Patna — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 251.

२२. (D) Chapter 39: Dr. Kishan Karigar — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 337.

२३. (C) Chapter 47: Munni Kamat — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 512.

२४. (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun' — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 440.

२५. (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun' — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 441.

२६. (A) Chapter 30: Jagdish Chandra Thakur 'Anil' — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 162.

२७. (C) Chapter 40: Kumar Pawan — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 358.

२८. (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 286.

२९. (D) The final scene, in which the Chief Minister arrives to meet Nilo on his deathbed (after fifteen days of fasting), is a bitter comedy: the government concedes all demands, but Nilo has already expired. — The supported statement belongs to the chapter on Lallan Prasad Thakur & Kusum Thakur (Chapter 42), around PDF page 404; the other choices are real but belong to different Tome II discussions.

३०. (A) Chapter 28: Mithila & Maithili Institutions — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 121.

३१. (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa' — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 560.

३२. (A) The lullaby's apparent simplicity is thus a form of vakrata — the turned, oblique expression whose surface meaning (sing and sleep) conceals its deeper function (cultural transmission, social bonding, emotional processing). —

The supported statement belongs to the chapter on Kalpana Jha, Delhi (Chapter 33), around PDF page 234; the other choices are real but belong to different Tome II discussions.

३३. (B) This analysis evaluates the formal award systems of the Sahitya Akademi for Maithili against the informal "the writer or section" and critically examines the three Mithila-centric organizations featured in Videha special issues. — The supported statement belongs to the chapter on Mithila & Maithili Institutions (Chapter 28), around PDF page 107; the other choices are real but belong to different Tome II discussions.

३४. (B) the writer or section's connection to the film is not incidental to reading his fiction: the film project represents the same drive to give Mithila a representational presence in forms (cinema, prose narrative) that the community had historically lacked. — The supported statement belongs to the chapter on Kedar Nath Chaudhary (Chapter 37), around PDF page 302; the other choices are real but belong to different Tome II discussions.

३५. (B) Where Roy works primarily in the prose forms of kathā and bīhani kathā (short story and seed story), the writer or section works primarily in verse (poetry and ghazal) with a secondary contribution to bīhani kathā. — The supported statement belongs to the chapter on Jagdanand Jha 'Manu' (Chapter 29), around PDF page 147; the other choices are real but belong to different Tome II discussions.

३६. (B) 8,500 in 2011 Census), while also noting that the book's silence on non-brahmin castes is a limitation that future scholarship must address — a critique voiced also by Prof. — The supported statement belongs to the chapter on Hitnath Jha (Chapter 26), around PDF page 14; the other choices are real but belong to different Tome II discussions.

३७. (B) Chapter 47: Munni Kamat — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 516.

३८. (D) Chapter 50: Nand Kumar Mishra 'Nand' — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 579.

३९. (D) Significance the writer or section's significance within the Videha Parallel History Framework is substantial on multiple dimensions. — The supported statement belongs to the chapter on Kalpana Jha, Patna (Chapter 34), around PDF page 252; the other choices are real but belong to different Tome II discussions.

४०. (D) Chapter 31: Jagdish Prasad Mandal — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 182.

४१. (B) Chapter 46: Munnaji — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 486.

४२. (B) Chapter 46: Munnaji — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 484.

४३. (C) Chapter 50: Nand Kumar Mishra 'Nand' — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 575.

४४. (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa' — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 547.

४५. (D) Born in Haripur Bakshi Tole, Madhubani district, Bihar, on 16 July 1917, Vyas was a technocrat by profession who became one of the most versatile and productive figures in twentieth-century Maithili literature. — The supported statement belongs to the chapter on Kalpana Jha, Patna (Chapter 34), around PDF page 243; the other choices are real but belong to different Tome II discussions.

४६. (D) Chapter 47: Munni Kamat — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 514.

४७. (C) Chapter 37: Kedar Nath Chaudhary — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 305.

४८. (D) The autobiography's serialisation in Videha — an eJournal published fortnightly — means that it was produced in instalments, creating a diachronic narrative experience for readers who followed it across issues. — The supported

statement belongs to the chapter on Jagdish Chandra Thakur 'Anil' (Chapter 30), around PDF page 161; the other choices are real but belong to different Tome II discussions.

४९. (C) The mother who sings a lullaby is not primarily communicating with the child (who cannot understand the words) but enacting a relationship, performing a cultural role, and communing with the ancestral tradition of women's domestic life. — The supported statement belongs to the chapter on Kalpana Jha, Delhi (Chapter 33), around PDF page 234; the other choices are real but belong to different Tome II discussions.

५०. (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun' — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 442.

५१. (B) Her formal approach is characteristically Maithili in its musicality — the tradition values a singing quality (geyatā) in verse — but also modern in its willingness to deploy free verse and prose-poem structures that disrupt the expected metric regularity. — The supported statement belongs to the chapter on Dr. Kamini Kamayini & Kapileshwar Raut (Chapter 36), around PDF page 284; the other choices are real but belong to different Tome II discussions.

५२. (B) 13th–14th century CE, Mithila) was the founder of Navya-Nyāya (New Logic), the most technically sophisticated school of Indian epistemology and logic, enshrined in his magnum opus Tattvacintāmaṇi ('The Wish-Fulfilling Gem of Truth'). — The supported statement belongs to the chapter on Jagdish Prasad Mandal (Chapter 31), around PDF page 185; the other choices are real but belong to different Tome II discussions.

५३. (B) Ijrat Gama Ijrat Banchelo ('Honour Lost, Honour Saved'): A novel examining the politics of honour (ijrat) in Maithili village culture—how it functions as a tool of social control, particularly upon women and those of lower social rank. — The supported statement belongs to the chapter on Jagdish Prasad Mandal (Chapter 31), around PDF page 181; the other choices are real but belong to different Tome II discussions.

५४. (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 281.

५५. (A) Chapter 40: Kumar Pawan — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 356.

५६. (D) Chapter 45: Meena Jha — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 477.

५७. (B) Jha states that upon reading the original (presumably in English translation), he was so moved that he read it several more times and “became influenced”, ultimately deciding to publish a Maithili translation. — The supported statement belongs to the chapter on Dr. Kirtinath Jha (Chapter 38), around PDF page 319; the other choices are real but belong to different Tome II discussions.

५८. (A) Chapter 27: Hriday Narayan Jha — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 50.

५९. (A) Chapter 45: Meena Jha — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 474.

६०. (D) Chapter 27: Hriday Narayan Jha — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 34.

६१. (D) Chapter 35: Kameshwar Jha 'Kamal' — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 271.

६२. (A) Chapter 48: Nabo Narayan Mishra — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 533.

६३. (B) Chapter 28: Mithila & Maithili Institutions — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 85.

६४. (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa' — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 551.

६५. (C) Chapter 40: Kumar Pawan — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 353.
६६. (B) The Aesthetic of Lok Itihas While this is not a work of literature in the conventional sense, it participates in what the Indian classical tradition calls loka-dharmi — the aesthetic of the lived world, of everyday experience rather than idealised beauty. — The supported statement belongs to the chapter on Dr. Kailash Kumar Mishra (Chapter 32), around PDF page 217; the other choices are real but belong to different Tome II discussions.
६७. (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun' — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 454.
६८. (C) Chapter 46: Munnaji — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 484.
६९. (D) Post-Colonial Critique: The State as Patron The Sahitya Akademi represents what Pierre Bourdieu called state-mediated cultural legitimacy. — The supported statement belongs to the chapter on Mithila & Maithili Institutions (Chapter 28), around PDF page 122; the other choices are real but belong to different Tome II discussions.
७०. (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 406.
७१. (D) Chapter 50: Nand Kumar Mishra 'Nand' — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 576.
७२. (A) (PA D YA) the writer or section's poetry is devotional, socially engaged, elegiac, and, occasionally, satirical. — The supported statement belongs to the chapter on Nabo Narayan Mishra (Chapter 48), around PDF page 530; the other choices are real but belong to different Tome II discussions.
७३. (C) Chapter 50: Nand Kumar Mishra 'Nand' — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 577.
७४. (B) Chapter 33: Kalpana Jha, Delhi — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 230.
७५. (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 293.
७६. (D) Chapter 45: Meena Jha — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 478.
७७. (C) Chapter 28: Mithila & Maithili Institutions — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 127.
७८. (A) Rasa theory identifies eight (later nine) primary aesthetic emotions (śṛṅgāra, hāsyā, karuṇā, raudra, vīra, bhayānaka, bībhatsa, adbhuta, and sānta) that literature must evoke in the cultivated reader (sahṛdaya). — The supported statement belongs to the chapter on Dr. Kamini Kamayini & Kapileshwar Raut (Chapter 36), around PDF page 280; the other choices are real but belong to different Tome II discussions.
७९. (D) Chapter 47: Munni Kamat — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 513.
८०. (C) Chapter 35: Kameshwar Jha 'Kamal' — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 274.
८१. (A) Chapter 33: Kalpana Jha, Delhi — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 230.
८२. (C) Chapter 45: Meena Jha — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 477.
८३. (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun' — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 446.

८४. (C) Chapter 41: Lal Dev Kamat — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 380.
८५. (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun' — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 459.
८६. (C) Chapter 47: Munni Kamat — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 506.
८७. (C) Chapter 31: Jagdish Prasad Mandal — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 187.
८८. (A) Chapter 38: Dr. Kirtinath Jha — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 331.
८९. (A) Chapter 35: Kameshwar Jha 'Kamal' — The contents list Kameshwar Jha 'Kamal' as Chapter 35 of Tome II.
९०. (B) The poem 'Enna Kiyak Ee Ki' is particularly notable in this context: it directly names the hypocrisy of families that send sons to engineering college and daughters to cook, and ends with an appeal to educate daughters alongside sons. — The supported statement belongs to the chapter on Dr. Kishan Karigar (Chapter 39), around PDF page 345; the other choices are real but belong to different Tome II discussions.
९१. (A) Chapter 48: Nabo Narayan Mishra — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 527.
९२. (D) This late flowering — beginning creative writing in one's late sixties — is itself significant: it places him outside the mainstream Maithili literary establishment, which had formed its canons and careers decades earlier. — The supported statement belongs to the chapter on Kedar Nath Chaudhary (Chapter 37), around PDF page 300; the other choices are real but belong to different Tome II discussions.
९३. (D) the writer or section's stories are thick with the textures of Mithilā's seasonal cycles — the cold of Māgha, the smell of rice threshing, the sound of handpumps. — The supported statement belongs to the chapter on Dr. Kamini Kamayini & Kapileshwar Raut (Chapter 36), around PDF page 281; the other choices are real but belong to different Tome II discussions.
९४. (C) Chapter 45: Meena Jha — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 475.
९५. (D) The story's quiet subversion is that this contract has failed her: the sons are in Delhi and Bangalore, the grandchildren in 'crèche', and Kaki — who has done everything right — is alone. — The supported statement belongs to the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar' (Chapter 43), around PDF page 433; the other choices are real but belong to different Tome II discussions.
९६. (B) Chapter 46: Munnaji — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 481.
९७. (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 283.
९८. (C) Chapter 34: Kalpana Jha, Patna — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 251.
९९. (A) Chapter 37: Kedar Nath Chaudhary — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 305.
१००. (D) Essays in the Srikant Thakur Vidyalkar Series Srikant Thakur Vidyalkar (Narendra Nath Das Vidyalkar, 1904–1993) is one of the most important figures in the modern Maithili critical and literary tradition. — The supported statement belongs to the chapter on Kalpana Jha, Patna (Chapter 34), around PDF page 244; the other choices are real but belong to different Tome II discussions.
१०१. (C) Chapter 41: Lal Dev Kamat — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 397.

१०२. (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar' — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 425.
१०३. (B) Chapter 34: Kalpana Jha, Patna — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 243.
१०४. (C) Chapter 28: Mithila & Maithili Institutions — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 111.
१०५. (B) These extensions of the ghazal form into devotional and children's registers are among the writer or section's most significant formal contributions to Maithili literature. — The supported statement belongs to the chapter on Jagdanand Jha 'Manu' (Chapter 29), around PDF page 148; the other choices are real but belong to different Tome II discussions.
१०६. (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar' — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 434.
१०७. (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 282.
१०८. (A) Chapter 32: Dr. Kailash Kumar Mishra — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 202.
१०९. (A) Chapter 46: Munnaji — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 487.
११०. (D) Chapter 39: Dr. Kishan Karigar — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 341.
१११. (A) Chapter 29: Jagdanand Jha 'Manu' — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 140.
११२. (A) Chapter 37: Kedar Nath Chaudhary — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 316.
११३. (D) These critiques are important and represent precisely the kind of honest, engaged commentary that the writer or section himself practises in Lekh-Rekh. — The supported statement belongs to the chapter on Hitnath Jha (Chapter 26), around PDF page 18; the other choices are real but belong to different Tome II discussions.
११४. (B) Chapter 50: Nand Kumar Mishra 'Nand' — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 570.
११५. (A) Conclusion the writer or section's literary career represents an important and distinctive contribution to contemporary Maithili literature. — The supported statement belongs to the chapter on Hitnath Jha (Chapter 26), around PDF page 28; the other choices are real but belong to different Tome II discussions.
११६. (B) Chapter 46: Munnaji — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 481.
११७. (C) Chapter 38: Dr. Kirtinath Jha — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 322.
११८. (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa' — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 548.
११९. (B) Chapter 26: Hitnath Jha — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 20.
१२०. (B) Chapter 41: Lal Dev Kamat — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 391.
१२१. (B) Chapter 40: Kumar Pawan — The contents list Kumar Pawan as Chapter 40 of Tome II.
१२२. (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar' — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 425.

- १२३. (D) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 249.
- १२४. (C) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 342.
- १२५. (A) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 99.
- १२६. (A) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 175.
- १२७. (D) The poem is a meditation on the psychology of modern working life - specifically the self-deception by which a deeply exhausted person sustains themselves through the week by maintaining the illusion that "tomorrow is Sunday" will bring relief.** — The supported statement belongs to the chapter on Kumar Pawan (Chapter 40), around PDF page 356; the other choices are real but belong to different Tome II discussions.
- १२८. (A) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 14.
- १२९. (B) They are designed to be sung collectively, in groups, on social occasions (panchayat meetings, women's groups, village assemblies), and their rhetorical strategy is that of shared affective experience rather than individual conviction.** — The supported statement belongs to the chapter on Kalpana Jha, Delhi (Chapter 33), around PDF page 231; the other choices are real but belong to different Tome II discussions.
- १३०. (B) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 263.
- १३१. (A) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 246.
- १३२. (B) the writer or section's literary contribution to Maithili letters is best understood as a form of cultural diplomacy performed through literary form.** — The supported statement belongs to the chapter on Dr. Kirtinath Jha (Chapter 38), around PDF page 331; the other choices are real but belong to different Tome II discussions.
- १३३. (C) Chapter 31: Jagdish Prasad Mandal** — The contents list Jagdish Prasad Mandal as Chapter 31 of Tome II.
- १३४. (A) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 386.
- १३५. (C) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 345.
- १३६. (D) Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 530.
- १३७. (C) Conclusion: Towards a Fuller Critical Recognition the writer or section represents a genuinely significant, genuinely neglected body of literary achievement in modern Indian literature.** — The supported statement belongs to the chapter on Kedar Nath Chaudhary (Chapter 37), around PDF page 316; the other choices are real but belong to different Tome II discussions.
- १३८. (C) Mikhail Bakhtin's theory of the novel as a 'polyphonic' form — a genre of competing voices and dialogues, in contrast to the monologic epic — is particularly relevant here.** — The supported statement belongs to the chapter on Muni Kamat (Chapter 47), around PDF page 507; the other choices are real but belong to different Tome II discussions.
- १३९. (B) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 215.
- १४०. (B) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 22.

- १४१. (C) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 184.
- १४२. (A) Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 591.
- १४३. (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 286.
- १४४. (D) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 19.
- १४५. (A) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 476.
- १४६. (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 543.
- १४७. (B) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 134.
- १४८. (C) The 2012 the writer or section recognized Lachmi Das for 'kisāni-ātmanirbhar sanskriti' — a category that asserts that subsistence farming knowledge constitutes a form of cultural knowledge worthy of literary-cultural recognition.** — The supported statement belongs to the chapter on Mithila & Maithili Institutions (Chapter 28), around PDF page 90; the other choices are real but belong to different Tome II discussions.
- १४९. (A) 4.2 Helene Cixous: Ecriture Feminine Helene Cixous's 'The Laugh of the Medusa' (1975) argues for an ecriture feminine — writing from and for the body, that refuses the linear, phallogocentric structures of dominant discourse.** — The supported statement belongs to the chapter on Meena Jha (Chapter 45), around PDF page 475; the other choices are real but belong to different Tome II discussions.
- १५०. (A) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 489.
- १५१. (D) This palimpsestic quality connects the writer or section to both the Indian concept of smriti (memory as collective inheritance) and to Walter Benjamin's theory of the dialectical image — the flash in which the past is suddenly legible in the present.** — The supported statement belongs to the chapter on Kedar Nath Chaudhary (Chapter 37), around PDF page 314; the other choices are real but belong to different Tome II discussions.
- १५२. (C) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 222.
- १५३. (C) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 157.
- १५४. (A) Context: Videha 358 is a complete special issue (Visheshank) devoted to Shardindu Chaudhary (1952–2022+), the major Maithili satirist, lexicographer, linguist, journalist, and editor.** — The supported statement belongs to the chapter on Kalpana Jha, Patna (Chapter 34), around PDF page 243; the other choices are real but belong to different Tome II discussions.
- १५५. (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 467.
- १५६. (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 425.
- १५७. (D) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 155.
- १५८. (B) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 250.

१५९. (A) **Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 335.
१६०. (A) **Some conservative Maithili dramatists, as Gajendra Thakur's Parallel History of Maithili Literature documents, tried to use Nāṭyaśāstra's authority to justify derogatory representation of lower-caste communities in Maithili drama.** — The supported statement belongs to the chapter on Jagdish Prasad Mandal (Chapter 31), around PDF page 185; the other choices are real but belong to different Tome II discussions.
१६१. (A) **Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 416.
१६२. (D) **Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 465.
१६३. (D) **Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 584.
१६४. (C) **The hetu (reason/middle term) is “her father died in the absence of a son.” The vyāpti (invariable concomitance) deployed by the story is: wherever a woman asserts her right in the face of patriarchal custom, that assertion demands recognition as** — The supported statement belongs to the chapter on Munnaji (Chapter 46), around PDF page 490; the other choices are real but belong to different Tome II discussions.
१६५. (C) **Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 561.
१६६. (D) **Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 387.
१६७. (B) **The preface establishes the collection's range: social comedy, domestic drama, moral fable, and social-critical sketch, all drawn from Mithila village and small-town life, rendered in a voice that moves between warmth and sharp observation.** — The supported statement belongs to the chapter on Nand Kumar Mishra 'Nand' (Chapter 50), around PDF page 581; the other choices are real but belong to different Tome II discussions.
१६८. (C) **Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 143.
१६९. (B) **Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 508.
१७०. (B) **Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 528.
१७१. (B) **Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 268.
१७२. (B) **Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 487.
१७३. (D) **Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 207.
१७४. (A) **Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 389.
१७५. (B) **Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 538.
१७६. (B) **In Buddhist narrative, Sujata is typically a peripheral figure, a catalyst for Siddhārtha's story.** — The supported statement belongs to the chapter on Nand Kumar Mishra 'Nand' (Chapter 50), around PDF page 580; the other choices are real but belong to different Tome II discussions.

- १७७. (D) However, the viraha (separation) mode of śṛṅgāra — which Bharatamuni identifies as ten stages (daśāvasthā) from hope through madness to death — is 'the writer or section's primary emotional register.** — The supported statement belongs to the chapter on Jagdish Chandra Thakur 'Anil' (Chapter 30), around PDF page 156; the other choices are real but belong to different Tome II discussions.
- १७८. (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 426.
- १७९. (C) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 16.
- १८०. (D) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 239.
- १८१. (A) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 237.
- १८२. (A) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 357.
- १८३. (C) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 300.
- १८४. (B) This performative dimension of the Geet is why the songs in the writer or section-Taal are not merely poems to be read but scores for community performance events.** — The supported statement belongs to the chapter on Kameshwar Jha 'Kamal' (Chapter 35), around PDF page 267; the other choices are real but belong to different Tome II discussions.
- १८५. (B) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 352.
- १८६. (B) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 34.
- १८७. (A) 1.1.3 Vakrokti (Oblique Expression) Kuntaka's theory of vakrokti — that the highest literary expression is always oblique, indirect, 'crooked' rather than straight — applies with particular precision to the writer or section's handling of social critique.** — The supported statement belongs to the chapter on Dr. Prafulla Kumar Singh 'Maun' (Chapter 44), around PDF page 450; the other choices are real but belong to different Tome II discussions.
- १८८. (C) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 183.
- १८९. (A) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 203.
- १९०. (D) Miranda Fricker's concept of 'epistemic injustice' ('Epistemic Injustice: Power and the Ethics of Knowing', 2007) is directly applicable to the writer or section's position as a woman critic in the Maithili literary field.** — The supported statement belongs to the chapter on Kalpana Jha, Patna (Chapter 34), around PDF page 251; the other choices are real but belong to different Tome II discussions.
- १९१. (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 291.
- १९२. (C) His Nilo Kaka is as specific as any village elder of Madhubani district and as universal as any political trickster in world literature — a structural achievement that justifies Gangesh Gunjan's comparison with the great figures of the tradition.** — The supported statement belongs to the chapter on Lallan Prasad Thakur & Kusum Thakur (Chapter 42), around PDF page 418; the other choices are real but belong to different Tome II discussions.
- १९३. (D) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 353.

- १९४. (B) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 485.
- १९५. (B) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 233.
- १९६. (B) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 340.
- १९७. (A) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 39.
- १९८. (A) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 67.
- १९९. (A) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 474.
- २००. (B) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 484.
- २०१. (B) Chapter 34: Kalpana Jha, Patna** — The contents list Kalpana Jha, Patna as Chapter 34 of Tome II.
- २०२. (C) The the writer or section Samagra is structured in four principal divisions, preceded by dedication and prefatory matter and followed by appendices.** — The supported statement belongs to the chapter on Nabo Narayan Mishra (Chapter 48), around PDF page 525; the other choices are real but belong to different Tome II discussions.
- २०३. (A) 5.1 Character Portrait from Witnesses Ram Bhramar's essay on the writer or section in the tribute volume edited by him is among the most intimate portraits.** — The supported statement belongs to the chapter on Dr. Prafulla Kumar Singh 'Maun' (Chapter 44), around PDF page 448; the other choices are real but belong to different Tome II discussions.
- २०४. (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 286.
- २०५. (C) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 304.
- २०६. (A) What the writer or section offers his reader is not a solution to this crisis but a precise diagnosis of it - and a demonstration, through the very act of writing these stories and poems, that the act of witness itself refuses to be entirely silenced.** — The supported statement belongs to the chapter on Kumar Pawan (Chapter 40), around PDF page 361; the other choices are real but belong to different Tome II discussions.
- २०७. (C) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 159.
- २०८. (C) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 319.
- २०९. (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 560.
- २१०. (C) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 138.
- २११. (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 446.
- २१२. (B) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 398.
- २१३. (D) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 326.

- २१४. (A) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 233.
- २१५. (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 444.
- २१६. (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 562.
- २१७. (C) He repeatedly hears it from an eccentric, semi-literate village elder named Bhūkhan Kakā, who is referred to as a “jewel of the village” but refuses to explain the phrase.** — The supported statement belongs to the chapter on Kumar Pawan (Chapter 40), around PDF page 363; the other choices are real but belong to different Tome II discussions.
- २१८. (C) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 390.
- २१९. (A) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 16.
- २२०. (C) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 358.
- २२१. (A) Chameli Rani and Hina are named for their female protagonists; Ayna gives a woman's consciousness the organising metaphor of the text.** — The supported statement belongs to the chapter on Kedar Nath Chaudhary (Chapter 37), around PDF page 306; the other choices are real but belong to different Tome II discussions.
- २२२. (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — The contents list Lallan Prasad Thakur & Kusum Thakur as Chapter 42 of Tome II.
- २२३. (C) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 341.
- २२४. (B) Founded and edited by Gajendra Thakur, Videha has become the definitive archive for contemporary Maithili literature, transcending the limitations of physical distribution.** — The supported statement belongs to the chapter on Lal Dev Kamat (Chapter 41), around PDF page 390; the other choices are real but belong to different Tome II discussions.
- २२५. (B) Benjamin's 'Now of recognisability' (Jetzt der Erkennbarkeit) describes the moment in Ayna when the mirror reflects not just the present but the accumulated weight of civilisational history.** — The supported statement belongs to the chapter on Kedar Nath Chaudhary (Chapter 37), around PDF page 314; the other choices are real but belong to different Tome II discussions.
- २२६. (B) From the cultural-political perspective, a high-quality children's novel in Maithili is itself a political act: it makes the language desirable and exciting for young readers who might otherwise encounter it only in ceremonial or educational contexts.** — The supported statement belongs to the chapter on Nand Kumar Mishra 'Nand' (Chapter 50), around PDF page 583; the other choices are real but belong to different Tome II discussions.
- २२७. (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 423.
- २२८. (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 402.
- २२९. (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 560.
- २३०. (C) Both are platform writers — they write for and within the Videha movement, which provides both their publication context and their critical community.** — The supported statement belongs to the chapter on Dr. Kamini Kamayini & Kapileshwar Raut (Chapter 36), around PDF page 293; the other choices are real but belong to different Tome II discussions.

- २३१. (D) Chapter 30: Jagdish Chandra Thakur 'Anil'** — The contents list Jagdish Chandra Thakur 'Anil' as Chapter 30 of Tome II.
- २३२. (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 293.
- २३३. (D) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 54.
- २३४. (B) Pratyavartan (The Return, 1976) is the most direct dramatic engagement with diaspora experience — the play of return, of recognising and failing to recognise the home one left.** — The supported statement belongs to the chapter on Prof. Udaya Narayana Singh 'Nachiketa' (Chapter 49), around PDF page 562; the other choices are real but belong to different Tome II discussions.
- २३५. (D) Through the particular stories of Bulki, Raghab, and their community, the novel shows that this Vyapti is false: the actual concomitance is not between caste and intrinsic worth but between caste and inherited privilege sustained by violence.** — The supported statement belongs to the chapter on Dr. Kailash Kumar Mishra (Chapter 32), around PDF page 203; the other choices are real but belong to different Tome II discussions.
- २३६. (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 560.
- २३७. (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 425.
- २३८. (D) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 16.
- २३९. (A) This is not mere regionalism but a form of what Edward Said called 'belonging': a deliberate affiliation with a language and culture as an act of love and political choice.** — The supported statement belongs to the chapter on Jagdish Chandra Thakur 'Anil' (Chapter 30), around PDF page 155; the other choices are real but belong to different Tome II discussions.
- २४०. (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 414.
- २४१. (D) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 314.
- २४२. (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 408.
- २४३. (C) Vidyapati was not merely a literary poet but a practitioner within the Mithila Shakta tradition.** — The supported statement belongs to the chapter on Hriday Narayan Jha (Chapter 27), around PDF page 59; the other choices are real but belong to different Tome II discussions.
- २४४. (B) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 488.
- २४५. (A) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 186.
- २४६. (C) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 394.
- २४७. (C) Chapter 39: Dr. Kishan Karigar** — The contents list Dr. Kishan Karigar as Chapter 39 of Tome II.
- २४८. (A) The poem cycle of Badal translated by Jhā is similarly grounded in the specific ecology of the Chota Nagpur plateau — its sal forests, its rivers, its monsoon rhythms.** — The supported statement belongs to the chapter on Hitnath Jha (Chapter 26), around PDF page 24; the other choices are real but belong to different Tome II discussions.

- २४९. (C) The most sustained and emotionally powerful of these are the viraha songs — the separated wife's lament for her absent husband (gone to the city, to 'pardesh') — written in the Maithili women's song tradition.** — The supported statement belongs to the chapter on Kameshwar Jha 'Kamal' (Chapter 35), around PDF page 264; the other choices are real but belong to different Tome II discussions.
- २५०. (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 434.
- २५१. (D) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 360.
- २५२. (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 402.
- २५३. (B) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 41.
- २५४. (B) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 233.
- २५५. (B) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 38.
- २५६. (C) Elaine Showalter's gynocriticism ('Towards a Feminist Poetics', 1979) is relevant to the recovery of the writer or section's critical voice as itself a form of women's literary contribution.** — The supported statement belongs to the chapter on Kalpana Jha, Patna (Chapter 34), around PDF page 251; the other choices are real but belong to different Tome II discussions.
- २५७. (B) The Maithili Premchand is not a pale copy of the Hindi original but a text that finds in Maithili's folk idiom, agricultural vocabulary, and oral prose rhythms a distinct literary resonance.** — The supported statement belongs to the chapter on Dr. Prafulla Kumar Singh 'Maun' (Chapter 44), around PDF page 458; the other choices are real but belong to different Tome II discussions.
- २५८. (A) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 472.
- २५९. (A) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 47.
- २६०. (A) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 243.
- २६१. (B) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 217.
- २६२. (B) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 37.
- २६३. (D) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 475.
- २६४. (C) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 88.
- २६५. (D) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 492.
- २६६. (D) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 154.
- २६७. (A) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 298.

- २६८. (C) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 267.
- २६९. (B) Srikant Thakur Vidyalkar (Narendra Nath Das Vidyalkar, 1904–1993) is one of the towering figures of twentieth-century Maithili literary scholarship.** — The supported statement belongs to the chapter on Kalpana Jha, Patna (Chapter 34), around PDF page 248; the other choices are real but belong to different Tome II discussions.
- २७०. (C) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 363.
- २७१. (D) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 156.
- २७२. (B) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 313.
- २७३. (B) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 400.
- २७४. (B) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 140.
- २७५. (D) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 304.
- २७६. (C) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 154.
- २७७. (C) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 344.
- २७८. (D) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 154.
- २७९. (B) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 140.
- २८०. (B) To critique the writer or section 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 framework.** — The supported statement belongs to the chapter on Lal Dev Kamat (Chapter 41), around PDF page 394; the other choices are real but belong to different Tome II discussions.
- २८१. (B) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 208.
- २८२. (D) Chapter 26: Hitnath Jha** — The contents list Hitnath Jha as Chapter 26 of Tome II.
- २८३. (D) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 342.
- २८४. (B) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 315.
- २८५. (C) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 197.
- २८६. (B) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 338.

- २८७. (C) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 397.
- २८८. (D) Gaṅgeśa thus belongs to the suppressed democratic tradition that the Videha framework recovers.** — The supported statement belongs to the chapter on Munni Kamat (Chapter 47), around PDF page 509; the other choices are real but belong to different Tome II discussions.
- २८९. (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 405.
- २९०. (D) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 473.
- २९१. (C) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 147.
- २९२. (B) In the sixth session, Kashyap Kamal Ji's long story "Vote" and Kamlesh Kishor Jha's "Gudariya" (Ragged Doll) were read.** — The supported statement belongs to the chapter on Mithila & Maithili Institutions (Chapter 28), around PDF page 131; the other choices are real but belong to different Tome II discussions.
- २९३. (B) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 476.
- २९४. (B) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 309.
- २९५. (A) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 140.
- २९६. (B) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 268.
- २९७. (C) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 233.
- २९८. (D) Videha holds two versions of this collection: a primary version and a 'mool' (original/source text) version, suggesting that the text underwent editorial evolution or that both print and digital versions were archived.** — The supported statement belongs to the chapter on Jagdish Chandra Thakur 'Anil' (Chapter 30), around PDF page 155; the other choices are real but belong to different Tome II discussions.
- २९९. (B) Chapter 45: Meena Jha** — The contents list Meena Jha as Chapter 45 of Tome II.
- ३००. (A) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 14.
- ३०१. (C) 5.1.4 Alaṅkāra Theory: Anuprāsa and Upamā the writer or section's verse is rich in alaṅkāra (figures of speech).** — The supported statement belongs to the chapter on Jagdanand Jha 'Manu' (Chapter 29), around PDF page 142; the other choices are real but belong to different Tome II discussions.
- ३०२. (B) The hierarchical use of limitors (avacchedakas) to define relations is described as a "map for how language tracks correspondence with the real world," a concept directly applicable to Artificial Intelligence and Natural Language Processing (NLP).** — The supported statement belongs to the chapter on Lal Dev Kamat (Chapter 41), around PDF page 399; the other choices are real but belong to different Tome II discussions.
- ३०३. (C) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 473.
- ३०४. (A) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 239.
- ३०५. (C) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 321.

- ३०६. (C) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 504.
- ३०७. (B) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 14.
- ३०८. (A) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 389.
- ३०९. (C) The philosophical category operative here is what Henri Lefebvre (following Marx) calls 'alienation from place' — the worker's separation from the conditions of production (the land, the community, the cultural framework) that constitute their being.** — The supported statement belongs to the chapter on Jagdanand Jha 'Manu' (Chapter 29), around PDF page 137; the other choices are real but belong to different Tome II discussions.
- ३१०. (A) George Steiner's hermeneutic motion of translation (trust, aggression, incorporation, restitution) is visible in Jha's preface.** — The supported statement belongs to the chapter on Dr. Kirtinath Jha (Chapter 38), around PDF page 327; the other choices are real but belong to different Tome II discussions.
- ३११. (A) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 244.
- ३१२. (B) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 239.
- ३१३. (A) His planned memorial volume for Babu Saheb Choudhary is awaited as a significant contribution to the institutional history of the movement.** — The supported statement belongs to the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar' (Chapter 43), around PDF page 435; the other choices are real but belong to different Tome II discussions.
- ३१४. (C) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 511.
- ३१५. (B) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 136.
- ३१६. (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 291.
- ३१७. (B) 2.3 Key Relationships and Intellectual Networks the writer or section's intellectual life was sustained by a network of key relationships.** — The supported statement belongs to the chapter on Dr. Prafulla Kumar Singh 'Maun' (Chapter 44), around PDF page 442; the other choices are real but belong to different Tome II discussions.
- ३१८. (D) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 235.
- ३१९. (A) Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 576.
- ३२०. (A) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 194.
- ३२१. (C) Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 577.
- ३२२. (A) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 203.
- ३२३. (B) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 244.

- ३२४. (D) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 138.
- ३२५. (A) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 366.
- ३२६. (D) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 355.
- ३२७. (D) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 360.
- ३२८. (B) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 33.
- ३२९. (A) Chapters 11–12: Ramananda Sahu and Vishwambhar Jha Already analysed at length above, these two chapters are the book's most politically charged.** — The supported statement belongs to the chapter on Dr. Kailash Kumar Mishra (Chapter 32), around PDF page 221; the other choices are real but belong to different Tome II discussions.
- ३३०. (C) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 60.
- ३३१. (A) 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 supported statement belongs to the chapter on Dr. Prafulla Kumar Singh 'Maun' (Chapter 44), around PDF page 440; the other choices are real but belong to different Tome II discussions.
- ३३२. (D) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 344.
- ३३३. (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 416.
- ३३४. (C) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 320.
- ३३५. (D) Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 568.
- ३३६. (C) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 511.
- ३३७. (D) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 335.
- ३३८. (B) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 399.
- ३३९. (C) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 237.
- ३४०. (B) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 474.
- ३४१. (D) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 475.
- ३४२. (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 284.
- ३४३. (B) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 364.

- ३४४. (C) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 345.
- ३४५. (D) In his Abhinavabhāratī (commentary on the Nāṭyaśāstra), he argues that aesthetic experience (rasāsvādana) is a form of brahmanānda-sahodara — a cousin of the bliss of Brahman.** — The supported statement belongs to the chapter on Munni Kamat (Chapter 47), around PDF page 509; the other choices are real but belong to different Tome II discussions.
- ३४६. (D) Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 581.
- ३४७. (D) Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 527.
- ३४८. (D) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 184.
- ३४९. (D) The opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C.** — The supported statement belongs to the chapter on Lallan Prasad Thakur & Kusum Thakur (Chapter 42), around PDF page 404; the other choices are real but belong to different Tome II discussions.
- ३५०. (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 560.
- ३५१. (C) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 325.
- ३५२. (D) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 381.
- ३५३. (D) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 234.
- ३५४. (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 550.
- ३५५. (C) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 135.
- ३५६. (C) Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 582.
- ३५७. (A) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 313.
- ३५८. (A) Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 528.
- ३५९. (B) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 183.
- ३६०. (A) Kuntaka's vakrokti (oblique expression) is relevant to the lullaby genre in an unexpected way: the lullaby's conventional form (a soothing, comfort-giving address to the sleeping child) is actually a complex form of oblique communication.** — The supported statement belongs to the chapter on Kalpana Jha, Delhi (Chapter 33), around PDF page 234; the other choices are real but belong to different Tome II discussions.
- ३६१. (B) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 86.

- ३६२. (C) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 501.
- ३६३. (A) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 488.
- ३६४. (C) Final Verdict: The Significance of Videha's Parallel History Videha is not merely a journal.** — The supported statement belongs to the chapter on Mithila & Maithili Institutions (Chapter 28), around PDF page 106; the other choices are real but belong to different Tome II discussions.
- ३६५. (C) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 478.
- ३६६. (A) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 364.
- ३६७. (B) This is what translation theorists Lawrence Venuti would call a strategic exoticisation — a refusal of total domestication that forces the reader to expand their perceptual world.** — The supported statement belongs to the chapter on Dr. Kirtinath Jha (Chapter 38), around PDF page 324; the other choices are real but belong to different Tome II discussions.
- ३६८. (D) Kaniyan Maharaaniik Aarti is a playful bhajan-parody for the Holi season, in which the "kaniyaan maharaani" (the beloved) is addressed with mock-devotional fervour.** — The supported statement belongs to the chapter on Nabo Narayan Mishra (Chapter 48), around PDF page 531; the other choices are real but belong to different Tome II discussions.
- ३६९. (A) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 249.
- ३७०. (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 446.
- ३७१. (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 407.
- ३७२. (B) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 491.
- ३७३. (D) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 344.
- ३७४. (B) Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 578.
- ३७५. (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 558.
- ३७६. (D) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 187.
- ३७७. (C) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 232.
- ३७८. (D) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 219.
- ३७९. (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 456.
- ३८०. (C) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 157.
- ३८१. (C) Mahur is the most susceptible to progressive reading: it traces how monetisation and urban migration corrode the cooperative structures of Maithili village life, rendering the family a site of exploitation rather than sustenance.** —

The supported statement belongs to the chapter on Kedar Nath Chaudhary (Chapter 37), around PDF page 305; the other choices are real but belong to different Tome II discussions.

३८३. (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 287.

३८३. (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun' — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 456.

३८४. (C) 1325 CE, Mithila) is the founder of Navya-Nyaya — the new logic that revolutionised Indian epistemology by providing a rigorous technical vocabulary for the analysis of valid cognition (pramana). — The supported statement belongs to the chapter on Meena Jha (Chapter 45), around PDF page 476; the other choices are real but belong to different Tome II discussions.

३८५. (A) Occasional ghazals in Naḍhiyā Bhukaiye are more competent than inspired: technically correct but emotionally routine. — The supported statement belongs to the chapter on Jagdanand Jha 'Manu' (Chapter 29), around PDF page 148; the other choices are real but belong to different Tome II discussions.

३८६. (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar' — The contents list Laxman Jha 'Sagar' & Shail Jha 'Sagar' as Chapter 43 of Tome II.

३८७. (A) Chapter 46: Munnaji — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 481.

३८८. (B) This is not merely biographical but epistemological: her particular social location as a Maithili woman writer enables a distinctive mode of knowing. — The supported statement belongs to the chapter on Munni Kamat (Chapter 47), around PDF page 510; the other choices are real but belong to different Tome II discussions.

३८९. (D) According to Gaurinath's account, after the Chetna Samiti imposed a written ban on Gaurinath, Agnipushp, and Pradeep Bihari, a written apology was demanded from Bihari at the Chetna Samiti's marriage hall venue. — The supported statement belongs to the chapter on Mithila & Maithili Institutions (Chapter 28), around PDF page 125; the other choices are real but belong to different Tome II discussions.

३९०. (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun' — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 469.

३९१. (B) Chapter 28: Mithila & Maithili Institutions — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 131.

३९२. (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 283.

३९३. (B) This piece demonstrates a sophisticated reader-response: the letter locates its emotional authority precisely in the domestic, feminine position ('a household woman reading it') that literary criticism often marginalizes. — The supported statement belongs to the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar' (Chapter 43), around PDF page 427; the other choices are real but belong to different Tome II discussions.

३९४. (C) Chapter 31: Jagdish Prasad Mandal — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 181.

३९५. (B) Chapter 40: Kumar Pawan — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 358.

३९६. (A) Chapter 31: Jagdish Prasad Mandal — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 186.

३९७. (A) Chapter 33: Kalpana Jha, Delhi — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 239.

- ३९८. (C) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 353.
- ३९९. (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 416.
- ४००. (D) The linguistic exclusion in No Entry: Mā Pravish is inferred from the accumulation of concrete dramatic images of prohibition, rather than announced in a thesis statement.** — The supported statement belongs to the chapter on Prof. Udaya Narayana Singh 'Nachiketa' (Chapter 49), around PDF page 557; the other choices are real but belong to different Tome II discussions.
- ४०१. (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 429.
- ४०२. (A) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 362.
- ४०३. (B) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 23.
- ४०४. (A) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 196.
- ४०५. (B) Chapter 37: Kedar Nath Chaudhary** — The contents list Kedar Nath Chaudhary as Chapter 37 of Tome II.
- ४०६. (A) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 272.
- ४०७. (B) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 157.
- ४०८. (D) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 482.
- ४०९. (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 424.
- ४१०. (B) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 327.
- ४११. (D) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 270.
- ४१२. (B) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 371.
- ४१३. (A) Across his essays, stories, and poems, the writer or section's style is characterised by six distinctive features: 1.** — The supported statement belongs to the chapter on Nabo Narayan Mishra (Chapter 48), around PDF page 531; the other choices are real but belong to different Tome II discussions.
- ४१४. (C) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 184.
- ४१५. (D) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 39.
- ४१६. (A) Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 530.
- ४१७. (D) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 79.

- ४१८. (B) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 145.
- ४१९. (C) The consequences are significant: Bachha Jha flees to Nepal, is eventually tried before a British magistrate (whose wife, recognising his extraordinary strength and character, advocates for his innocence), is acquitted, and returns to Arer.** — The supported statement belongs to the chapter on Dr. Kailash Kumar Mishra (Chapter 32), around PDF page 215; the other choices are real but belong to different Tome II discussions.
- ४२०. (A) The play is notable for its extended monologues (Nilo's tirades against lawyers, politicians, and the municipal system), its use of Maithili proverbs and folk sayings, and its ironic treatment of the politician-voter relationship.** — The supported statement belongs to the chapter on Lallan Prasad Thakur & Kusum Thakur (Chapter 42), around PDF page 404; the other choices are real but belong to different Tome II discussions.
- ४२१. (B) Existentialism and the Paradox of Dehumanization The Videha movement also explores existentialist themes, particularly the "cosmic indifference" of the world to human suffering.** — The supported statement belongs to the chapter on Lal Dev Kamat (Chapter 41), around PDF page 399; the other choices are real but belong to different Tome II discussions.
- ४२२. (A) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 481.
- ४२३. (C) Migration from Mithila is a form of slow violence: not a single catastrophic event but the accumulated pressure of poverty, debt, and agricultural crisis that drives families off their land over generations.** — The supported statement belongs to the chapter on Jagdanand Jha 'Manu' (Chapter 29), around PDF page 144; the other choices are real but belong to different Tome II discussions.
- ४२४. (A) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 475.
- ४२५. (A) Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 585.
- ४२६. (C) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 40.
- ४२७. (B) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 17.
- ४२८. (A) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 260.
- ४२९. (B) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 321.
- ४३०. (B) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 48.
- ४३१. (A) The preface establishes the protagonist as a lower-middle-class Mithila figure navigating the pressures of family obligation, social aspiration, and economic constraint — the classic social-novel triangle.** — The supported statement belongs to the chapter on Nand Kumar Mishra 'Nand' (Chapter 50), around PDF page 581; the other choices are real but belong to different Tome II discussions.
- ४३२. (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 561.
- ४३३. (B) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 15.
- ४३४. (A) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 232.
- ४३५. (C) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 339.

- ४३६. (A) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 103.
- ४३७. (C) The interview collection is built entirely on śabda — the testimony of seven major figures of the Maithili movement, recorded from memory (significantly, without tape recorder or written notes at the time of utterance) and later reconstructed as written text.** — The supported statement belongs to the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar' (Chapter 43), around PDF page 432; the other choices are real but belong to different Tome II discussions.
- ४३८. (A) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 347.
- ४३९. (B) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 367.
- ४४०. (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 456.
- ४४१. (B) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 181.
- ४४२. (D) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 21.
- ४४३. (C) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 42.
- ४४४. (C) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 188.
- ४४५. (C) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 245.
- ४४६. (C) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 231.
- ४४७. (A) The structure of Navya-Nyaya inference (anumana) consists of five members: paksha (the subject), sadhya (the property to be proved), hetu (the reason), drshtanta (the example), and upanaya (the application).** — The supported statement belongs to the chapter on Dr. Kishan Karigar (Chapter 39), around PDF page 342; the other choices are real but belong to different Tome II discussions.
- ४४८. (C) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 139.
- ४४९. (A) His plays similarly work through indirection — the “No Entry” sign is a vakroktic image for language rights; the “There Was a King” formula is a vakroktic frame for contemporary political critique.** — The supported statement belongs to the chapter on Prof. Udaya Narayana Singh 'Nachiketa' (Chapter 49), around PDF page 556; the other choices are real but belong to different Tome II discussions.
- ४५०. (D) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 509.
- ४५१. (D) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 490.
- ४५२. (B) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 475.
- ४५३. (B) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 232.
- ४५४. (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 442.

- ४५५. (A) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 158.
- ४५६. (D) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 506.
- ४५७. (A) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 318.
- ४५८. (B) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 145.
- ४५९. (A) Fourth, the application of Navya-Nyāya categories to literary criticism developed in this essay is exploratory and suggestive rather than technically rigorous in the manner of a specialist in Indian logic.** — The supported statement belongs to the chapter on Hitnath Jha (Chapter 26), around PDF page 28; the other choices are real but belong to different Tome II discussions.
- ४६०. (C) His use of the Ganga metaphor for both song collection and ghazal collection is aucita (appropriate): both forms flow, both accumulate meaning as they move, both are nourishing.** — The supported statement belongs to the chapter on Jagdish Chandra Thakur 'Anil' (Chapter 30), around PDF page 157; the other choices are real but belong to different Tome II discussions.
- ४६१. (D) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 340.
- ४६२. (D) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 136.
- ४६३. (D) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 259.
- ४६४. (B) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 441.
- ४६५. (A) The evidence of the Videha archive suggests that his influence on younger Maithili novelists is real but as yet not institutionally recognised.** — The supported statement belongs to the chapter on Kedar Nath Chaudhary (Chapter 37), around PDF page 314; the other choices are real but belong to different Tome II discussions.
- ४६६. (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 284.
- ४६७. (C) Shanta (tranquillity) is the rasa toward which the elegies ultimately move — not consolation exactly, but the acceptance of loss as part of the cosmic order (as the Shanti Mantra opening the book itself enacts).** — The supported statement belongs to the chapter on Nabo Narayan Mishra (Chapter 48), around PDF page 534; the other choices are real but belong to different Tome II discussions.
- ४६८. (C) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 366.
- ४६९. (A) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 268.
- ४७०. (A) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 472.
- ४७१. (C) The tradition that Gaṅgeśa founded in Mithila — the tradition of radical precision in the analysis of cognition and its objects — finds its creative descendant in a poet- playwright who has spent sixty years asking: What is valid knowledge?** — The supported statement belongs to the chapter on Prof. Udaya Narayana Singh 'Nachiketa' (Chapter 49), around PDF page 563; the other choices are real but belong to different Tome II discussions.

- ४७२. (D) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 355.
- ४७३. (B) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 252.
- ४७४. (B) In the bihani kathā collection Tohār Katek Rañg the self-deprecating preface suggests the writer or section himself is aware of the gap between aspiration and achievement in this genre.** — The supported statement belongs to the chapter on Jagdanand Jha 'Manu' (Chapter 29), around PDF page 148; the other choices are real but belong to different Tome II discussions.
- ४७५. (C) Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 528.
- ४७६. (A) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 42.
- ४७७. (C) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 248.
- ४७८. (A) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 312.
- ४७९. (A) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 185.
- ४८०. (B) This honest acknowledgment of the limits of testimony is itself a Navya Nyaya-aligned epistemic virtue: cognising one's own limitations as a means of avoiding overconfident claims.** — The supported statement belongs to the chapter on Nabo Narayan Mishra (Chapter 48), around PDF page 536; the other choices are real but belong to different Tome II discussions.
- ४८१. (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 432.
- ४८२. (A) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 186.
- ४८३. (B) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 195.
- ४८४. (B) Chapter 28: Mithila & Maithili Institutions** — The contents list Mithila & Maithili Institutions as Chapter 28 of Tome II.
- ४८५. (A) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 57.
- ४८६. (C) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 299.
- ४८७. (D) Similarly, Ashish Jha (husband of Kumud Singh) said, "I understood half of it, didn't understand half – the report doesn't clarify whether it was the story or not." On Vinaymohan Jagdish Ji's story, Chunnu Ji said it was too sentimental.** — The supported statement belongs to the chapter on Mithila & Maithili Institutions (Chapter 28), around PDF page 131; the other choices are real but belong to different Tome II discussions.
- ४८८. (D) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 162.
- ४८९. (C) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 308.

४९०. (C) **Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 51.
४९१. (C) **Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 321.
४९२. (C) **Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 219.
४९३. (B) **Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 14.
४९४. (A) **Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 238.
४९५. (C) **Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 248.
४९६. (B) **Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 19.
४९७. (B) **Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 528.
४९८. (A) **Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 579.
४९९. (C) **Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 309.
५००. (B) **Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 475.
५०१. (C) **Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 250.
५०२. (B) **Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 424.
५०३. (C) **Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 242.
५०४. (C) **Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 491.
५०५. (B) **Come, let's take the son to hospital.' The play is a piece of rational, enlightenment theatre — opposing medical science to superstitious practice.** — The supported statement belongs to the chapter on Munni Kamat (Chapter 47), around PDF page 506; the other choices are real but belong to different Tome II discussions.
५०६. (C) **Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 548.
५०७. (D) **Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 319.
५०८. (A) **the writer or section's decision to write in Maithili — rather than the languages of institutional prestige (Hindi, English) — is itself a postcolonial act.** — The supported statement belongs to the chapter on Meena Jha (Chapter 45), around PDF page 475; the other choices are real but belong to different Tome II discussions.
५०९. (C) **Its conclusion — the invocation to all to take an oath that they will treat each other as equals — is the collection's most explicit statement of Ambedkarite social ethics translated into Maithili lyric form.** — The supported statement belongs to the chapter on Dr. Kishan Karigar (Chapter 39), around PDF page 341; the other choices are real but belong to different Tome II discussions.

५१०. (C) **Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 268.
५११. (A) **This is the task of serious literature in any tradition, and the writer or section performs it with sustained skill, moral seriousness, and - even in the darkest passages - an unmistakable quality of literary joy.** — The supported statement belongs to the chapter on Kumar Pawan (Chapter 40), around PDF page 362; the other choices are real but belong to different Tome II discussions.
५१२. (D) **Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 375.
५१३. (D) **Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 188.
५१४. (C) **The crow is placed in comparative relation to the canonical Maithili kokil (cuckoo) — but via antithesis: the hitherto unfamiliar (the crow-poet) is recognized through similarity-with-difference to the familiar (the cuckoo-poet).** — The supported statement belongs to the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar' (Chapter 43), around PDF page 432; the other choices are real but belong to different Tome II discussions.
५१५. (D) **Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 319.
५१६. (D) **Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 306.
५१७. (C) **Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 473.
५१८. (C) **The dominant rasa is Karuna, but the poem's ethical demand is couched in Vira-rasa terms: honouring parents is a form of heroism.** — The supported statement belongs to the chapter on Dr. Kishan Karigar (Chapter 39), around PDF page 340; the other choices are real but belong to different Tome II discussions.
५१९. (C) **Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 444.
५२०. (B) **Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 459.
५२१. (B) **Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 591.
५२२. (C) **Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 361.
५२३. (D) **Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 20.
५२४. (C) **Chapter 50: Nand Kumar Mishra 'Nand'** — The contents list Nand Kumar Mishra 'Nand' as Chapter 50 of Tome II.
५२५. (B) **Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 320.
५२६. (A) **Iser's concept of 'implied reader', Jauss's 'horizon of expectations', and Fish's 'interpretive communities' are useful analytical tools. 'the writer or section's work implies multiple, overlapping audiences.** — The supported statement belongs to the chapter on Jagdish Chandra Thakur 'Anil' (Chapter 30), around PDF page 160; the other choices are real but belong to different Tome II discussions.
५२७. (C) **Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 329.

- ५२८. (C) the writer or section's 2005 collection participates in this tradition and is explicitly named in academic surveys of the period.** — The supported statement belongs to the chapter on Dr. Kirtinath Jha (Chapter 38), around PDF page 329; the other choices are real but belong to different Tome II discussions.
- ५२९. (A) The memoir is framed by a statement of purpose in the opening section: 'In 1996, I was asked to write something for a magazine.'** — The supported statement belongs to the chapter on Lallan Prasad Thakur & Kusum Thakur (Chapter 42), around PDF page 407; the other choices are real but belong to different Tome II discussions.
- ५३०. (D) In Ayna, the mirror metaphor works precisely as dhvani: the 'mirror' is never decoded symbolically within the text itself; it accumulates meaning through juxtaposition and suggestion.** — The supported statement belongs to the chapter on Kedar Nath Chaudhary (Chapter 37), around PDF page 303; the other choices are real but belong to different Tome II discussions.
- ५३१. (A) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 233.
- ५३२. (D) The translations are successful precisely because they prioritise dynamic equivalence over formal fidelity — they aim to move the Maithili reader as the originals move the Hindi reader, rather than to reproduce the surface features of the source text.** — The supported statement belongs to the chapter on Hitnath Jha (Chapter 26), around PDF page 28; the other choices are real but belong to different Tome II discussions.
- ५३३. (B) The novel represents a major formal development in Kamat's career — the shift from the compressed forms (lyric poetry, seed story, one-act play) to the expansive novelistic form that can accommodate multiple characters, time-frames, and social dimensions.** — The supported statement belongs to the chapter on Munni Kamat (Chapter 47), around PDF page 507; the other choices are real but belong to different Tome II discussions.
- ५३४. (D) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 338.
- ५३५. (D) 7.1 the writer or section and Harimohan Jha (1908–1984): The Two Faces of Maithili Social Critique** Harimohan Jha's *Khatar Kakar Tarang* (serialised from 1940s) is the foundational text of social-satirical Maithili prose. — The supported statement belongs to the chapter on Jagdish Prasad Mandal (Chapter 31), around PDF page 186; the other choices are real but belong to different Tome II discussions.
- ५३६. (B) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 141.
- ५३७. (D) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 269.
- ५३८. (A) The Vīra rasa (heroism) of resistance is always balanced by the Karūṇā rasa (compassion) for the suffering of those who resist, and by the Rudra rasa (anger) at the injustice that necessitates resistance.** — The supported statement belongs to the chapter on Prof. Udaya Narayana Singh 'Nachiketa' (Chapter 49), around PDF page 561; the other choices are real but belong to different Tome II discussions.
- ५३९. (C) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 153.
- ५४०. (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 289.
- ५४१. (D) Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 574.
- ५४२. (D) The Technique of Avacchedakatva (Delimitation) Central to Gaṅgeśa's Tattvacintāmaṇi is the concept of avacchedakatva, or the state of being a delimitor.** — The supported statement belongs to the chapter on Lal Dev Kamat (Chapter 41), around PDF page 396; the other choices are real but belong to different Tome II discussions.

- ५४३. (B) Each sher of 'the writer or section's ghazals is a poem complete in itself; the collection as a whole is a mosaic.** — The supported statement belongs to the chapter on Jagdish Chandra Thakur 'Anil' (Chapter 30), around PDF page 158; the other choices are real but belong to different Tome II discussions.
- ५४४. (D) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 354.
- ५४५. (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 431.
- ५४६. (A) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 313.
- ५४७. (C) No Entry: Mā Pravish is Rough and Immediate simultaneously: roughed by its political urgency, immediate in its connection to the contemporary linguistic crisis.** — The supported statement belongs to the chapter on Prof. Udaya Narayana Singh 'Nachiketa' (Chapter 49), around PDF page 559; the other choices are real but belong to different Tome II discussions.
- ५४८. (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 416.
- ५४९. (D) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 88.
- ५५०. (D) Chapter 32: Dr. Kailash Kumar Mishra** — The contents list Dr. Kailash Kumar Mishra as Chapter 32 of Tome II.
- ५५१. (A) the writer or section received the Sahitya Akademi Award for 2021 for his novel Pangu (2018) at Sahityotsav, the Festival of Letters, in New Delhi in March 2022.** — The supported statement belongs to the chapter on Jagdish Prasad Mandal (Chapter 31), around PDF page 187; the other choices are real but belong to different Tome II discussions.
- ५५२. (C) The play's Tragic structure — Ram Ratan's death is both preventable and inevitable, given the socio-economic conditions — places it in dialogue with classical tragedy while grounding it in contemporary political economy.** — The supported statement belongs to the chapter on Munni Kamat (Chapter 47), around PDF page 507; the other choices are real but belong to different Tome II discussions.
- ५५३. (B) Servant of Maithili Literature, but a Servant of the Maithili Language' — is the most analytically precise critical claim the writer or section makes in any of her known Videha contributions.** — The supported statement belongs to the chapter on Kalpana Jha, Patna (Chapter 34), around PDF page 247; the other choices are real but belong to different Tome II discussions.
- ५५४. (B) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 116.
- ५५५. (C) Thakur's observation that in Maithili, awards cause writers to stagnate rather than progress is a pointed critique that the writer or section's interview draws out effectively.** — The supported statement belongs to the chapter on Nabo Narayan Mishra (Chapter 48), around PDF page 526; the other choices are real but belong to different Tome II discussions.
- ५५६. (A) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 326.
- ५५७. (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — The contents list Prof. Udaya Narayana Singh 'Nachiketa' as Chapter 49 of Tome II.
- ५५८. (D) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 475.
- ५५९. (C) Chapter 48: Nabo Narayan Mishra** — The contents list Nabo Narayan Mishra as Chapter 48 of Tome II.

- ५६०. (B) Vamś (Lineage) Vamś is the opening story and establishes the collection's central preoccupation with caste ideology.** — The supported statement belongs to the chapter on Dr. Kamini Kamayini & Kapileshwar Raut (Chapter 36), around PDF page 288; the other choices are real but belong to different Tome II discussions.
- ५६१. (B) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 326.
- ५६२. (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 424.
- ५६३. (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 413.
- ५६४. (A) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 249.
- ५६५. (A) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 339.
- ५६६. (D) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 215.
- ५६७. (D) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 398.
- ५६८. (C) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 354.
- ५६९. (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 289.
- ५७०. (C) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 508.
- ५७१. (B) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 328.
- ५७२. (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 412.
- ५७३. (D) The story's dhvani (resonance) extends the inference from this particular pakṣa to all situations where custom (revāj) is used to deny women their legal and moral rights.** — The supported statement belongs to the chapter on Munnaji (Chapter 46), around PDF page 491; the other choices are real but belong to different Tome II discussions.
- ५७४. (D) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 511.
- ५७५. (B) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 107.
- ५७६. (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 404.
- ५७७. (D) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 129.
- ५७८. (A) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 142.

५७९. (B) Chapter 41: Lal Dev Kamat — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 392.
५८०. (C) his own corrected work revealed the grammar of the form to him “almost spontaneously.” This account of learning through the discipline of the editorial process is itself a small epistemological document. — The supported statement belongs to the chapter on Munnaji (Chapter 46), around PDF page 482; the other choices are real but belong to different Tome II discussions.
५८१. (D) Chapter 33: Kalpana Jha, Delhi — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 232.
५८२. (C) Vidyapati's signature (bhanai Vidyapati) identifies this as one of his Shakta devotional compositions — a distinct part of his oeuvre from the better-known Krishna-Radha padāvalī. — The supported statement belongs to the chapter on Hriday Narayan Jha (Chapter 27), around PDF page 58; the other choices are real but belong to different Tome II discussions.
५८३. (B) The sentences are relatively short and direct; the vocabulary blends Sanskrit-derived terms (paramparā, dastāvejīkaraṇa, saṃskāra) with colloquial Maithili; and the rhetorical mode is primarily descriptive and exhortatory rather than argumentative. — The supported statement belongs to the chapter on Hriday Narayan Jha (Chapter 27), around PDF page 45; the other choices are real but belong to different Tome II discussions.
५८४. (B) Chapter 39: Dr. Kishan Karigar — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 335.
५८५. (D) This is precisely the position of the Mithila diaspora geet: for the diaspora listener, the monsoon-longing songs produce their full emotional effect only if the listener has the cultural — The supported statement belongs to the chapter on Kameshwar Jha 'Kamal' (Chapter 35), around PDF page 270; the other choices are real but belong to different Tome II discussions.
५८६. (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa' — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 558.
५८७. (D) Chapter 35: Kameshwar Jha 'Kamal' — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 263.
५८८. (A) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar' — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 425.
५८९. (C) Chapter 39: Dr. Kishan Karigar — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 341.
५९०. (C) Chapter 28: Mithila & Maithili Institutions — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 128.
५९१. (D) Her work participates in all three phases simultaneously, which is itself a marker of sophisticated feminist literary consciousness: it inhabits and critiques the Maithili tradition simultaneously. — The supported statement belongs to the chapter on Dr. Kamini Kamayini & Kapileshwar Raut (Chapter 36), around PDF page 285; the other choices are real but belong to different Tome II discussions.
५९२. (D) the writer or section occupies a distinctive position in the landscape of contemporary Maithili literature. — The supported statement belongs to the chapter on Dr. Kirtinath Jha (Chapter 38), around PDF page 318; the other choices are real but belong to different Tome II discussions.
५९३. (B) Chapter 26: Hitnath Jha — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 21.
५९४. (A) Chapter 28: Mithila & Maithili Institutions — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 79.

५९५. (C) **Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 474.
५९६. (C) **Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 188.
५९७. (D) **The Maithili woman writer is subaltern in the double sense: subaltern as woman within the patriarchal Maithili literary system, and subaltern as Maithili speaker within the Hindi-dominated North Indian literary economy.** — The supported statement belongs to the chapter on Meena Jha (Chapter 45), around PDF page 475; the other choices are real but belong to different Tome II discussions.
५९८. (B) **Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 205.
५९९. (B) **Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 346.
६००. (A) **Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 222.
६०१. (C) **Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 114.
६०२. (A) **Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 482.
६०३. (B) **Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 570.
६०४. (B) **Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 536.
६०५. (C) **Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 550.
६०६. (C) **Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 239.
६०७. (A) **Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 131.
६०८. (C) **Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 17.
६०९. (C) **Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 269.
६१०. (B) **Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 507.
६११. (C) **Abhinavagupta's doctrine of sādharmaṇikaraṇa (universalization of particular experience through aesthetic identification) is central to understanding why the writer or section's seed stories — despite their micro-scale — achieve genuine literary resonance.** — The supported statement belongs to the chapter on Munnaji (Chapter 46), around PDF page 487; the other choices are real but belong to different Tome II discussions.
६१२. (B) **Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 336.
६१३. (C) **The task of criticism, in this context, is not only aesthetic evaluation but institutional correction: to insist, with the rigour that Gaṅgeśa Upādhyāya applied to knowledge claims, that valid literary cognition requires inclusion of the suppressed tradition.** — The supported statement belongs to the chapter on Munni Kamat (Chapter 47), around PDF page 518; the other choices are real but belong to different Tome II discussions.

६१४. (A) **Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 488.
६१५. (A) **Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 501.
६१६. (C) **This ecological grounding of the divine is the folk tradition's most profound theological contribution: it refuses the transcendence of the Puranic cosmos and insists on the divine's immanence in the specific place, ecology, and agriculture of Mithila.** — The supported statement belongs to the chapter on Hriday Narayan Jha (Chapter 27), around PDF page 50; the other choices are real but belong to different Tome II discussions.
६१७. (A) **Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 243.
६१८. (B) **Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 324.
६१९. (B) **Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 425.
६२०. (A) **Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 161.
६२१. (C) **Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 143.
६२२. (C) **Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 448.
६२३. (B) **Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 273.
६२४. (B) **Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 293.
६२५. (B) **Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 569.
६२६. (B) **Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 273.
६२७. (A) **Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 182.
६२८. (B) **6.1 The Videha Parallel Tradition The Videha Parallel Literature Movement (Bhalsarik Gachh, 2000 — Videha, 2008 onwards, ISSN 2229-547X) was founded by Gajendra Thakur as an explicitly counter-canonical intervention in Maithili literary culture.** — The supported statement belongs to the chapter on Meena Jha (Chapter 45), around PDF page 478; the other choices are real but belong to different Tome II discussions.
६२९. (C) **Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 285.
६३०. (D) **Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 251.
६३१. (D) **Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 102.
६३२. (A) **Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 325.

- ६३३. (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 418.
- ६३४. (D) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 474.
- ६३५. (D) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 338.
- ६३६. (C) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 510.
- ६३७. (A) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 46.
- ६३८. (A) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 39.
- ६३९. (D) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 303.
- ६४०. (C) 7.1 Institutional Genesis The the writer or section was inaugurated in 2010-11 as an explicit counter-institution to the mainstream award ecosystem.** — The supported statement belongs to the chapter on Mithila & Maithili Institutions (Chapter 28), around PDF page 89; the other choices are real but belong to different Tome II discussions.
- ६४१. (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 551.
- ६४२. (B) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 26.
- ६४३. (D) Tutal (टूटल) derives from the Maithili-Sanskrit verbal root tut- (to break, to snap), carrying connotations of fracture that are at once physical and metaphysical.** — The supported statement belongs to the chapter on Dr. Kirtinath Jha (Chapter 38), around PDF page 321; the other choices are real but belong to different Tome II discussions.
- ६४४. (A) His Pangu is described in this academic survey as one of only three Maithili novels of the 21st century to win a Sahitya Akademi award (alongside Usha Kiran Khan's Bhamati and Asha Mishra's Uchat).** — The supported statement belongs to the chapter on Jagdish Prasad Mandal (Chapter 31), around PDF page 188; the other choices are real but belong to different Tome II discussions.
- ६४५. (B) Unlike the dominant stream of Maithili letters, long shaped by Maithil Brahmin scholarly culture centred on Darbhanga, the writer or section represents the subaltern voice that Gajendra Thakur's Videha movement—the first Maithili fortnightly e-journal (ISSN 2229-547X, est. — The supported statement belongs to the chapter on Jagdish Prasad Mandal (Chapter 31), around PDF page 181; the other choices are real but belong to different Tome II discussions.**
- ६४६. (B) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 262.
- ६४७. (D) This song connects the patriotic tradition with the agrarian-ecological imagery of Mithila — fighting for the land is fighting for the fields, the rivers, the rains.** — The supported statement belongs to the chapter on Kameshwar Jha 'Kamal' (Chapter 35), around PDF page 266; the other choices are real but belong to different Tome II discussions.
- ६४८. (A) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 246.
- ६४९. (A) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 184.
- ६५०. (D) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 187.

- ६५१. (B) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 481.
- ६५२. (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 452.
- ६५३. (C) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 144.
- ६५४. (D) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 397.
- ६५५. (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 440.
- ६५६. (D) Kristeva argues that before the infant acquires language (the 'symbolic' order), it inhabits a pre-linguistic space of drives, rhythms, and tones (the 'semiotic') that persists as an undercurrent in all subsequent uses of language.** — The supported statement belongs to the chapter on Kalpana Jha, Delhi (Chapter 33), around PDF page 234; the other choices are real but belong to different Tome II discussions.
- ६५७. (C) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 488.
- ६५८. (D) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 78.
- ६५९. (D) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 501.
- ६६०. (D) Chapter 46: Munnaji** — The contents list Munnaji as Chapter 46 of Tome II.
- ६६१. (D) His early formation was in prose: he states clearly that he began with a strong interest in gadya (prose), particularly the short story (laghu kathā) and the seed story (vihīnikathā).** — The supported statement belongs to the chapter on Munnaji (Chapter 46), around PDF page 481; the other choices are real but belong to different Tome II discussions.
- ६६२. (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 283.
- ६६३. (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 413.
- ६६४. (A) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 230.
- ६६५. (A) 5.3 Anumana and Vyapti: Inference from Social Evidence Anumana (inference) in Gangesa's system requires vyapti — invariable concomitance between the probans (hetu, the inferential mark) and the probandum (sadhya, what is to be proved).** — The supported statement belongs to the chapter on Meena Jha (Chapter 45), around PDF page 477; the other choices are real but belong to different Tome II discussions.
- ६६६. (A) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 244.
- ६६७. (D) Summary Assessment the writer or section is a Maithili story-writer, of significant achievement and historical importance within the Videha Parallel Literature Movement.** — The supported statement belongs to the chapter on Meena Jha (Chapter 45), around PDF page 478; the other choices are real but belong to different Tome II discussions.
- ६६८. (D) Singh's phrase 'yathārthavādī kavita' (realist poetry) for the writer or section's dominant mode is accurate, though the collection also contains strongly imaginative-devotional passages in the gīt section.** — The supported statement belongs to the chapter on Jagdanand Jha 'Manu' (Chapter 29), around PDF page 136; the other choices are real but belong to different Tome II discussions.

- ६६९. (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 403.
- ६७०. (D) 4.5 Ecocriticism Ecocriticism — the study of the relationship between literature and the physical environment — provides perhaps the most immediately productive framework for reading Vibhriti's ecological sections and the landscape imagery of Divya Dṛiṣṭi.** — The supported statement belongs to the chapter on Lal Dev Kamat (Chapter 41), around PDF page 378; the other choices are real but belong to different Tome II discussions.
- ६७१. (B) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 208.
- ६७२. (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 410.
- ६७३. (C) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 197.
- ६७४. (D) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 322.
- ६७५. (B) This is closely related to what Wordsworth called 'the spontaneous overflow of powerful feelings recollected in tranquillity' and what Keats theorized as 'negative capability': the capacity to hold uncertainty without reaching after fact or reason.** — The supported statement belongs to the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar' (Chapter 43), around PDF page 431; the other choices are real but belong to different Tome II discussions.
- ६७६. (B) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 20.
- ६७७. (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 429.
- ६७८. (B) A poem-essay on the tragedy of road accidents in India (citing 2005 National Crime Records data: 108,779 accidents, 12.74 lakh injured, 4.51 lakh dead).** — The supported statement belongs to the chapter on Lal Dev Kamat (Chapter 41), around PDF page 372; the other choices are real but belong to different Tome II discussions.
- ६७९. (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 424.
- ६८०. (A) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 323.
- ६८१. (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 413.
- ६८२. (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 425.
- ६८३. (C) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 78.
- ६८४. (D) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 230.
- ६८५. (D) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 185.
- ६८६. (A) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 335.

६८७. (D) the writer or section's Ghah collection's title captures this: grass (ghah) is the abhāva of the remarkable — the un-noticed, the present-by-absence, the overlooked vitality that persists precisely where no one thinks to look. — The supported statement belongs to the chapter on Munnaji (Chapter 46), around PDF page 491; the other choices are real but belong to different Tome II discussions.

६८८. (D) Chapter 37: Kedar Nath Chaudhary — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 300.

६८९. (C) Chapter 48: Nabo Narayan Mishra — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 536.

६९०. (C) Chapter 30: Jagdish Chandra Thakur 'Anil' — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 161.

६९१. (C) Chapter 47: Munni Kamat — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 511.

६९२. (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 292.

६९३. (D) Chapter 50: Nand Kumar Mishra 'Nand' — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 578.

६९४. (A) The songs' formal features — the use of easily memorable rhythmic patterns, the repetition of key phrases (refrain structures), and the deployment of folk melodic frameworks — are calibrated for oral community performance rather than private reading. — The supported statement belongs to the chapter on Kalpana Jha, Delhi (Chapter 33), around PDF page 231; the other choices are real but belong to different Tome II discussions.

६९५. (C) Chapter 45: Meena Jha — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 476.

६९६. (D) Chapter 40: Kumar Pawan — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 364.

६९७. (D) Chapter 31: Jagdish Prasad Mandal — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 186.

६९८. (C) Chapter 29: Jagdanand Jha 'Manu' — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 142.

६९९. (A) Chapter 40: Kumar Pawan — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 360.

७००. (B) Chapter 33: Kalpana Jha, Delhi — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 232.

७०१. (B) Chapter 47: Munni Kamat — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 502.

७०२. (C) Chapter 29: Jagdanand Jha 'Manu' — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 140.

७०३. (B) Chapter 29: Jagdanand Jha 'Manu' — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 147.

७०४. (D) Chapter 41: Lal Dev Kamat — The contents list Lal Dev Kamat as Chapter 41 of Tome II.

७०५. (D) This is entirely appropriate to the essay's purpose: it is addressed to the Videha readership — a community of Maithili cultural practitioners and enthusiasts — rather than to a specialist scholarly audience. — The supported

statement belongs to the chapter on Hriday Narayan Jha (Chapter 27), around PDF page 45; the other choices are real but belong to different Tome II discussions.

୭୦୫. (A) Chapter 39: Dr. Kishan Karigar — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 339.

୭୦୬. (A) Chapter 50: Nand Kumar Mishra 'Nand' — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 574.

୭୦୮. (B) Chapter 50: Nand Kumar Mishra 'Nand' — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 591.

୭୦୯. (B) Chapter 50: Nand Kumar Mishra 'Nand' — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 592.

୭୧୦. (D) The story “Revāj” (Custom) is paradigmatic: the surface narrative concerns a widow asserting her daughter’s right to light the funeral pyre. — The supported statement belongs to the chapter on Munnaji (Chapter 46), around PDF page 487; the other choices are real but belong to different Tome II discussions.

୭୧୧. (A) The arhar (pigeonpea) forest, the kharahi (stubble-grass), the bijuban (lightning-struck forest), the bāṃsa (bamboo) — these are the specific agricultural and ecological materials of the Mithila Tarai, and from them the goddess constructs her dwelling. — The supported statement belongs to the chapter on Hriday Narayan Jha (Chapter 27), around PDF page 50; the other choices are real but belong to different Tome II discussions.

୭୧୨. (C) Chapter 34: Kalpana Jha, Patna — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 249.

୭୧୩. (D) Chapter 37: Kedar Nath Chaudhary — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 299.

୭୧୪. (A) Chapter 40: Kumar Pawan — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 359.

୭୧୫. (D) Chapter 48: Nabo Narayan Mishra — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 536.

୭୧୬. (C) Chapter 50: Nand Kumar Mishra 'Nand' — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 574.

୭୧୭. (A) Chapter 26: Hitnath Jha — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 21.

୭୧୮. (B) Chapter 30: Jagdish Chandra Thakur 'Anil' — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 153.

୭୧୯. (A) Chapter 32: Dr. Kailash Kumar Mishra — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 205.

୭୨୦. (A) Chapter 35: Kameshwar Jha 'Kamal' — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 274.

୭୨୧. (A) Chapter 29: Jagdanand Jha 'Manu' — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 146.

୭୨୨. (D) Chapter 32: Dr. Kailash Kumar Mishra — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 222.

୭୨୩. (C) Chapter 32: Dr. Kailash Kumar Mishra — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 195.

७२४. (B) **Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 514.
७२५. (C) **But why loot it?" – leads to contradiction. Śabda (verbal testimony): Bhūkhan Kakā's testimony is authoritative for the village, but he refuses to give a clear sentence.** — The supported statement belongs to the chapter on Kumar Pawan (Chapter 40), around PDF page 366; the other choices are real but belong to different Tome II discussions.
७२६. (B) **The preface establishes the novel's narrative structure: a children's adventure involving the quest for a golden lotus, drawing on Maithili folk figures, natural settings (rivers, forests, village landscapes), and moral themes appropriate for young readers.** — The supported statement belongs to the chapter on Nand Kumar Mishra 'Nand' (Chapter 50), around PDF page 583; the other choices are real but belong to different Tome II discussions.
७२७. (D) **Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 482.
७२८. (C) **Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 299.
७२९. (B) **Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 155.
७३०. (C) **Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 371.
७३१. (D) **humour — and the performance records (the writer or section's memoir, reviews in Bhangima) indicate that the writer or section's own performance as Nilo was considered his finest theatrical achievement.** — The supported statement belongs to the chapter on Lallan Prasad Thakur & Kusum Thakur (Chapter 42), around PDF page 405; the other choices are real but belong to different Tome II discussions.
७३२. (B) **Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 440.
७३३. (C) **Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 146.
७३४. (C) **Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 20.
७३५. (B) **Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 316.
७३६. (C) **Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 21.
७३७. (B) **Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 526.
७३८. (C) **Gender absence: Women (except a passing reference to "Channā," the wife) are almost invisible.** — The supported statement belongs to the chapter on Kumar Pawan (Chapter 40), around PDF page 367; the other choices are real but belong to different Tome II discussions.
७३९. (B) **Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 560.
७४०. (B) **Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 340.
७४१. (D) **2.1 Breast Cancer Story (Landmark Fiction) The Videha archive explicitly records: 'Videha mein the writer or section ker ek laghu katha prakashit bhel.** — The supported statement belongs to the chapter on Meena Jha (Chapter 45), around PDF page 473; the other choices are real but belong to different Tome II discussions.

७४२. (C) **Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 196.
७४३. (B) **Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 26.
७४४. (A) **5.4 Shabda and the Crisis of Testimony: The Breast Cancer Story Gangesa's analysis of shabda-pramana (testimonial cognition) establishes that testimony is valid only when it comes from an apta — a trustworthy, knowledgeable, sincere testifier.** — The supported statement belongs to the chapter on Meena Jha (Chapter 45), around PDF page 477; the other choices are real but belong to different Tome II discussions.
७४५. (C) **Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 414.
७४६. (B) **Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 410.
७४७. (B) **His poem 'Puraskaar Le Ke Nachoo' is a direct critique of the award system's function as a mechanism for reproducing the dominant fraction's power.** — The supported statement belongs to the chapter on Dr. Kishan Karigar (Chapter 39), around PDF page 345; the other choices are real but belong to different Tome II discussions.
७४८. (D) **Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 588.
७४९. (D) **Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 424.
७५०. (C) **Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 134.
७५१. (C) **Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 294.
७५२. (B) **Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 168.
७५३. (D) **Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 286.
७५४. (B) **This is a multi-sensory Pratyaksha that cannot be adequately represented in the written text alone — which is why a Geet Sangraha is always a partial representation of the songs' full reality.** — The supported statement belongs to the chapter on Kameshwar Jha 'Kamal' (Chapter 35), around PDF page 270; the other choices are real but belong to different Tome II discussions.
७५५. (B) **Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 248.
७५६. (B) **Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 39.
७५७. (C) **Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 431.
७५८. (C) **His traditional verses show command of the prosodic system, while his free verse demonstrates an ear for the natural rhythms of Maithili speech.** — The supported statement belongs to the chapter on Nand Kumar Mishra 'Nand' (Chapter 50), around PDF page 585; the other choices are real but belong to different Tome II discussions.
७५९. (B) **Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 510.

७६०. (A) **Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 162.
७६१. (D) **Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 245.
७६२. (A) **Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 377.
७६३. (A) **Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 535.
७६४. (A) **Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 591.
७६५. (C) **Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 427.
७६६. (B) **Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 294.
७६७. (A) **Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 484.
७६८. (B) **Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 89.
७६९. (D) **In Nāṭakak Lel (the metatheatrical “For a Play”), the Sūtradhāra function is distributed across multiple characters who comment on the drama they are themselves performing.** — The supported statement belongs to the chapter on Prof. Udaya Narayana Singh 'Nachiketa' (Chapter 49), around PDF page 555; the other choices are real but belong to different Tome II discussions.
७७०. (C) **Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 322.
७७१. (D) **Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 591.
७७२. (C) **Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 60.
७७३. (B) **Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 152.
७७४. (C) **Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 243.
७७५. (C) **The title itself is a portmanteau, combining 'Book' (Facebook) and 'meniya'—a Maithili suffix indicating a space or repository.** — The supported statement belongs to the chapter on Dr. Kailash Kumar Mishra (Chapter 32), around PDF page 196; the other choices are real but belong to different Tome II discussions.
७७६. (C) **Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 393.
७७७. (C) **Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 501.
७७८. (D) **Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 186.

७७९. (C) Within the Videha Parallel History Framework, the full corpus of the writer or section's Videha contributions constitutes a coherent and significant critical project. — The supported statement belongs to the chapter on Kalpana Jha, Patna (Chapter 34), around PDF page 249; the other choices are real but belong to different Tome II discussions.

७८०. (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun' — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 447.

७८१. (C) Chapter 38: Dr. Kirtinath Jha — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 329.

७८२. (C) His use of everyday, non-'standard' Maithili vocabulary and idiom (the 'Solhkan'/'Raad' dialect, associated with the lower and backward castes) is a further political act: it claims the legitimacy of these dialects as literary media. — The supported statement belongs to the chapter on Dr. Kishan Karigar (Chapter 39), around PDF page 345; the other choices are real but belong to different Tome II discussions.

७८३. (A) Chapter 47: Munni Kamat — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 503.

७८४. (A) Several such limitations present themselves in the case of the writer or section: First, the caste and class constitution of Koilakh as documented in the book represents primarily the brahmin intellectual tradition of the village, as multiple reviewers note. — The supported statement belongs to the chapter on Hitnath Jha (Chapter 26), around PDF page 27; the other choices are real but belong to different Tome II discussions.

७८५. (A) Chapter 45: Meena Jha — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 477.

७८६. (B) Chapter 31: Jagdish Prasad Mandal — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 181.

७८७. (B) The author is a trained social scientist who has worked with the UNESCO–UNDP project "Gramya Bharat" and participated in research on numerous Indian villages. — The supported statement belongs to the chapter on Dr. Kailash Kumar Mishra (Chapter 32), around PDF page 208; the other choices are real but belong to different Tome II discussions.

७८८. (C) Chapter 38: Dr. Kirtinath Jha — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 326.

७८९. (D) The purpose is not merely to describe but to evaluate: to assess where the writer or section's work achieves genuine literary distinction and where it reflects the constraints of the Maithili diaspora literary milieu in which it was produced. — The supported statement belongs to the chapter on Nabo Narayan Mishra (Chapter 48), around PDF page 524; the other choices are real but belong to different Tome II discussions.

७९०. (C) Dhvani (resonance or suggestion) holds that the highest literary meaning is conveyed not through the stated but through the suggested — the unstated dimension that a work opens up beyond its literal signification. — The supported statement belongs to the chapter on Dr. Kamini Kamayini & Kapileshwar Raut (Chapter 36), around PDF page 280; the other choices are real but belong to different Tome II discussions.

७९१. (B) Chapter 28: Mithila & Maithili Institutions — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 108.

७९२. (A) A comprehensive anthropological account of Koilakh would require documentation of all its communities — Yadav, Teli, Dhobi, Musahar and other communities whose presence in the village is presumed but undocumented. — The supported statement belongs to the chapter on Hitnath Jha (Chapter 26), around PDF page 27; the other choices are real but belong to different Tome II discussions.

७९३. (A) Chapter 39: Dr. Kishan Karigar — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 337.

୭୭୫. (A) **Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 45.
୭୭୫. (D) **Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 432.
୭୭୫. (D) **Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 475.
୭୭୭. (D) **Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 213.
୭୭୮. (B) **Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 200.
୭୭୯. (C) **Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 54.
୮୦୦. (C) **The hero of this narrative is Maithili language itself — denied official status in Nepal, surviving in folk performance and individual literary production, finally achieving acknowledgement through the scholarly labour of its historians.** — The supported statement belongs to the chapter on Dr. Prafulla Kumar Singh 'Maun' (Chapter 44), around PDF page 454; the other choices are real but belong to different Tome II discussions.
୮୦୧. (B) **Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 85.
୮୦୨. (A) **Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 194.
୮୦୩. (A) **Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 390.
୮୦୫. (A) **Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 414.
୮୦୫. (D) **Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 399.
୮୦୫. (D) **This award, conferred by India's National Academy of Letters, is the most prestigious recognition available to Indian- language writers and marked the first time the Maithili Sahitya Akademi award had gone to a writer from a non-upper-caste community.** — The supported statement belongs to the chapter on Jagdish Prasad Mandal (Chapter 31), around PDF page 187; the other choices are real but belong to different Tome II discussions.
୮୦୭. (B) **Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 448.
୮୦୮. (D) **Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 46.
୮୦୯. (C) **Professor the writer or section 'the writer or section' represents one of the most complete literary intellectuals in contemporary Indian culture.** — The supported statement belongs to the chapter on Prof. Udaya Narayana Singh 'Nachiketa' (Chapter 49), around PDF page 563; the other choices are real but belong to different Tome II discussions.
୮୧୦. (C) **the writer or section's writing is acutely alert to this danger: he documents how upper-caste Mithila identity and cultural nationalism have often silenced dalit, women's, and adivasi voices even while celebrating 'Maithili culture.'** **Homi K.** — The supported statement belongs to the chapter on Dr. Kailash Kumar Mishra (Chapter 32), around PDF page 198; the other choices are real but belong to different Tome II discussions.
୮୧୧. (C) **Similarly, the movement's focus on the "Third Gender" and the struggles of married women (the "identity crisis" the writer or section notes in his childhood observations) reflects a commitment to intersectionality that is rare in**

traditional Maithili circles. — The supported statement belongs to the chapter on Lal Dev Kamat (Chapter 41), around PDF page 398; the other choices are real but belong to different Tome II discussions.

८१२. (A) He writes in his autobiographical account (published in Mithilak Saptaha Salahas) that his childhood was formed by three currents simultaneously: classical learning, folk aesthetic environment, and an abiding curiosity about local history and landscape. — The supported statement belongs to the chapter on Dr. Prafulla Kumar Singh 'Maun' (Chapter 44), around PDF page 440; the other choices are real but belong to different Tome II discussions.

८१३. (B) Chapter 37: Kedar Nath Chaudhary — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 309.

८१४. (A) Chapter 28: Mithila & Maithili Institutions — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 130.

८१५. (D) Pankhi (पाँखि) means “bird” or “wing” (from Sanskrit paksha), and in Maithili folk idiom is associated with freedom, the soul, and yearning. — The supported statement belongs to the chapter on Dr. Kirtinath Jha (Chapter 38), around PDF page 321; the other choices are real but belong to different Tome II discussions.

८१६. (C) In the writer or section's ghazals, the pardeshī — the Maithili migrant in the city — functions as the pakṣa: the subject about whom we seek knowledge, in whom the inference of social conditions (poverty, displacement, longing, political neglect) is to be demonstrated. — The supported statement belongs to the chapter on Jagdanand Jha 'Manu' (Chapter 29), around PDF page 146; the other choices are real but belong to different Tome II discussions.

८१७. (C) Chapter 48: Nabo Narayan Mishra — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 528.

८१८. (C) Chapter 35: Kameshwar Jha 'Kamal' — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 266.

८१९. (C) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar' — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 432.

८२०. (B) Chapter 31: Jagdish Prasad Mandal — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 188.

८२१. (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa' — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 562.

८२२. (D) Chapter 35: Kameshwar Jha 'Kamal' — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 262.

८२३. (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa' — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 551.

८२४. (C) Chapter 26: Hitnath Jha — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 14.

८२५. (B) Chapter 46: Munnaji — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 493.

८२६. (A) This awareness of threatened musical heritage contextualises the entire collection: the writer or section's songs are written in an awareness of the vanishing Raga-Bhas tradition and represent an attempt to preserve and transmit it. — The supported statement belongs to the chapter on Kameshwar Jha 'Kamal' (Chapter 35), around PDF page 263; the other choices are real but belong to different Tome II discussions.

८२७. (D) Chapter 39: Dr. Kishan Karigar — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 338.

८२८. (A) Chapter 48: Nabo Narayan Mishra — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 530.

- ८२९. (C) The village is not sentimentalized as a lost paradise: the writer or section's prose renders its social complexity with the same critical intelligence that informs his social novels.** — The supported statement belongs to the chapter on Nand Kumar Mishra 'Nand' (Chapter 50), around PDF page 584; the other choices are real but belong to different Tome II discussions.
- ८३०. (A) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 473.
- ८३१. (D) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 387.
- ८३२. (C) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 12.
- ८३३. (C) Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 533.
- ८३४. (A) False Consciousness: The professor initially thinks he is outside corruption, but the visitor shows him that his entire position (salary, housing, exam duties) is already inscribed within the system. c.** — The supported statement belongs to the chapter on Kumar Pawan (Chapter 40), around PDF page 365; the other choices are real but belong to different Tome II discussions.
- ८३५. (D) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 108.
- ८३६. (B) Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 524.
- ८३७. (D) Gaṅgeśa composed the Tattvacintāmaṇi in 14th- century Mithila; the writer or section was born in 20th-century Mithila.** — The supported statement belongs to the chapter on Dr. Prafulla Kumar Singh 'Maun' (Chapter 44), around PDF page 470; the other choices are real but belong to different Tome II discussions.
- ८३८. (C) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 327.
- ८३९. (C) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 487.
- ८४०. (C) 3.2 Chetna Samiti, Patna (Vidyapati Bhavan) Chetna Samiti, operating from Vidyapati Bhavan in Patna, occupies a pivotal position: it is located in the state capital, giving it political access.** — The supported statement belongs to the chapter on Mithila & Maithili Institutions (Chapter 28), around PDF page 85; the other choices are real but belong to different Tome II discussions.
- ८४१. (A) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 274.
- ८४२. (A) Chapter 39: Dr. Kishan Karigar** — This fact is drawn from Chapter 39, the discussion of Dr. Kishan Karigar, around PDF page 345.
- ८४३. (D) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 302.
- ८४४. (C) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 34.
- ८४५. (A) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 251.
- ८४६. (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 282.

- ८४७. (D) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 211.
- ८४८. (C) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 153.
- ८४९. (A) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 184.
- ८५०. (B) The preface of Tatal Pankhi implicitly argues for Jha's reliability through the acknowledgment of scholarly collaboration (Prof.** — The supported statement belongs to the chapter on Dr. Kirtinath Jha (Chapter 38), around PDF page 325; the other choices are real but belong to different Tome II discussions.
- ८५१. (D) the writer or section's multi-generic practice — spanning a range of forms that the Sahitya Akademi's prize categories barely acknowledge — is a form of counter-hegemonic cultural production.** — The supported statement belongs to the chapter on Munnaji (Chapter 46), around PDF page 489; the other choices are real but belong to different Tome II discussions.
- ८५२. (D) Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 528.
- ८५३. (C) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 442.
- ८५४. (C) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 258.
- ८५५. (C) Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 573.
- ८५६. (B) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 365.
- ८५७. (D) The Navya Nyaya tradition's insistence on the reliability conditions of testimony — the apta must be: knowledgeable (jnata), sincere (satya-kama), and not hindered by any incapacity (avisamvadin) — is met fully by Pratyavartan.** — The supported statement belongs to the chapter on Lallan Prasad Thakur & Kusum Thakur (Chapter 42), around PDF page 414; the other choices are real but belong to different Tome II discussions.
- ८५८. (C) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 402.
- ८५९. (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 432.
- ८६०. (D) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 292.
- ८६१. (C) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 313.
- ८६२. (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 414.
- ८६३. (D) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 270.
- ८६४. (C) The goddess who 'builds her palace from forest materials' is not the goddess of the Puranic high tradition but the goddess of the Mithila peasant's agricultural universe.** — The supported statement belongs to the chapter on Hriday Narayan Jha (Chapter 27), around PDF page 42; the other choices are real but belong to different Tome II discussions.

- ८६५. (B) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 223.
- ८६६. (D) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 181.
- ८६७. (D) Their primary medium is sound and rhythm rather than semantic content; their primary audience is a pre-linguistic being (the infant) who cannot process meaning but is exquisitely sensitive to vocal tone, rhythm, and melody.** — The supported statement belongs to the chapter on Kalpana Jha, Delhi (Chapter 33), around PDF page 232; the other choices are real but belong to different Tome II discussions.
- ८६८. (C) Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 182.
- ८६९. (D) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 488.
- ८७०. (A) Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 534.
- ८७१. (A) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 558.
- ८७२. (B) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 305.
- ८७३. (C) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 477.
- ८७४. (D) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 252.
- ८७५. (A) Chapter 45: Meena Jha** — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 477.
- ८७६. (A) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 376.
- ८७७. (C) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 306.
- ८७८. (B) Bidambanaa is a pointed political poem on Kashmir and the treatment of Kashmiri Pandits, employing the acrostic- like repetition of its refrain with increasing indignation.** — The supported statement belongs to the chapter on Nabo Narayan Mishra (Chapter 48), around PDF page 531; the other choices are real but belong to different Tome II discussions.
- ८७९. (D) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 392.
- ८८०. (C) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 162.
- ८८१. (C) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 239.
- ८८२. (B) Commodity Fetishism: Asharfi(use-value: aesthetic, ritual) is being turned into coal (exchange- value: fuel for bribery).** — The supported statement belongs to the chapter on Kumar Pawan (Chapter 40), around PDF page 365; the other choices are real but belong to different Tome II discussions.
- ८८३. (C) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 287.
- ८८४. (A) Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 577.

८८५. (C) Chapter 48: Nabo Narayan Mishra — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 529.
८८६. (C) Chapter 33: Kalpana Jha, Delhi — The contents list Kalpana Jha, Delhi as Chapter 33 of Tome II.
८८७. (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa' — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 551.
८८८. (C) Chapter 35: Kameshwar Jha 'Kamal' — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 260.
८८९. (D) Chapter 45: Meena Jha — This fact is drawn from Chapter 45, the discussion of Meena Jha, around PDF page 478.
८९०. (B) Chapter 33: Kalpana Jha, Delhi — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 237.
८९१. (A) Chapter 29: Jagdanand Jha 'Manu' — The contents list Jagdanand Jha 'Manu' as Chapter 29 of Tome II.
८९२. (A) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 290.
८९३. (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 402.
८९४. (D) Bantwaraa (Division / Partition) This is among the most programmatically significant poems in the collection. — The supported statement belongs to the chapter on Dr. Kishan Karigar (Chapter 39), around PDF page 337; the other choices are real but belong to different Tome II discussions.
८९५. (D) Chapter 41: Lal Dev Kamat — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 388.
८९६. (A) These are in the register of the traditional women's song genres (sohar, vivah geet, vidapat) that form the oral-ritual literature of Mithila women. — The supported statement belongs to the chapter on Kameshwar Jha 'Kamal' (Chapter 35), around PDF page 261; the other choices are real but belong to different Tome II discussions.
८९७. (A) Chapter 34: Kalpana Jha, Patna — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 243.
८९८. (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 404.
८९९. (B) Chapter 32: Dr. Kailash Kumar Mishra — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 206.
९००. (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa' — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 562.
९०१. (D) Chapter 47: Munni Kamat — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 512.
९०२. (B) the writer or section occupies a distinctive position in contemporary Maithili literature as a writer who combines the rigor of trained cultural anthropology with the creative energy of fiction and the democratic accessibility of social media engagement. — The supported statement belongs to the chapter on Dr. Kailash Kumar Mishra (Chapter 32), around PDF page 207; the other choices are real but belong to different Tome II discussions.
९०३. (B) Bharata's concept of the neta (the hero) is also relevant: in Nilo Kaka, the titular character is explicitly a dhīroddhata (bold, proud) neta who refuses to be diminished by official power — a heroic type rare in Maithili drama of the period. — The supported statement belongs to the chapter on Lallan Prasad Thakur & Kusum Thakur (Chapter 42), around PDF page 408; the other choices are real but belong to different Tome II discussions.

- १०४. (C) It is central to the entire project of the parallel Maithili literary tradition, which has often been preserved through oral transmission and personal memory when institutional archives and official records were absent or inaccessible.** — The supported statement belongs to the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar' (Chapter 43), around PDF page 433; the other choices are real but belong to different Tome II discussions.
- १०५. (B) Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 285.
- १०६. (A) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 514.
- १०७. (A) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 302.
- १०८. (A) Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 153.
- १०९. (B) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 40.
- ११०. (A) Kamat's ironic mode — where she describes dowry in the language of the vegetable market — is a sophisticated deployment of vakrokti in contemporary Maithili verse.** — The supported statement belongs to the chapter on Munni Kamat (Chapter 47), around PDF page 505; the other choices are real but belong to different Tome II discussions.
- १११. (D) His dictum — quoted by the writer or section — that an organization which neither agitates nor creates literature is a mere 'kirtaniya-mandali' (singing troupe) remains one of the writer or section's foundational critical principles.** — The supported statement belongs to the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar' (Chapter 43), around PDF page 426; the other choices are real but belong to different Tome II discussions.
- ११२. (C) Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 326.
- ११३. (C) Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 45.
- ११४. (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 432.
- ११५. (D) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 518.
- ११६. (B) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 141.
- ११७. (A) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 402.
- ११८. (A) Characterization: Bhūkhan Kakā is a wonderful archetype – the trickster-guru who withholds meaning to provoke thought.** — The supported statement belongs to the chapter on Kumar Pawan (Chapter 40), around PDF page 367; the other choices are real but belong to different Tome II discussions.
- ११९. (D) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 514.
- १२०. (D) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 468.
- १२१. (B) Kali Yuga declares that unlike its predecessors — who required elaborate heavenly administration — it will deliver justice immediately: 'As you act, so shall you receive your fruit immediately, in this life.' The gods are startled**

- and impressed.** — The supported statement belongs to the chapter on Dr. Kamini Kamayini & Kapileshwar Raut (Chapter 36), around PDF page 291; the other choices are real but belong to different Tome II discussions.
- १२२. (C) In Mansarbi, for instance, Bulki is described through a sustained body metaphor: her calves (pindali), moving in a 'dance of sculpture' (sangarmar jaka tarasal), are a simile that evokes the classical Mithila sculptural tradition.** — The supported statement belongs to the chapter on Dr. Kailash Kumar Mishra (Chapter 32), around PDF page 197; the other choices are real but belong to different Tome II discussions.
- १२३. (D) 3.1 The Subaltern and the Village as Literary Universe the writer or section's central achievement is the elevation of the non-Brahmin Maithili village to the status of a fully realised literary world.** — The supported statement belongs to the chapter on Jagdish Prasad Mandal (Chapter 31), around PDF page 182; the other choices are real but belong to different Tome II discussions.
- १२४. (B) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 410.
- १२५. (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 546.
- १२६. (B) Chapter 38: Dr. Kirtinath Jha** — The contents list Dr. Kirtinath Jha as Chapter 38 of Tome II.
- १२७. (D) The Tattvachintamani is organized around the four pramāṇas — valid sources of knowledge: pratyakṣa (perception), anumāna (inference), upamāna (comparison/analogy), and śabda (testimony/word).** — The supported statement belongs to the chapter on Laxman Jha 'Sagar' & Shail Jha 'Sagar' (Chapter 43), around PDF page 431; the other choices are real but belong to different Tome II discussions.
- १२८. (B) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 428.
- १२९. (D) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 546.
- १३०. (D) The preservation of a lullaby tradition in written and digital form is thus an act of feminist cultural politics: it rescues from oblivion a form of women's creative labour that has been systematically excluded from the canonical literary record.** — The supported statement belongs to the chapter on Kalpana Jha, Delhi (Chapter 33), around PDF page 232; the other choices are real but belong to different Tome II discussions.
- १३१. (B) By applying the "precision instruments" of Gaṇgeśa to the digital archive, the Videha movement ensures that Maithili is not just preserved as a "museum piece" but is equipped to function in a world of AI and global connectivity.** — The supported statement belongs to the chapter on Lal Dev Kamat (Chapter 41), around PDF page 399; the other choices are real but belong to different Tome II discussions.
- १३२. (D) Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 538.
- १३३. (D) Bakhtin's heteroglossia — the co-presence of multiple social registers, dialects, and voices in a text — is also visible in the writer or section's dialogue.** — The supported statement belongs to the chapter on Lallan Prasad Thakur & Kusum Thakur (Chapter 42), around PDF page 411; the other choices are real but belong to different Tome II discussions.
- १३४. (B) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 12.
- १३५. (A) Chapter 34: Kalpana Jha, Patna** — This fact is drawn from Chapter 34, the discussion of Kalpana Jha, Patna, around PDF page 249.
- १३६. (C) Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 11.
- १३७. (C) the writer or section's choice to write in Maithili — against the gravitational pull of Hindi, which offers a vastly larger readership and a more professionalisable literary career — is a political act of cultural commitment.** — The

- supported statement belongs to the chapter on Dr. Kishan Karigar (Chapter 39), around PDF page 345; the other choices are real but belong to different Tome II discussions.
१३८. (D) **Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 153.
१३९. (D) **Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 149.
१४०. (A) **the writer or section 'the writer or section' does not occupy the highest tier of this hierarchy — but hierarchy is not** — The supported statement belongs to the chapter on Nand Kumar Mishra 'Nand' (Chapter 50), around PDF page 585; the other choices are real but belong to different Tome II discussions.
१४१. (C) **Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 238.
१४२. (B) **Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 508.
१४३. (B) **Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 260.
१४४. (C) **Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 559.
१४५. (C) **Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 524.
१४६. (B) **Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 281.
१४७. (A) **The genre as the writer or section 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 supported statement belongs to the chapter on Dr. Prafulla Kumar Singh 'Maun' (Chapter 44), around PDF page 449; the other choices are real but belong to different Tome II discussions.
१४८. (C) **These principles, while never explicitly stated by Jhā, are consistent with the aucitya theory of Kṣemarāja, which holds that the fitness of each element — language, form, content, emotional register — to its context is the ultimate measure of literary value.** — The supported statement belongs to the chapter on Hitnath Jha (Chapter 26), around PDF page 17; the other choices are real but belong to different Tome II discussions.
१४९. (B) **Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 14.
१५०. (C) **Chapter 36: Dr. Kamini Kamayini & Kapileshwar Raut** — This fact is drawn from Chapter 36, the discussion of Dr. Kamini Kamayini & Kapileshwar Raut, around PDF page 281.
१५१. (A) **Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 34.
१५२. (B) **Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 424.
१५३. (A) **The women's subordination within the domestic-ritual economy of Mithila is present in the songs but is rendered as aesthetic and emotional material rather than as social critique.** — The supported statement belongs to the chapter on Kameshwar Jha 'Kamal' (Chapter 35), around PDF page 268; the other choices are real but belong to different Tome II discussions.
१५४. (A) **Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 524.

१५५. (A) **Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 482.
१५६. (D) **Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 138.
१५७. (B) **Chapter 50: Nand Kumar Mishra 'Nand'** — This fact is drawn from Chapter 50, the discussion of Nand Kumar Mishra 'Nand', around PDF page 574.
१५८. (C) **The ghazal is generically anti-organic: its couplets are deliberately independent, resisting the smooth narrative flow of Western lyric poetry.** — The supported statement belongs to the chapter on Jagdish Chandra Thakur 'Anil' (Chapter 30), around PDF page 158; the other choices are real but belong to different Tome II discussions.
१५९. (B) **Chapter 31: Jagdish Prasad Mandal** — This fact is drawn from Chapter 31, the discussion of Jagdish Prasad Mandal, around PDF page 181.
१६०. (C) **Chapter 27: Hriday Narayan Jha** — The contents list Hriday Narayan Jha as Chapter 27 of Tome II.
१६१. (B) **Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 155.
१६२. (B) **Chapter 38: Dr. Kirtinath Jha** — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 327.
१६३. (C) **The formal requirements are: extreme brevity (typically one to three paragraphs); a single narrative turn or ironic revelation; characters who are types rather than individuals; and a final image or gesture that releases the story's dhvani.** — The supported statement belongs to the chapter on Munnaji (Chapter 46), around PDF page 492; the other choices are real but belong to different Tome II discussions.
१६४. (D) **Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 528.
१६५. (A) **The title story 'Ulahan' is a textbook example of the kind of ironic layering Brooks and Warren identified as definitive of poetic excellence — here transposed to micro-fiction.** — The supported statement belongs to the chapter on Dr. Kamini Kamayini & Kapileshwar Raut (Chapter 36), around PDF page 291; the other choices are real but belong to different Tome II discussions.
१६६. (A) **Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 263.
१६७. (C) **7.3 Anumana (Inference) and Dramatic Structure Gaṅgeśa's analysis of anumāna (inference) centres on vyāpti (universal concomitance: "where there is smoke, there is fire").** — The supported statement belongs to the chapter on Prof. Udaya Narayana Singh 'Nachiketa' (Chapter 49), around PDF page 557; the other choices are real but belong to different Tome II discussions.
१६८. (C) **Chapter 27: Hriday Narayan Jha** — This fact is drawn from Chapter 27, the discussion of Hriday Narayan Jha, around PDF page 49.
१६९. (B) **Chapter 30: Jagdish Chandra Thakur 'Anil'** — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 160.
१७०. (B) **Chapter 47: Munni Kamat** — The contents list Munni Kamat as Chapter 47 of Tome II.
१७१. (B) **Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 87.
१७२. (D) **Chapter 26: Hitnath Jha** — This fact is drawn from Chapter 26, the discussion of Hitnath Jha, around PDF page 22.
१७३. (D) **Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 435.

- १७४. (A) Chapter 44: Dr. Prafulla Kumar Singh 'Maun'** — This fact is drawn from Chapter 44, the discussion of Dr. Prafulla Kumar Singh 'Maun', around PDF page 448.
- १७५. (C) Shafalika Verma notes this with precision: 'The poet the writer or section's creative spirit has a vikshoobh (turbulence, agitation) filled with outrage.'** This vikshoobh is the emotional and intellectual matrix from which both the lyric and the satirical poems emerge. — The supported statement belongs to the chapter on Dr. Kishan Karigar (Chapter 39), around PDF page 346; the other choices are real but belong to different Tome II discussions.
- १७६. (B) Dual rasa: Adbhuta (wonder) and Bhayānaka (terror) coexist — the goddess is simultaneously terrifying and salvific (tārīṇī — deliverer).** — The supported statement belongs to the chapter on Hriday Narayan Jha (Chapter 27), around PDF page 55; the other choices are real but belong to different Tome II discussions.
- १७७. (D) Chapter 37: Kedar Nath Chaudhary** — This fact is drawn from Chapter 37, the discussion of Kedar Nath Chaudhary, around PDF page 313.
- १७८. (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa'** — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 556.
- १७९. (B) Chapter 40: Kumar Pawan** — This fact is drawn from Chapter 40, the discussion of Kumar Pawan, around PDF page 366.
- १८०. (D) Chapter 46: Munnaji** — This fact is drawn from Chapter 46, the discussion of Munnaji, around PDF page 490.
- १८१. (C) Chapter 35: Kameshwar Jha 'Kamal'** — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 258.
- १८२. (B) Chapter 32: Dr. Kailash Kumar Mishra** — This fact is drawn from Chapter 32, the discussion of Dr. Kailash Kumar Mishra, around PDF page 214.
- १८३. (B) Chapter 33: Kalpana Jha, Delhi** — This fact is drawn from Chapter 33, the discussion of Kalpana Jha, Delhi, around PDF page 232.
- १८४. (D) Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 524.
- १८५. (A) Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 533.
- १८६. (D) Chapter 42: Lallan Prasad Thakur & Kusum Thakur** — This fact is drawn from Chapter 42, the discussion of Lallan Prasad Thakur & Kusum Thakur, around PDF page 410.
- १८७. (A) Chapter 47: Munni Kamat** — This fact is drawn from Chapter 47, the discussion of Munni Kamat, around PDF page 509.
- १८८. (D) Chapter 29: Jagdanand Jha 'Manu'** — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 136.
- १८९. (D) Chapter 43: Laxman Jha 'Sagar' & Shail Jha 'Sagar'** — This fact is drawn from Chapter 43, the discussion of Laxman Jha 'Sagar' & Shail Jha 'Sagar', around PDF page 427.
- १९०. (C) Chapter 28: Mithila & Maithili Institutions** — This fact is drawn from Chapter 28, the discussion of Mithila & Maithili Institutions, around PDF page 126.
- १९१. (C) Chapter 41: Lal Dev Kamat** — This fact is drawn from Chapter 41, the discussion of Lal Dev Kamat, around PDF page 387.
- १९२. (C) Chapter 48: Nabo Narayan Mishra** — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 526.

११३. (B) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa' — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 558.
११४. (C) Chapter 49: Prof. Udaya Narayana Singh 'Nachiketa' — This fact is drawn from Chapter 49, the discussion of Prof. Udaya Narayana Singh 'Nachiketa', around PDF page 548.
११५. (B) Chapter 48: Nabo Narayan Mishra — This fact is drawn from Chapter 48, the discussion of Nabo Narayan Mishra, around PDF page 537.
११६. (D) Chapter 29: Jagdanand Jha 'Manu' — This fact is drawn from Chapter 29, the discussion of Jagdanand Jha 'Manu', around PDF page 142.
११७. (A) Chapter 38: Dr. Kirtinath Jha — This fact is drawn from Chapter 38, the discussion of Dr. Kirtinath Jha, around PDF page 322.
११८. (A) The very fact that his primary archive is digital and free-to-access at videha.co.in embodies the democratic-access philosophy of the movement. — The supported statement belongs to the chapter on Jagdish Chandra Thakur 'Anil' (Chapter 30), around PDF page 158; the other choices are real but belong to different Tome II discussions.
११९. (D) Chapter 30: Jagdish Chandra Thakur 'Anil' — This fact is drawn from Chapter 30, the discussion of Jagdish Chandra Thakur 'Anil', around PDF page 159.
१०००. (D) Chapter 35: Kameshwar Jha 'Kamal' — This fact is drawn from Chapter 35, the discussion of Kameshwar Jha 'Kamal', around PDF page 269.

अध्याय २ : A Parallel History of Mithila & Maithili Literature — Tome III

UPSC Prelims Quiz

१. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Mishra's novel, by placing *lajja* in the title's very structure, invites examination of how these codes operate and what forms of resistance are available within them.
- (B) The historical and statistical picture assembled from *Videha* 419 and corroborated by external sources is stark: 1964: The Darbhanga District Gazetteer recorded over 300...
- (C) Index of the Seven Chapters (Sopans) The text is divided into seven "stairs" (chapters), as follows: 1.
- (D) Ramji Chaudhary, a Jyestha Raiyat (agricultural tenant) composing in Maithili and Brajbuli across 22 ragas, represents exactly the "democratic-spiritual corpus" that the...

२. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) CE identifies eight primary aesthetic emotions: Shringara (love), Hasya (humour), Karuna (pathos), Raudra (fury), Vira (heroism), Bhayanaka (terror), Bibhatsa (disgust),...
- (B) Grandmothers told stories to all of us - stories from royal courts, stories of Gonu Jha - and we were amazed.
- (C) Applying Navya Nyāya to Ilarani Singh's Poetry For Ilarani Singh's poetry, Navya Nyāya's theory of śabda (verbal testimony and meaning) is most productive.
- (D) Jharudar's central theme is the soil itself—the farm, the river, the flood, the village's political life— not the migrant's journey but the stayer's resistance.

३. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Mānak Mail (Standard/Benchmark Letter/Train) appears to be a longer narrative or collection published in 2018 (separately from *Dūdhbechnī*).
- (B) The plot devices— the abusive in-laws, the indifferent husband, the protagonist's academic success—serve as hetu (logical reasons) to prove the sādhyā (thesis) that...
- (C) Her role is not merely supportive but foundational; she is an active participant in the "Stree Dalan" (Women's Wing) of the Maithili literary movement and a representative...
- (D) The chapter examines how Renu wove Mithila and Maithili into his Hindi literature.

४. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Seema is hurt, suspecting he is still hung up on his first love, Sujata.
- (B) The *Videha* Parallel History makes a specific and politically charged intervention regarding Gangesh: original Panji (genealogical) manuscripts demonstrate that he was born...
- (C) His work is technically accomplished, socially necessary, and formally innovative within the Maithili literary tradition.
- (D) The direction of movement is different - narrative fiction reasons from particular to universal, critical essay from universal to particular - but the logical structure of...

५. Consider the following statements about Chapter 64 (Prof. Dr. Ramawatar Yadav) in Tome III: 1. Yadav's empirical observation that educated young Brahmins in 1996 had begun to stop using 'tō' to address lower-jāti people is,... 2. 376) that some uneducated/semi-educated Brahmin youth used 'tō' to address lower-jāti adults - a form of linguistic caste... 3. Mala Jha, his wife and intellectual partner, has pioneered the curation of the female "witness voice" through her landmark... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

६. Consider the following statements about Chapter 59 (Rabindra Narayan Mishra) in Tome III: 1. The Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating... 2. A Bibliographic Overview The following is a survey of Rabindra Narayan Mishra's documented works, drawn from his Goodreads... 3. Similarly, snippets and mention a Ramanand Mandal born in 1871 who was a Sanskrit scholar; this historical Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1 and 2 only
- (C) 2 and 3 only
- (D) 1, 2 and 3

७. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) The ghazal collection Lekhani Ek Rang Anek is sometimes dated to 1978 in other sources, but the preface (written by Thakur himself, dated 15 August 1985) establishes the...
- (B) His wife Pratima Manoj and daughter Kritika are acknowledged in the preface as collaborators in the literary project - in selection, editing, and computer typing of the...
- (C) The founder of Mithila's greatest philosophical tradition was himself socially marginalised by the Brahmin caste apparatus.
- (D) From the perspective of Navya-Nyāya logic - the tradition founded by Gaṅgeśa Upādhyāya in his

८. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) In 'Assal Beṭā' ('The Real Son'), Roy narrates the life of Jīvan Mukhiyā, a fisherman by caste who has abandoned his caste occupation to run a tea stall at Nirmali station.
- (B) Seema is hurt, suspecting he is still hung up on his first love, Sujata.
- (C) Chapter 55 studies three voices of the Maithili ghazal: Om Prakash Jha, Amit Mishra, and Chandan Kumar Jha.
- (D) Sharan's complete editorship of Vasak situates him in the progressive educational tradition that also produced figures like Devkinandan Khatri (whose Chandrakanta was a...

९. Consider the following statements about Chapter 53 (Narendra Jha & Panna Jha) in Tome III: 1. The Videha special issue (395) is the first formal recognition of their combined significance, positioning them not as... 2. Videha Issue 395 (June 2024) was dedicated to him as a living-writer special number - the first systematic critical reckoning... 3. Ijoriyak Angaithi-Mor - Ilarani Singh's Poetic Context Ilarani Singh's poetic presence is documented within the anthology... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 only
- (C) 2 and 3 only
- (D) 1 and 2 only

१०. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) In Navya Nyāya terms, his critical position as narrator involves pratyakṣa (direct perception from civil service experience) and anumāna (inference from systemic patterns):...
- (B) Baal Ghazal and Generic Innovation The most formally innovative dimension of Monak Baat is the inclusion of 15 Baal Ghazals (children's ghazals) - a genre that Chandan Kumar...
- (C) Revolution and Philology The foundation of this dynasty lies in the life of Prabodh Narayan Singh, colloquially known as Prabodh Babu, born on February 12, 1924, in...
- (D) Gopalji Jha 'Gopesh' - whose Gumm Bhelaṭhāṛh Chhī was published by Thudha Parivar, Kazipura, Patna - wrote both drama and poetry.

११. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) The grandmothers' bedtime stories are the original apta; the chitrakatha is their authorised transcription.
- (B) His choice to write in Maithili is itself a postcolonial act of cultural resistance and affirmation.
- (C) Nirmāṇa Karaita Calū (Let Us Build New Mithila) is an affirmative conclusion: the series of problem-naming poems concludes with a constructive vision.
- (D) Pushpa's Ghazal 3 - 'I write for the people, not for the scholar' - is a Gramscian manifesto of organic intellectual identity.

१२. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Reshma Chuharmal; Naika Banijara; Bhagata Jyoti Panjiyar; Mahua Ghatwarin; Raja Salhes; Chhechhan Maharaj; Raja Salhes Aan Kalidas. "Seeing Preeti Thakur's Maithili picture...
- (B) The ghazals are presented in order as they appear in the collection.
- (C) His initial engagement with ghazal was self-taught, through listening to Hindi-Urdu ghazals on Kantipur FM radio during teaching stints in Nanour.
- (D) The dominant rasa of Bagwar is karuna (grief, compassion) - the extended mourning of Jagoo for his parents - which gradually transforms into shanta (tranquility, acceptance)...

१३. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) The jhārū as a literary form has genuine potential beyond Jharudar's own work.
- (B) Renu demonstrates, through the body of his fiction, that the regional is not the opposite of the universal but its necessary condition.
- (C) Videha Parallel History Framework (VPHF): Jha's essays are a parallel history of literature.
- (D) The Question of Linguistic Politics Renu's use of Maithili in Hindi prose was not without political dimension.

१४. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) CE) proposes that the highest literary meaning is not the expressed (vācya) but the suggested (vyañjanā) or resonant (dhvani) meaning.
- (B) Safi's text is written by a Dalit man who is largely sympathetic to the conditions of the women around him but does not write from within female experience.
- (C) You are needlessly attached to your wife, children, and kin.
- (D) Yadav's empirical observation that educated young Brahmins in 1996 had begun to stop using 'tō' to address lower-jāti people is, in this framework, a shift in the social...

१५. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) The theoretical implications of this work intersect with a fundamental question raised within Indian grammatical thought by the Mīmāṃsakas and Vaiyākaraṇas: what is the...
- (B) XIII–XV) situates the collection in relation to her first: some stories that were ready for Anubhuti (2009/2010) - published earlier in Mithila Darshan, Karnaamrit, and...
- (C) Baal Ghazal and Generic Innovation The most formally innovative dimension of Monak Baat is the inclusion of 15 Baal Ghazals (children's ghazals) - a genre that Chandan Kumar...
- (D) His father (Baba) was his first teacher in both domains.

१६. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Below, each major Indian theoretical framework is applied to his literature.
- (B) ACHAR YA RAMLOCHANSHARAN (1 8 8 9 - 1 9 7 1) - SCHOLAR , GRAMMARIANANDTRANSL AT O R 3.1 Biographical Profile and Institutional Significance Acharya Ramlochan Sharan, was...
- (C) The chapter frames his work through autobiography, poetry, seed stories, aphorisms, Dalit aesthetics, and comparative Dalit autobiography.
- (D) Acharya Sharan's Maithili Manas implies a reader who can engage with the Sanskrit-inflected literary Maithili of the pandit class, is familiar with the Hindi original, and...

१७. Consider the following statements about Chapter 52 (Narayanji Chaudhary) in Tome III: 1. Videha eJournal dedicated its 419th issue, dated 01 June 2025, to Narayanji Chaudhary as a Visheshank. 2. The Talab Bachao Abhiyan (Save Ponds Campaign) - the civil society movement he founded and leads through the Mithila Gram Vikas... 3. Sahu's title poem Karm Binu Jag Sunnā is structured precisely as a systematic demonstration of vyāpti. Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 1 only

१८. Consider the following statements about Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan) in Tome III: 1. Due to the extreme length of the 1,000+ page document, the following is a comprehensive translation and summary of its primary... 2. The work is a verse-by-verse translation intended to preserve the full emotional and spiritual intent of the original Avadhi... 3. The implied or resonant meaning (dhvani or vyangya) is aesthetically superior to the directly expressed (vacyartha). Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

१९. Consider the following statements about Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan) in Tome III: 1. ACHAR YA RAMLOCHANSHARAN (1 8 8 9 - 1 9 7 1) - SCHOLAR , GRAMMARIANANDTRANSL AT O R 3.1 Biographical Profile and Institutional... 2. Rasa-Dhvani Reading Acharya Sharan's translation sustains what Bharata identifies as the primary rasa of the Ram Charit Manas:... 3. His father (Baba) was his first teacher in both domains. Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 2 and 3 only
- (C) 1 only
- (D) 1, 2 and 3

२०. Consider the following statements about Chapter 71 (Ram Vilas Sahu) in Tome III: 1. The preface by Sahu locates the collection's origins in his acute observation of village social life: the characters who... 2. Oomen's sociological observation (quoted in the Videha Parallel History) that Maithili is treated as a Hindi dialect despite... 3. In Maithili literary tradition, this temporal dimension is intimately linked to the seasonal songs (barahmasa) that Vidyapati... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 and 2 only
- (D) 1 only

२१. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) The preface to PrityThakur-3 explicitly describes a practice of guided co-creation: adult and child work together on the stories, the child choosing the colouring and...
- (B) The editor, Gajendra Thakur, notes in his preface that the special issue was announced while Rajnandan Lal Das was still alive, but by the time of publication he had passed...
- (C) For any creation, the first churning, the first foundation, and the first brick standing on it are of great importance.
- (D) Her positioning of woman not as goddess or victim but as a reasoning, aspiring, socially embedded agent is consistent with what Uma Chakravarti calls 'brahmanical'...

२२. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) Investigating the cause, he traced the groundwater depletion to the rapid disappearance of ponds that had historically recharged the aquifer.
- (B) Ek Kavita (Love: A Poem) examines the work through the lenses of traditional Indian aesthetics, Western dramatic theory, the Videha Parallel History Framework, and...
- (C) The Videha archive, which reached its 400th issue in 2024, serves as a repository for works that might otherwise be lost to the "dark interludes" of institutional neglect.
- (D) The ghazals are presented in order as they appear in the collection.

२३. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) 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.
- (B) Her stories are characteristically dialogic - populated by multiple voices (the patient, the doctor, the family, the institution) that are not resolved into a single...
- (C) CE) argues that the highest poetry communicates through dhvani (resonance or suggestion), layers of meaning that exceed the literal.
- (D) Ghazal 9 ('I kon gāma chai?') is the collection's most successful single poem, achieving in its sustained radif-driven structure the kind of cumulative emotional and...

२४. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) The two short stories - Ogarbaah (The Crop-Watcher) and Pasikha (The Liquor Den) - are the longest and most complex prose pieces in the collection.
- (B) Navya Nyāya of Gaṅgeśa (Neo-Logic) Navya Nyāya, developed by Gaṅgeśa Upādhyāya in Mithila (12th-13th century), is a rigorous logic of property-possession (śakti-nirūpaṇa),...
- (C) In these shorter works, the Maithili cultural world is often rendered with even greater intensity and concentration than in the novels.
- (D) His legal career as a magistrate, his fiction about justice and injustice, and his essays exploring 'resolution' (Samaadhaan) all suggest a writer for whom literature is not...

२५. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Sandeep Kumar Safi is presented as the author of the first Dalit autobiography in Maithili.
- (B) He identifies Thakur as the figure who recognised the crisis in Maithili lyric performance culture and responded with a systematic programme of revitalisation.
- (C) His answer was to try - with Karnamrit, with book publishing, with community organising, with campaigning for Maithili education rights.
- (D) Realising he had not contributed sufficiently to the Mithila-Maithili cause through writing, he began systematic literary and analytical work, also becoming active on...

२६. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) Such a money-greedy class is becoming a victim of the 'Shishnodari' (sensualist) civilization and consumer-culture and will end its own life-play.
- (B) No nod of partisan critiques or a self-obsessed preface is required for this poem.
- (C) Through the lens of Bharata's Natyashastra, the rasa here is Shanta (tranquillity- devotion); the sthayi-bhava is rati (devotional love); the vibhava is the invocation of...
- (D) The Philosophical Lyric and Existential Inquiry Work: Sanes (सनेस - Message/News) Formalist-Structuralist Analysis: Choudhary's poetry in Sanes is characterized by a...

२७. Which one of the following pairs is correctly matched according to Tome III?

- (A) Sandeep Kumar Safi - Chapter 71 is a complete critical appreciation of Ram Vilas Sahu.
- (B) Ram Vilas Sahu - Chapter 71 is a complete critical appreciation of Ram Vilas Sahu.
- (C) Ram Vilas Sahu - Within the tradition of Dalit Maithili poetry, Akshay Patra is a landmark: it is one of the very few published Dalit poetry...
- (D) Narayanji Chaudhary - Chapter 71 is a complete critical appreciation of Ram Vilas Sahu.

२८. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) The most distinctively contemporary dimension of Nav Anshu is the cluster of ghazals addressing urban-rural migration and its emotional consequences.
- (B) Bharata Muni identifies eight primary rasas; Abhinavagupta adds shanta (serenity) as a ninth.
- (C) Sandeep Kumar Safi is presented as the author of the first Dalit autobiography in Maithili.
- (D) In each case, the Maithili language and cultural tradition are not decorative but constitutive they make the story what it is.

२९. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) His legal career as a magistrate, his fiction about justice and injustice, and his essays exploring 'resolution' (Samaadhaan) all suggest a writer for whom literature is not...
- (B) ADDENDUM Tr.of Gopalji Jha 'Gopesh' Gajendra Thakur Gopalji Jha 'Gopesh' Late Gopalji Jha 'Gopesh' (1931-2008) is a Maithili poet of eminence.
- (C) He dates his author's note from Nanour, Madhubani, 5 March 2020 - the place of both his origin and his ongoing practice, signalling that his ghazal career is rooted in the...
- (D) In "Ham Dekhlahu~ Sūjak~ Badalait", the transformation of the sun is not mourned but accepted: she removes the fake sun from her heart and waters the flowers.

३०. Consider the following statements about Chapter 57 (Preeti Thakur) in Tome III: 1. Preeti Thakur's chitrakatha series is primarily oriented toward two rasas: hasya (comic delight) in the Gonu Jha stories, and... 2. The oral folk tradition preserved in Mithila's village communities constitutes sabda pramana that Preeti Thakur's chitrakatha... 3. By placing Maithili's agreement system, phonological system, and syntactic structures in comparative perspective, Yadav's work... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 only

३१. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) Dalit and Bahujan Aesthetics Maithili literature has historically been shaped by Brahminical upper-caste values - the cultural world of the Maithil Brahmin and Kayastha...
- (B) Gopalji Jha 'Gopesh' - whose Gumm Bhelaṭhāṛh Chhī was published by Thudha Parivar, Kazipura, Patna - wrote both drama and poetry.
- (C) Jharudar's central theme is the soil itself—the farm, the river, the flood, the village's political life— not the migrant's journey but the stayer's resistance.
- (D) Yadav, by contrast, adopts the descriptive stance of modern linguistics: his grammar describes what Maithili speakers of the Terai varieties actually say, not what educated...

३२. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) He provides comparative sher from Pandit Jeevan Jha, Kavishvar Sitaram Jha, Yogananda Hira, Jagdish Chandra Thakur 'Anil', and Vijaynath Jha to demonstrate that Maithili...
- (B) The Gatanjali Jharoo (2018) represents a further deepening and systematisation of the jhārū project, suggesting a continuing creative development.
- (C) Darbhanga represents the era of "Raj" (landlordism), while Sitamadhi represents the "Janmabhoomi" of Sita and the democratic roots of the ancient "Videha" republic.
- (D) The Videha eJournal has been a major forum for these debates, publishing ghazals, critical responses, and formal theoretical discussions by Maithili practitioners.

३३. Consider the following statements about Chapter 71 (Ram Vilas Sahu) in Tome III: 1. Maithili has been systematically misclassified as a dialect of Hindi by colonial and postcolonial governance, despite Grierson's... 2.

PRIMARY WORKS - SYSTEMATIC ANALYSIS 2.1 Rathak Cakkā Ulait Cale Bāt (The Wheel of the Chariot Turns Backward to Make its Way,... 3. He traces the bahr - specifically the metre 2122+2122+2122+212 - from its earliest Maithili practitioners to Pushpa's generation. Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 and 2 only
- (D) 1 only

३४. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Sadeha 25's Bakarī Saṃskṛti (Goat Culture) is a sustained satirical essay on the culture of docility, conformity, and following-the-herd that Roy observes in Bihar's social...
- (B) His work is published exclusively through Pallavi Prakashan, Nirmali, and is archived in the Videha e-Journal (ISSN 2229-547X).
- (C) The most urgent gap identified by Safi's text is the absence of Maithili Dalit women's writing.
- (D) Vijaynath Jha's Maithili rendering of Jaishankar Prasad's Sanskrit-inflected Kāmāyanī demonstrates aucitya of the highest order: each chandas (metre) he selects is...

३५. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) The Sanskrit invocatory verses are rendered as Sanskrit-inflected Maithili, with compounds like “Bhaktavatsalam, Kripalu, Sheela Komalam” retained from Tulsidas while the...
- (B) The survey of works names Hamara Binu Jagat Sunnaa Chhai (2012) and Gatanjali Jharoo (2018).
- (C) Jha's contribution to this movement places him in a continuum that includes the major Maithili ghazal writers of the post- 1990 period.
- (D) Matribhoomi (Motherland) resonates simultaneously as the actual village of origin, the mother-tongue (Maithili), and the mother herself.

३६. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) Karnamrit's philosophy, as reflected in Rajnandan Lal Das's own editorials, was clear: Maithili is the folk language (lok bhasha) of Mithila - carrier of the consciousness...
- (B) In his logic, the divine "Brahma" is universal—"Aham Brahmasmi"—and to limit it to a single caste is a logical fallacy that denies the divinity of the marginalized.
- (C) The falling of the veil (ghosh - the traditional covering a woman draws over her face) is rendered as a cosmic event: when the beloved's veil falls, light spreads everywhere.
- (D) Narayanji Chaudhary is described as a native of Isahpur village, Pandaul, Madhubani district.

३७. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The recovery of Gangesh's actual biography is part of the Videha movement's broader effort to deconstruct Brahmin cultural hegemony in Mithila.
- (B) Singh's scholarly criticism and textual recovery work represents the recovery of Maithili's own intellectual heritage - including its most sophisticated philosophical
- (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) Indian Aesthetics (Rasa-Dhvani): The rasa here is śānta (the peace of knowledge) and vīra (the heroism of the scholar).

३८. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) His work is technically accomplished, socially necessary, and formally innovative within the Maithili literary tradition.
- (B) His maternal family home was in Nanour village, Madhubani District—the heartland of Mithila—while his paternal family was from Dhamnaha, Purnia District, Bihar.
- (C) Technical analysis of the 19 Bahars as they are used in the works of emerging poets influenced by the Anchinhar Aakhar movement.
- (D) He is recognized as one of the foremost critics of Maithili literature of the twentieth century.

३९. Which chapter of Tome III is devoted to Three Voices of the Maithili Ghazal?

- (A) Chapter 65
- (B) Chapter 64
- (C) Chapter 55
- (D) Chapter 61

४०. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) For example, in Gaṅgeśa's analysis, the cognition 'there is fire on the hill' must be precisely specified: the hill-ness (parvatatva) limits the locus of the fire; the...
- (B) He began writing songs (gīta) in high school and produced many cassettes in various styles, but found no lasting satisfaction until the ghazal form drew him.
- (C) 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) The tulsi tree as a metaphor for the beloved is both intimate and culturally specific: it locates the love poem within the material ecology of Mithila domestic space.

४१. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) Thakur Visheshank is editorially framed by the Parallel Literature Movement (Samaanantar Parampara) advanced by Videha since its founding in 2004.
- (B) The Bal Sahitya Puraskar of the Sahitya Akademi, which was instituted precisely for children's literature, has not been awarded to the creator of the Maithili children's...
- (C) Sharan's strategy - using Sanskrit loan-words and Maithili's own tatsama register - is precisely the technique that minimises this vyabhicara (deviation of the hetu).
- (D) At the formal level, the endings of Roy's bīhani kathā are structured to produce maximum dhvani: the embrace of Madan and Ammar, with Madan weeping, says nothing and means...

४२. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) The journal was founded under the auspices of the Karnagoshti (कर्णगोष्ठी) - an association representing the Karna Kayastha community of Mithila.
- (B) The ghazals are presented in order as they appear in the collection.
- (C) The social-critical dimension in Nav Anshu is less prominent than in Om Prakash's collection but present in significant ghazals.
- (D) Roy is contemporaneous with the form's institutionalisation in Videha.

४३. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ramdeo Prasad Mandal 'Jharudar' - Baishakh Me Dalan Par is described as his landmark autobiographical work.
- (B) Phanishwar Nath Renu - Baishakh Me Dalan Par is described as his landmark autobiographical work.
- (C) Sandeep Kumar Safi - Preeti Thakur's chitrakatha series is primarily oriented toward two rasas: hasya (comic delight) in the Gonu Jha stories, and karuna...
- (D) Sandeep Kumar Safi - Baishakh Me Dalan Par is described as his landmark autobiographical work.

४४. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) The Videha Visheshank itself, by devoting 97 pages to Chaudhary's work, is an act of canonical inscription: it places this socially marginal activist within the official...
- (B) The contents list includes stories with the following incipit-summaries: 'Kodelō bacan guhukait chīk laS ke janaita chīk' (p.
- (C) The result was that Karnamrit had readers in every state of India and in some parts of Nepal.
- (D) Her book Maithili Rangmanch (archived in the Videha repository) is a contribution to Maithili theatre studies.

४५. Which chapter of Tome III is devoted to Prof. Premshankar Singh & Ilarani Singh?

- (A) Chapter 58
- (B) Chapter 75
- (C) Chapter 70
- (D) Chapter 68

8६. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) Structure and Features of Karnamrit Karnamrit was a fortnightly (dwaimas) journal.
- (B) The founder of Mithila's greatest philosophical tradition was himself socially marginalised by the Brahmin caste apparatus.
- (C) The tears suggest shame (for his grandmother's act), relief (that the caste humiliation is overcome), joy (reunion), and grief (for all the years of separation)...
- (D) Vyatireka (Difference): Where such an insistence is absent—as in the "Parallel" stream or folk traditions—the subaltern voice (e.g., in Bajjika or Angika) is present,...

8७. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) R AV IBHUSHAN PAT HAK - LIFE , WORKS , AND CRITICAL STUDY 2.1 Biography and Literary Context Ravibhushan Pathak was born in 1973, in Karyan village, Samastipur district,...
- (B) A sharp political satire on the misallocation of national resources toward prestige projects while rural poverty continues: "Jantāk vikeṭ gir gael / deśak paiyā..."
- (C) Jharudar, by contrast, is a lyric poet: his jhārū poems and gīt exist in fixed written form (published by Shruti Publications and Pallavi Publications) even as they draw on...
- (D) Works analysed here all belong to, or are deeply informed by, this parallel tradition.

8८. Consider the following statements about Chapter 53 (Narendra Jha & Panna Jha) in Tome III: 1. A memoir collection drawing on personal and movement history, in which Jha situates his own intellectual formation within the... 2. Choudhary) was born on Ram Navami, April 1946, in Dularpur village, Darbhanga district. 3. Roy has published two anthologies of Maithili poetry and song: Chhāthik Dālā ('The Chhath Basket') - Pallavi Prakashan, 2018. Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 only
- (C) 1 and 2 only
- (D) 1, 2 and 3

8९. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) Manoj's sacrifice represents a transcendence of ego, where the "Love" (Prem) described in the title is not a union of bodies, but a localized "poem" or idealized construct...
- (B) Educational and Social Initiatives After retirement from government service, Thakur founded or helped establish several institutions.
- (C) In each case, the Maithili language and cultural tradition are not decorative but constitutive they make the story what it is.
- (D) Despite financial pressures, the family maintained its dignity and the children were encouraged to pursue education.

९०. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) Each sher is a tiny world of compressed suggestion; the whole ghazal is an architecture of resonances.
- (B) Published in 1948 (Samvat 2004), the text asserts a traditional spiritual identity immediately following Indian independence, emphasizing internal liberation over political...
- (C) 14th century) - whose Tattvacintamani provides the systematic analysis of the four pramanas (pratyaksha, anumana, upamana, shabda) - is not merely an abstract philosophical...
- (D) Mishra's literary strategy is to give narrative form to experiences and perspectives that are socially silenced: the abused woman, the landless labourer, the lower-caste...

५१. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Her Maithili Rangmanch represents an intervention in theatre studies, and her poetry in Ijoriyak Angaithi-Mor constitutes a feminine poetics of domesticity-as-creativity...
- (B) Where Gaṅgeśa asked: what are the conditions under which verbal testimony yields valid knowledge? - Yadav asks: what is the structure of the linguistic system that makes...
- (C) Sakhārī-Peṭārī ('The Seed-Chest') - First published by Shruti Prakashan, New Delhi, 2013; Second edition, Pallavi Prakashan, Nirmali, 2024.
- (D) The dhvani of the collection is the vindication of Maithili as a subject of serious, university-level scholarship.

५२. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Navya-Nyāya Epistemology & Gaṅgeśa's Technique In the preface, Gopesh notes that truth on the "rock of history" is constantly being eroded.
- (B) The vakratā is in the perspective: the story is told not from the viewpoint of the nationalist leaders in Delhi, but from the fields and villages of Mithila, making the...
- (C) Navya-Nyāya Epistemology: The Logical Architecture of Literary Criticism The application of Navya-Nyāya (Neo-Logic) techniques to literary criticism is perhaps the most...
- (D) Gajendra Thakur's editorial introduction to Videha 348 frames this as the defining intellectual challenge of the special issue: why are Thakur's songs great, and what...

५३. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) Realising he had not contributed sufficiently to the Mithila-Maithili cause through writing, he began systematic literary and analytical work, also becoming active on...
- (B) Bhabha's concept of the "third space," one can view the Maithili literature produced by writers like Rabindra Narayan Mishra and Ramesh in Delhi or Kolkata/Bangalore/ Patna/...
- (C) Ashish Anchinhar's technical essay on Thakur's 'so-called ghazal' is the most rigorous scholarly contribution, bringing the analytical framework of the Anchinhar Aakhar...
- (D) Aristotle distinguished between poetry (which deals with the universal) and history (which deals with the particular), arguing that the poet's task is to show not what...

५४. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) Iser argues that literary texts are full of "gaps" and "blanks" that the reader must fill through imaginative participation.
- (B) Thematic & Critical Analysis Kamat's most striking contribution is the use of 'Maithilī' as a bīhani kathā title: the language itself as a character, subject, or situation...
- (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...
- (D) No cartel or crutches of ideology are required for this creation.' This critical observation - that Mandal's best poetry achieves its effect through intrinsic power rather...

५५. Consider the following statements about Chapter 61 (Rajnandan Lal Das) in Tome III: 1. The Visheshank's account of his work in Kolkata is simultaneously a history of the Maithili diaspora community's cultural... 2. His ancestral (paitrik) village was Gonoun (Gonon) in Ghanshyampur, Darbhanga - the cultural heartland of Mithila. 3. For decades, the Maithili literary canon was heavily influenced by the Darbhanga- centric "standard," which often prioritized... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 2 and 3 only

५६. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 60?

- (A) Rajdeo Mandal
- (B) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha
- (C) Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya
- (D) Rabindra Narayan Mishra

५७. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) The ghazal's characteristic mode is Rasa-Dhvani - the suggestion of an entire emotional-aesthetic state through minimal verbal means.
- (B) Mimesis Aristotle's concept of mimesis - the idea that literature imitates reality not as it is but as it might or ought to be - provides a classical Western entry point...
- (C) The oral folk tradition preserved in Mithila's village communities constitutes sabda pramana that Preeti Thakur's chittrakatha renders accessible in written/visual form.
- (D) The women of his Mithila fiction inhabit a world of extreme patriarchal constraint child marriage, widow restrictions, purdah (seclusion), economic dependence but they are...

५८. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) But to describe Maila Aanchal as a love story or even primarily as a story of its main characters would be to miss its most radical formal achievement: the novel's true...
- (B) Thakur Visheshank is editorially framed by the Parallel Literature Movement (Samaanantar Parampara) advanced by Videha since its founding in 2004.
- (C) Thematic & Critical Analysis Yadav's poetry is a programmatic social manifesto in lyric form.
- (D) Jha believes poetry is born from sensitivity toward the long cycle of joy and sorrow in life.

५९. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Knowing I am drowning, I have fallen at your feet; take me across the ocean of existence." Hymn 3: To Goddess Durga (Lāyani Style) "Listen, O Durga Bhavani, I am presenting...
- (B) He notes that four reviews of the first critical volume (Preeti Karan Setu Banhal) were published together in Videha Issue 398 (July 15, 2024).
- (C) Yadav identifies and analyses the nominative, accusative-dative, genitive, locative, ablative, and instrumental cases, along with the complex of postpositions that extend...
- (D) Mandal - Mithila's first freedom martyr, largely absent from mainstream Mithila historiography - is the biographical correlate of the poetic- fictional project.

६०. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) 2000), has titled him 'Mithila's Bhikhari Thakur'—invoking the legendary Bhojpuri playwright-poet Bhikhari Thakur (1887–1971), the low-caste barber who became the most...
- (B) Gratitude is expressed towards Ajit Azad and Anand Mohan Jha— -Ramesh Darbhanga THE MAIN POINTS HIGHLIGHTED IN THIS ESSAY: About the Second Edition Ramesh expresses great...
- (C) The vyāpti between 'significant Maithili democratic literature' and 'exclusion from establishment recognition' has held throughout the twentieth century; Roy's career is the...
- (D) Over six decades of sustained creative work, he transformed the landscape of Maithili song, drama, and verse, reaching audiences that no literary text could have reached on...

६१. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) In the Videha editorial framework, this recognition is inseparable from the Parallel Literature Movement's project of restoring the dignity and visibility of Mithila's...
- (B) The chapter examines how Renu wove Mithila and Maithili into his Hindi literature.
- (C) CRITICISM The book "Sasarpahani" (1947) by Nagendra Kumar is a foundational work of modern Maithili fiction that reflects the tension between traditionalism and modernity.
- (D) Cultivation - in the sense of disciplined inquiry) is Panna Jha's only essay collection, published by Antika Prakashan in 2012.

६२. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) The story covers a range of issues from "unmatched marriages"—a long-standing social ill in Mithila where young women are married to much older men for financial or caste...
- (B) Within the Videha Parallel History Framework, this collection is significant as evidence of a non-Brahmin, subaltern male poet reclaiming classical Maithili genres for...
- (C) Chapter 67 studies Ramesh Narayan, Nagendra Kumar, Gopalji Jha Gopesh, and Vijaynath Jha as four Maithili masters of the parallel tradition.
- (D) The poem about the wedding feast (Ek Tham Gelai Bariati) is pure comic observation - the narrator overwhelmed by the sequence of dishes served at the wedding, the rascal...

६३. Which one of the following pairs is correctly matched according to Tome III?

- (A) Prof. Dr. Ramawatar Yadav - Ramlochan Thakur was born on 18 March 1949 and died on 25 March 2021 in Kolkata.
- (B) Ravibhushan Pathak & Kumar Manoj Kashyap - Ramlochan Thakur was born on 18 March 1949 and died on 25 March 2021 in Kolkata.
- (C) Ramlochan Thakur - The Jan Kavi is the one who voices what the community knows but has not articulated in literary form; who holds up a mirror (to use...
- (D) Ramlochan Thakur - Ramlochan Thakur was born on 18 March 1949 and died on 25 March 2021 in Kolkata.

६४. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) (What is marriage?), Āzukā Dina (Today's day), Putra Kuputra (Good son, bad son), Kateka Dukh Kāṭab Hari He (How much suffering shall I endure, O Hari), Bāraho Māsa (All...
- (B) Safi's Baishakh Me Dalan Par (2014) adds Maithili to this list, closing what Gajendra Thakur identifies as a 'complete absence' (sarvathe abhav) of Dalit autobiography in...
- (C) Introduction (Aamukh): This section traces the history of Manu, the first man, from Vedic literature
- (D) All four works exhibit what the Parallel History calls 'democratic poetics': the use of literary form not to reinforce social hierarchy but to illuminate its costs and...

६५. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Preeti Thakur's chitrakatha series is primarily oriented toward two rasas: hasya (comic delight) in the Gonu Jha stories, and karuna (pathos/compassion) in the folk-hero...
- (B) The lowercaste characters the weavers, the landless labourers, the Musahar (ratcatcher) community are depicted not as passive sufferers but as agents with their own cultural...
- (C) First, he provides a voice for the Sitamarhi dialect, ensuring that regional variations are celebrated rather than erased by standardization.
- (D) Development Singh's literary history, operating within a broadly historicist-nationalist paradigm, is less attentive to gender as a literary-critical category.

६६. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) His emergence, enabled by the Videha network, represents the democratic broadening of the Maithili literary community that the Parallel History has championed.
- (B) The book's cover painting by Sunita Jha is a Madhubani folk art rendering - a visual assertion of Maithili cultural identity that refuses the 'colonial' logic of the English...
- (C) Yadav, by contrast, adopts the descriptive stance of modern linguistics: his grammar describes what Maithili speakers of the Terai varieties actually say, not what educated...
- (D) Lalita, and Madhu Kishwar, and extended to Maithili literature by figures associated with the Stri Kona section of Videha - offers a framework for evaluating how gender is...

६७. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) He was also involved in directing stage productions of Zero Mile, Ek Din Ek Raat, To Let, and Ek Minute Ki Rani at the district and subdivision levels across Bihar.
- (B) Applying Navya Nyāya to Ilarani Singh's Poetry For Ilarani Singh's poetry, Navya Nyāya's theory of śabda (verbal testimony and meaning) is most productive.
- (C) Vīra rasa (heroic): The women's empowerment poems and the calls for social solidarity evoke a 'subaltern vīra'—not the warrior-king's heroism but the heroism of the ordinary...
- (D) The figure of Vasudha (Earth/Mother) in Naachi Rahal Chhali Vasudha (The Earth Danced) exemplifies the ambivalence: is the dancing earth a celebration of female agency, or a...

६८. Consider the following statements about Chapter 65 (Ramdeo Prasad Mandal 'Jharudar') in Tome III: 1. Mandal 'Jharudar' was born into a non-elite, farming family of the Koshi- Kamla-Balan river-belt of Mithila (Bihar), the... 2. Jharudar's jhārū poems are rich in rasa, though the rasas they evoke are not the dominant courtly rasas (śṛṅgāra, vīra) but the... 3. Caste lives on, in its perverted roles, in every domain: religion, politics, and literature have become a cocktail of caste and... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

६९. Consider the following statements about Chapter 65 (Ramdeo Prasad Mandal 'Jharudar') in Tome III: 1. 1352–1448): Continuity and Counter-Tradition Vidyapati, the great medieval poet of Mithila, wrote his padāvali in the śṛṅgāra... 2. The second major collection, published by Pallavi Publications (Nirmali, Supaul, 2018), represents a formal deepening of the... 3. He is the 'master of the small form' in the tradition that Harimohan Jha and Jagdish Prasad Mandal established: the tradition of... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 only

७०. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) 54–116 - by far the longest chapter at 63 pages) is the most empirically dense section of his English work.
- (B) Ravindra's songs will bring a new age to Maithili music." He was also lyricist and screenplay writer for a second Maithili film, Goujha, and wrote and directed an...
- (C) The śairī form - five short verse- couplets - is the everyday lyric tradition of Maithili-Hindi culture, closely related to the folk proverb and the sung verse.
- (D) Their marriage on July 28, 1950, was a landmark event that synthesized the Maithili linguistic tradition with Bengali scholarship.

७१. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Maithili lokgeet (folk songs) are woven into the fabric of virtually all his major works, and they perform multiple narrative and thematic functions.
- (B) Ramesh's inclusion in this framework is significant because his work embodies the "witness voice"-a narrative position that provides documentary authority to the social and...
- (C) Kashyap's contribution is characterised by formal intensity - the concentrated power of the laghu-katha perfected through decades of patient observation and compression.
- (D) Preeti Thakur's chitrakatha series is primarily oriented toward two rasas: hasya (comic delight) in the Gonu Jha stories, and karuna (pathos/compassion) in the folk-hero...

७२. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) The ghazals are composed in a Maithili that navigates the classical Urdu-Persian ghazal tradition (matla, maqta, radif, qafia) with the phonological and lexical resources of...
- (B) 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.
- (C) All source books and digital archives referenced are available at videha.co.in/pothi.htm and the Videha Parallel History series at
- (D) His political formation was deeply shaped by the Quit India Movement of 1942, in which he participated actively, and later by his involvement in the armed people's...

७३. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The romantic ghazals are distinctive for their precision of imagery and emotional intelligence.
- (B) Lalita, and Madhu Kishwar, and extended to Maithili literature by figures associated with the Stri Kona section of Videha - offers a framework for evaluating how gender is...
- (C) His stories are not politically loud but sociologically precise; not rhetorically inflated but affectively resonant; not formally experimental but structurally sophisticated.
- (D) As a magistrate, he daily confronts the gap between the law as a formal system and justice as a moral aspiration—the gap that classical jurisprudence has long theorised as...

७४. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) By systematically collecting, editing, and publishing Maithili folk tales, Thakur preserved a living archive of oral culture that might otherwise have been lost in the...
- (B) The carnivalesque element - the 'upside-down world' of the play- within-a-play, where low-caste characters momentarily occupy canonical roles - is simultaneously liberatory...
- (C) Both are Mithila-born thinkers of non-elite social background who produce foundational intellectual work in registers not recognised as 'canonical' by the Brahminical...
- (D) Gender Poetry Several poems address the gender dynamics of rural Mithila with a directness that is rare in the mainstream Maithili poetic tradition.

७५. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) The chapter examines how Renu wove Mithila and Maithili into his Hindi literature.
- (B) For Abhinavagupta, the aesthetic experience of rasa is a form of ānanda (bliss) distinct from both ordinary pleasure and religious beatitude - a distinctive category of...
- (C) Applying a multi-layered critical framework reveals a work that is both a revival of ancient aesthetics and a response to contemporary history.
- (D) The village panics, thinking he is dying, and his family begins mourning.

७६. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Bhikhari Thakur's central theme is migration (Bidesiya = the one who has gone abroad), the pain of separation, and the destruction of the village community by the city's pull.
- (B) Dalit autobiography has sometimes been read as a literature of pure protest - a counter-narrative that defines itself entirely through its opposition to the dominant culture.
- (C) Mandal remains a "sachetaka" for the ages, a scientist of chemistry who understood the "chemical reactions" of social justice, and a poet who proved that the "mother...
- (D) The work is a verse-by-verse translation intended to preserve the full emotional and spiritual intent of the original Avadhi text in the Maithili language.

७७. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Thakur's picture stories, this gap-filling is made literal and pedagogically intentional: the preface to PrityThakur-3 explicitly describes how children are invited to...
- (B) The Sanskrit invocatory verses are rendered as Sanskrit-inflected Maithili, with compounds like “Bhaktavatsalam, Kripalu, Sheela Komalam” retained from Tulsidas while the...
- (C) The play ends with Manoj's selfless—if tragic—request for his friend to take his place to ensure the woman he loves has a secure life....
- (D) While Vidyapati's Padavali (love songs in Maithili), his Sanskrit works Purusha Pariksha, Kirttipataka, Bhuparikrama, and his Avahatta compositions are well-known, the...

७८. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The archive is a democratic and non-commercial enterprise; all texts are freely available in PDF and are intended for academic use.
- (B) In Betal Katha, the ancient frame-narrative (Vikrama and Baital/Betal) is itself a form of Vakrokti - an oblique strategy for speaking about contemporary realities by...
- (C) Gajendra Thakur has consistently documented how official Maithili grammars have been constructed primarily around the Brahmin- Kayastha literary koine, excluding the...
- (D) The threshold (dalān) of the beloved's house is the poem's central image - directly echoing the collection's title Monak Dehairpar.

७९. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Employing the rasa framework, the dominant aesthetic of Matribhoomi is vipralambha shringara— the erotic or passionate longing in separation—transposed from the realm of...
- (B) His early childhood was steeped in the traditional intellectualism of the Mithila region, characterized by a deep reverence for the father figure as the primary educator.
- (C) Her positioning of woman not as goddess or victim but as a reasoning, aspiring, socially embedded agent is consistent with what Uma Chakravarti calls 'brahmanical...
- (D) The designation of Hindi as the official language of Bihar, and the subsequent marginalization of Maithili in education and administration, created a situation in which...

८०. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Videha Parallel History Framework (VPHF): This work is a parallel history of linguistic standardization.
- (B) The Baluta System and the Dhobi System Daya Pawar's Baluta is named after the baluta system - the traditional arrangement in Maharashtra's villages by which lower-caste...
- (C) THE INVENTION OF THE JHĀRŪ: A NEW LITERARY FORM 3.1 Etymology and Definition The jhārū (झाड़ू) is the broom—an instrument of sweeping and cleaning.
- (D) For centuries, the Panji was controlled by hereditary Panjikars (genealogists) who used it to enforce Brahmin endogamy and casteism.

८१. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) His stories are not politically loud but sociologically precise; not rhetorically inflated but affectively resonant; not formally experimental but structurally sophisticated.
- (B) Arya's grammar is a parallel archive of Maithili's internal logic and systematic rules.
- (C) His most characteristic figure is Rupaka (sustained metaphor): the 'golden bird' for India, the 'solitary warrior of the battlefield' for the honest poet in a corrupt...
- (D) The poems are short (6-15 lines), tightly structured by raga convention, and depend for full realisation on musical performance.

८२. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Amit is the most consistent in syllable discipline within the Sarala Varnik framework.
- (B) All four works exhibit what the Parallel History calls 'democratic poetics': the use of literary form not to reinforce social hierarchy but to illuminate its costs and...
- (C) The narrative is organised around the Maithili cycle of seasons and agricultural labour - sowing, harvest, the filling of ponds, the planting of orchards - which functions...
- (D) His work in Maithili from this region reinforces the understanding that Maithili culture extends across a wide geographic expanse and is not confined to a single...

८३. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) He identifies Thakur as the figure who recognised the crisis in Maithili lyric performance culture and responded with a systematic programme of revitalisation.
- (B) The digitised copies, preserved by the Nanaji Deshmukh Library (BJP, Jammu) and digitised by Siddhanta eGangotri Gyaan Kosha, were released on videha.co.in.
- (C) No nod of partisan critiques or a self-obsessed preface is required for this poem.
- (D) Nachiketa's work is characterized by a deep introspection regarding the Maithili identity.

८४. Consider the following statements about Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha) in Tome III: 1. In Navya Nyāya terms, the poem operates through upamāna (comparison): the silent village is compared to a lover who has gone... 2. Nagendra Kumar, identified in the book's title page as belonging to the Bihar Civil Service, wrote Sasarpānī. 3. Raman Jha contextualises Preeti Thakur's innovation within the oral tradition of Mithila: "The tradition of telling and... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

८५. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) As the Stanford Encyclopedia of Philosophy notes, Gaṅgeśa's 'central focus is epistemology,' organized around four pramāṇas: pratyakṣa (perception), anumāna (inference),...
- (B) His publisher is Pallavi Prakashan, Nirmali, which functions as an alternative institutional infrastructure to the New Delhi-based houses that dominate Sahitya Akademi...
- (C) The explicit naming of the bahar, the careful notation of kafiya and radif, the pedagogical prefaces - all these are assertions of Maithili's capacity to sustain the full...
- (D) Navya Nyaya analysis of "Ajamma Beti Ki Manuhaar" reveals a complex structure of pratijnya (proposition): the daughter argues by anumana (inference): "Since these women...

८६. Consider the following statements about Chapter 58 (Prof. Premshankar Singh & Ilarani Singh) in Tome III: 1. In the Videha Parallel History Framework, Ilarani Singh represents the counter-tradition of women's voices that mainstream... 2. Ijoriyak Angaithi-Mor - Ilarani Singh's Poetic Context Ilarani Singh's poetic presence is documented within the anthology... 3. Ras Priya (1959) is a masterpiece of compressed lyricism, following a Jyoktika (folk musician) as he plays the nagara drum... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

८७. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Mandal suggests that the Padavali poet was likely a subaltern figure, possibly from the "Nai" (barber) or "Charmakar" (cobbler) community, whose "Desil Bayna" (native...
- (B) Maithili has been systematically misclassified as a dialect of Hindi by colonial and postcolonial governance, despite Grierson's and Chatterji's authoritative attestation of...
- (C) In 2012, when mobile internet became accessible, he encountered ghazal shastrā (grammatical theory) systematically.
- (D) Her suffering is mundane, unmythologized – the parallel history of anonymous tribal women. - Navya Nyāya: The pakṣa (subject) is "I" – a woman with agency to eat, sleep,...

८८. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) The best poetry, for Anandavardhana, is that which maximises the realm of the unspoken - where the suggested meaning (Dhvani) exceeds the stated.
- (B) The Visheshank records that even before his birth, the family had suffered financial difficulty: 'khet pathar gaahi birahi bilaat gelai' (fields and stones crumbled; poverty...
- (C) The parallel tradition - of which Roy is part - is the living stream, connected to oral tradition, subaltern experience, and formal experiment.
- (D) CE argues that the highest literary achievement consists not in what is directly stated (vācya) but in what is suggested (dhvani)—the resonant unstated meaning.

८९. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) CRITICAL RECEPTION IN VIDEHA 395 Appreciative Perspectives Kalpana Jha analyses Panna Jha's essay collection Anushilan and calls it a work requiring sustained critical study...
- (B) The Sanskrit invocatory verses are rendered as Sanskrit-inflected Maithili, with compounds like “Bhaktavatsalam, Kripalu, Sheela Komalam” retained from Tulsidas while the...
- (C) The sher (couplet) is the fundamental unit of the ghazal: each sher should be semantically complete and independent - able to stand alone as a self-contained poetic...
- (D) In 2004 AD, and even today, this was and is the only collective poetry collection of Maithili women poets.

९०. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Without the Videha Archive, the Anchinhar Akhar blog, and the Videha Facebook community, none of these three poets would have had the platform, the training, or the peer...
- (B) Caste , Gender, andPower 9.1 Caste in Renu's Mithila The caste system of Mithila is among the most elaborate and rigorously maintained in India.
- (C) Safi's text is written by a Dalit man who is largely sympathetic to the conditions of the women around him but does not write from within female experience.
- (D) Sahu's adoption of these Japanese forms is mediated through Hindi and by the Videha movement's commitment to global lyric forms.

९१. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) The second major collection, published by Pallavi Publications (Nirmali, Supaul, 2018), represents a formal deepening of the jhārū project.
- (B) A Paradigm of Digital Sovereignty The Videha Parallel History Framework, established by Gajendra Thakur through the Videha eJournal (ISSN 2229-547X), represents a...
- (C) Yadav identifies and analyses the nominative, accusative-dative, genitive, locative, ablative, and instrumental cases, along with the complex of postpositions that extend...
- (D) He is the “subaltern poet” in the strictest sense outside the patronage networks of both the Darbhanga Raj and the colonial literary establishment.

९२. Which chapter of Tome III is devoted to Nand Vilas Roy?

- (A) Chapter 69
- (B) Chapter 54
- (C) Chapter 61
- (D) Chapter 51

१३. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) The Videha Parallel History Framework helps us understand this ecosystem: the Pallavi series is one of the material embodiments of Gajendra Thakur's parallel tradition...
- (B) While Jharudar's poems are notably more direct than the dhvani-rich classical Sanskrit poetry (a directness appropriate to his folk-oral mode), his best jhārū couplets...
- (C) Indian Aesthetics (Rasa-Dhvani): The dominant rasa is raudra (fury) transitioning into vīra (heroism).
- (D) Maithili has an ancient tradition of poetry (Vidyapati, Govindadas) and modern prose fiction, but its non-literary, knowledge-based, socio-economic writing has been...

१४. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Yadav's syntactic analysis, especially his treatment of the conditions governing secondary verb agreement in Maithili, has a structural parallel with Navya-Nyāya inference.
- (B) The temporal framing - the 'first' and the 'new' - sets up an ironic counterpoint with the stories' conclusions, in which nothing is truly new and the first letter carries...
- (C) Both writers seem to sense that no single literary mode can contain the fullness of what they need to say; both create containers that are larger and more various than the...
- (D) However, within the Videha Parallel History Framework, the act of preservation itself has a political dignity that transcends aesthetic polish.

१५. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) His takhallus (pen-name used in the maqta verse) is 'Pushp' (पुष्प) - the Maithili/Sanskrit word for flower.
- (B) Neither work has received academic critical attention commensurate with its ambition.
- (C) The Talab Bachao Abhiyan (Save Ponds Campaign) - the civil society movement he founded and leads through the Mithila Gram Vikas Parishad - has become one of the most cited...
- (D) But to describe Maila Aanchal as a love story or even primarily as a story of its main characters would be to miss its most radical formal achievement: the novel's true...

१६. Consider the following statements about Chapter 66 (Ramesh & Mala Jha) in Tome III: 1. The Videha eJournal has been a major forum for these debates, publishing ghazals, critical responses, and formal theoretical... 2. The Videha archive, which reached its 400th issue in 2024, serves as a repository for works that might otherwise be lost to the... 3. On 4 July 2021, the entire Maithili community was plunged into grief. Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1 only
- (D) 1, 2 and 3

१७. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Vijaynath Jha's Maithili rendering of Jaishankar Prasad's Sanskrit-inflected Kāmāyanī demonstrates aucitya of the highest order: each chandas (metre) he selects is...
- (B) The preface ('Apanā dis sañ...') notes that the stories in the collection were broadcast on Doordarshan and All India Radio from the Patna centre, and thanks the broadcasters.
- (C) The Maithili language movement, which achieved constitutional recognition in 2003, drew on the cultural prestige that Renu's work had helped to create.
- (D) Indian state institutions - is itself a significant postcolonial cultural act.

१८. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Yadav identifies and analyses the nominative, accusative-dative, genitive, locative, ablative, and instrumental cases, along with the complex of postpositions that extend...
- (B) He began writing songs (gīta) in high school and produced many cassettes in various styles, but found no lasting satisfaction until the ghazal form drew him.
- (C) The significance of this generic development extends beyond the purely literary: Maithili cinema has been a largely marginal and underdeveloped phenomenon compared to...
- (D) Mandal's choice of Bajjika is not merely aesthetic; it is an ideological choice that challenges the hegemony of Sanskrit standard Maithili.

१९. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Both are collected extensively in Videha Sadeha 29 (poetry section, pp.
- (B) The Parallel History framework is built on several key principles.
- (C) Women in this system have occupied positions of simultaneously central symbolic importance and structural subordination.
- (D) Several contributors to the Videha Visheshank themselves offer candid assessments: Structural power asymmetry: The land mafia–administration–political nexus that Chaudhary...

१००. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) The vakratā is in the perspective: the story is told not from the viewpoint of the nationalist leaders in Delhi, but from the fields and villages of Mithila, making the...
- (B) Biographical Context and Literary Career Ramesh writes in the Maithili language and has published across multiple genres with Navarambh Prakashan.
- (C) The story is told through natural dialogue with specific sensory details (Navratna cooling oil, soap, the smell of a lemon at a door) that anchor the social observation in a...
- (D) Applying Kṣemendra's aucitya: the form (compact, radio-ready story) is perfectly matched to the content (the flickering, episodic modernity of the Maithili plains).

१०१. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) The dominant rasa of Roy's fiction is karuṇa (compassion-grief), consistently evoked through the portrayal of the poor, the dispossessed, and the socially humiliated.
- (B) Umesh Mandal, who was also co-editor of Videha; a cover designer (Smt.
- (C) In a Maithili literary world long dominated by Maithil Brahmins and, to a lesser degree, Karna Kayasthas, this was a meaningful and consequential editorial stance.
- (D) She has already been exploited through illiteracy; her children's education is an act of class warfare by other means.

१०२. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) The founding editor was Arjunlal Karna, who handed over the responsibility to Rajnandan Lal Das, trusting him completely.
- (B) The Sanskrit invocatory verses are rendered as Sanskrit-inflected Maithili, with compounds like “Bhaktavatsalam, Kripalu, Sheela Komalam” retained from Tulsidas while the...
- (C) The romantic ghazals are distinctive for their precision of imagery and emotional intelligence.
- (D) For Ravibhushan Pathak's play Riharsal, the dominant rasa is karuna (the tragic- pathetic), inflected with a persistent undertone of raudra (the wrathful) directed at caste...

१०३. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) Thematic & Critical Analysis Yadav's poetry is a programmatic social manifesto in lyric form.
- (B) The play follows a traditional Aristotelian arc: the Peripeteia (reversal of fortune) occurs when the X-ray plate is revealed, transforming a romantic comedy into a tragedy .
- (C) As Assistant Director, Deputy Director, and ultimately Director-cum-Secretary, he had executive authority over the state's primary body for the promotion and documentation...
- (D) All source books and digital archives referenced are available at videha.co.in/pothi.htm and the Videha Parallel History series at

१०४. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) The chapter includes Ramji Prasad Mandal, Pt. Bal Govind Arya, Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh...
- (B) The chapter identifies Ramesh Narayan as a short story writer, Nagendra Kumar as a story writer and Bihar Civil Servant, Gopalji Jha Gopesh as a poet and playwright, and...
- (C) His early childhood was steeped in the traditional intellectualism of the Mithila region, characterized by a deep reverence for the father figure as the primary educator.
- (D) Beeti Gel Samay (Time That Has Passed), one of his novels, engages more directly with the literary representation of memory and temporal loss.

१०५. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) Chapter 67 studies Ramesh Narayan, Nagendra Kumar, Gopalji Jha Gopesh, and Vijaynath Jha as four Maithili masters of the parallel tradition.
- (B) The responsibility of the reader, and of the critic, is to listen to the sanes (message) they send and to understand the world they collectively build, word by word, poem by...
- (C) Jha is placed in the lineage of Maithili's classical intellectual energy, recast for the modern economic domain.
- (D) Jharudar's jhārū poems can be analysed as operating through all four: Pratyakṣa (Direct Perception): Jharudar's poems are grounded in observed social reality—the broken...

१०६. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) The question is structurally unanswerable - and the unanswered question is the poem's emotional core.
- (B) Festivals and Ritual Calendar Mithila has one of the richest festival traditions in India, and Renu's fiction is organised, in part,
- (C) The poems are not metrically rigid; they employ a loose rhythmic structure closer to the oral folk tradition (geet, chaita, bidapaiti) of Mithila than to the formal...
- (D) The Parallel History notes that such authors were frequently overlooked by literary establishments precisely because their credentials lay in administrative rather than...

१०७. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) To translate a poem is thus not only to transfer meaning but to reconstitute a sonic environment.
- (B) His ancestral (patrik) village was Gonoun (Gonon) in Ghanshyampur, Darbhanga - the cultural heartland of Mithila.
- (C) The poet's grandfather was a celebrated singer (gavayya) whose primary domain was devotional songs (bhakti geet) to Yuguala Sarkar - Sita-Ram - and this musical inheritance...
- (D) Judith Butler's concept of performativity - gender (and, by extension, caste) as constituted through repeated performance rather than innate essence - is visible in Roy's...

१०८. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Maithili, by virtue of Yadav's description, has entered the canon of languages that challenge the assumption that agreement encodes only nominative subjects.
- (B) The final couplet - "without work, the world is empty" - is the sādhyā that all eighteen preceding vyāptis have been demonstrating by way of analogy (upamāna).
- (C) In his logic, the divine "Brahma" is universal—"Aham Brahmasmi"—and to limit it to a single caste is a logical fallacy that denies the divinity of the marginalized.
- (D) Reshma-Chuharmal, whose story crosses caste lines (a Dugdhvanshi Dusadh hero and a Purnia Bhumihar Brahmin heroine), or Mahua Ghatwarin, whose story was fading from even...

१०९. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) All four works exhibit what the Parallel History calls 'democratic poetics': the use of literary form not to reinforce social hierarchy but to illuminate its costs and...
- (B) In the Maithili literary world, "pure Maithili" is a contested term.
- (C) Both Premshankar Singh's scholarly recovery of suppressed manuscripts and Ilarani Singh's poetry in an anthology of women poets are acts that answer Spivak's challenge...
- (D) The female speaker's suffering is aestheticised, yet within the Maithili tradition, this aestheticisation of female longing represents the only socially sanctioned space...

११०. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Videha Parallel History Framework (VPHF): This original framework, derived from the archive's unique function, posits that these texts are not mere reflections of mainstream...
- (B) The tears suggest shame (for his grandmother's act), relief (that the caste humiliation is overcome), joy (reunion), and grief (for all the years of separation)...
- (C) Vygotsky) Piaget's theory of cognitive development identifies distinct stages: sensorimotor (0–2), preoperational (2–7), concrete operational (7–11), and formal operational...
- (D) He dates his author's note from Nanour, Madhubani, 5 March 2020 - the place of both his origin and his ongoing practice, signalling that his ghazal career is rooted in the...

१११. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Restoration of Formal Standards Ramesh's poetry is often evaluated against the standards of the Anchinhar Aakhar movement (launched April 11, 2008), which sought to restore...
- (B) Similarly, snippets and mention a Ramanand Mandal born in 1871 who was a Sanskrit scholar; this historical
- (C) The distance (Delhi/Assam vs Mithila) is the unstated critique.
- (D) The folk songs sung at weddings, at births, at work in the fields, at moments of grief create a sonic landscape that is inseparable from the narrative.

११२. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) CRITICAL APPRECIATION THROUGH MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics 3.1.1 Dominant Rasas Bharata's Nāṭyaśāstra identifies eight sthāyibhāvas (permanent...
- (B) Thakur Visheshank (Special Issue 348, June 2022), edited by Gajendra Thakur, was announced in November 2021 and published shortly after Thakur's passing on 18 May 2022.
- (C) In the Maithili literary world, "pure Maithili" is a contested term.
- (D) Nand Vilas Roy is presented as a contemporary Maithili parallel-literature writer from Bhapatiyahi, Madhubani, Bihar.

११३. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) However, the intellectual corpus of Acharya Ramanand Mandal (1934–2005) represents a profound epistemological rupture in this tradition.
- (B) Vijaynath Jha's Maithili rendering of Jaishankar Prasad's Sanskrit-inflected Kāmāyanī demonstrates aucitya of the highest order: each chandas (metre) he selects is...
- (C) The best jhārū couplets are those in which the specific collapses into the universal: 'Āi har gharamē Sītā roai chhai' ('Today in every home Sita weeps') is already a...
- (D) The appreciation of Roy applies Dhvani, Rasa, Formalism, New Criticism, Marxism, Postcolonialism, Subaltern Studies, and Navya-Nyāya techniques.

११४. Which one of the following pairs is correctly matched according to Tome III?

- (A) A Critical Compendium of Nine Contemporary Maithili Voices - The chapter includes the Bahār debate in Maithili ghazal as part of its framing.
- (B) Ramesh & Mala Jha - The Talab Bachao Abhiyan (Save Ponds Campaign) - the civil society movement he founded and leads through the Mithila Gram Vikas...
- (C) Ramesh & Mala Jha - Its seventeen essays span literary criticism, feminist social analysis, psychological commentary, and cultural studies - the broadest...
- (D) Ramesh & Mala Jha - The chapter includes the Bahār debate in Maithili ghazal as part of its framing.

११५. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) The parallel tradition - of which Roy is part - is the living stream, connected to oral tradition, subaltern experience, and formal experiment.
- (B) The source text, Jaishankar Prasad's 1936 Hindi Chhāyāvāda epic, is itself densely intertextual with Sanskrit mahākāvya tradition, Vedic cosmogony (the flood myth of Manu...
- (C) Where Gaṅgeśa asked: what are the conditions under which verbal testimony yields valid knowledge? - Yadav asks: what is the structure of the linguistic system that makes...
- (D) Kashyap's position is that of the 'ordinary extraordinary' writer - the writer who achieves significance not through formal experiment or theoretical provocation but through...

११६. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) By Gangesa's criteria, the Maheshvani is a valid form of shabda-pramana - it produces genuine knowledge: specifically, knowledge of the devotee's relationship to the divine.
- (B) The oral folk tradition preserved in Mithila's village communities constitutes sabda pramana that Preeti Thakur's chitrakatha renders accessible in written/visual form.
- (C) Videha eJournal dedicated its 419th issue, dated 01 June 2025, to Narayanji Chaudhary as a Visheshank.
- (D) Vakrokti Theory (Kuntaka, Vakroktijivita) Kuntaka's vakrokti (deviant or oblique expression) theory argues that literary art is characterised by a deviation from the...

११७. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) Vibha Kumari has also depicted Dalit-deprived class life in her own poetry quite well, that too of that class's Maithili-tone, but Munni Kamat is currently in a state of...
- (B) Ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader tradition of women's writing in...
- (C) Adbhuta-rasa (wonder) is the dominant aesthetic of good science communication - the cultivation of wonder at the natural world as the foundation of scientific curiosity.
- (D) He practised in Kolkata for nearly a decade, then moved to Delhi before settling permanently in Patna in 1975, where he founded the firm Jha & Associates (406–407, Grand...

११८. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) The radif 'hansi ka kahu' is not merely a formal requirement but a philosophical position: the wisdom that all life's difficulties must ultimately be expressed with...
- (B) Akshay Patra is both a poem-collection and a political act of linguistic-cultural survival.
- (C) The story's tragic arc - where love becomes exploitation - traces
- (D) Law, Conscience, and Moral Inquiry Mishra's legal career is not incidental to his literary project; it is constitutive of it.

११९. Consider the following statements about Chapter 64 (Prof. Dr. Ramawatar Yadav) in Tome III: 1. Prof. Dr. Ramawatar Yadav is described as a linguist, phonetician, grammarian, and scholar of Maithili. 2. Ramawatar Yadav is described as born in 1942. 3. Roy's Mithila is not the timeless pastoral of the Sahitya Akademi establishment's preferred imagery. Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 and 2 only

१२०. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) The book, published as part of the Videha archive and available at videha.co.in/pothi.htm, extends Kashyap's range into new thematic territory while maintaining
- (B) He was also involved in directing stage productions of Zero Mile, Ek Din Ek Raat, To Let, and Ek Minute Ki Rani at the district and subdivision levels across Bihar.
- (C) Gajendra Thakur's editorial introduction to Videha 348 frames this as the defining intellectual challenge of the special issue: why are Thakur's songs great, and what...
- (D) The Jayanti-Smarak-Granth is not merely a felicitation volume; it is a cultural-historical document of the first order.

१२१. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) PRIMARY WORKS - SYSTEMATIC ANALYSIS 2.1 Rathak Cakkā Ulait Cale Bāt (The Wheel of the Chariot Turns Backward to Make its Way, 2013/2024) Title semantics: The title is a...
- (B) From the perspective of Western literary theory, Jharudar is an organic intellectual in the Gramscian sense, a practitioner of folk humour in the Bakhtinian sense, and a...
- (C) Narendra Jha's books carry preface notes by the poet Agnipushpa (his younger brother) - and Agnipushpa is interestingly noted to be opposed to the Mithila statehood...
- (D) Founded by Gaṅgeśa Upādhyāya in Mithila during the fourteenth century, Navya-Nyāya provides a rigorous language of analysis that seeks to

१२२. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 55?

- (A) Prof. Premshankar Singh & Ilarani Singh
- (B) Acharya Ramanand Mandal
- (C) Three Voices of the Maithili Ghazal
- (D) Ramdeo Prasad Mandal 'Jharudar

१२३. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) The theoretical frameworks include Indian Rasa-Dhvani aesthetics, Alampkāra, Vakrokti, Marxist theory, post-colonial theory, feminist theory, reader-response, New Criticism,...
- (B) Within the Mithila cultural universe, this is not simple Western feminism transplanted but a re-activation of the feminine divine as creative authority.
- (C) Published in 1947/ 1948 (Sambat 2004), the book contains hymns dedicated to various Hindu deities and philosophical reflections on the nature of life.
- (D) The above two essays situates her work within the broader tradition of Maithili women's poetry (nārī-kāvya), highlighting its evolution from personal lyricism to socially...

१२४. Consider the following statements about Chapter 58 (Prof. Premshankar Singh & Ilarani Singh) in Tome III: 1.

Their marriage on July 28, 1950, was a landmark event that synthesized the Maithili linguistic tradition with Bengali

scholarship. 2. The Natya Shastra of Bharata (2nd century BCE – 2nd century CE) did include female performers

(nati) in its framework, but... 3. The chapter lists Sakhārī-Peṭārī, Assal Pūjā, Marjādāk Bhoj, Bhārdutiya, Chhāthik

Dālā, Hamār Chārudhām, and Madan-Amar among... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 2 and 3 only

१२५. Consider the following statements about Chapter 75 (Sandeep Kumar Safi) in Tome III: 1. The title poem -

Baishakh Me Dalan Par (In Vaishakh on the Verandah) - is the collection's central aesthetic statement. 2. The dalan

(verandah/courtyard) is the social space of Maithili village life - the threshold between the domestic interior and... 3. In

Betal Katha, the ancient frame-narrative (Vikrama and Baital/Betal) is itself a form of Vakrokti - an oblique strategy for... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 only
- (C) 1 and 2 only
- (D) 1, 2 and 3

१२६. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Mishra's literary strategy is to give narrative form to experiences and perspectives that are socially silenced: the abused woman, the landless labourer, the lower-caste...
- (B) The prefatory note 'Kichhu Apan Bāt' ('A Few Personal Words') is itself a document of subaltern authorial self-positioning.
- (C) The memoir is not merely an autobiography but a "Parallel History" of the Maithili migration.
- (D) Within the Videha Parallel History Framework, this collection is significant as evidence of a non-Brahmin, subaltern male poet reclaiming classical Maithili genres for...

११७. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Prasad's original Kāmāyanī is profoundly dhvani-dependent - its surface narrative of Manu's journey resonates with universal philosophical themes (the conflict of śraddhā...
- (B) The Videha archive's preservation of his works - alongside the finest writers in the Maithili tradition from Vidyapati to the present day - situates him within a long...
- (C) Videha Parallel History Framework (VPHF): This work is a parallel history of linguistic standardization.
- (D) Rubaīyāt Pradeep Pushpa has published rubaīyāt (the Persian/Urdu quatrain form) in Videha Sadeha 23 and 25, demonstrating engagement with the full range of the ghazal's...

११८. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 53?

- (A) Narendra Jha & Panna Jha
- (B) Rabindra Narayan Mishra
- (C) Prof. Premshankar Singh & Ilarani Singh
- (D) A Critical Compendium of Nine Contemporary Maithili Voices

११९. Consider the following statements about Chapter 70 (Ramlochan Thakur) in Tome III: 1. The critical reading of his poetry published in Videha-Sadeha 24 (pp. 2. Dalit and Bahujan Aesthetics Maithili literature has historically been shaped by Brahminical upper-caste values - the cultural... 3. Therefore I have noted the bahar name or syllable count below all ghazals.' This notational practice - transparent about formal... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

१२०. Consider the following statements about Chapter 53 (Narendra Jha & Panna Jha) in Tome III: 1. Videha Issue 395 is the first systematic critical reckoning with his work. 2. The folio publisher writes it is 'A Collection of Maithili Essays'. 3. Kolkata, which has historically been a major diaspora centre for Maithil communities, offered him both a community of fellow... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 only

१२१. Consider the following statements about Chapter 52 (Narayanji Chaudhary) in Tome III: 1. As scholar Pranav Jha writes in Videha 419: "The encroachment of ponds in Mithila over the last two to two-and-a-half decades... 2. In 2023, a 10-decimal pond in Makhnaahi was saved from encroachment after local communities, energised by TBA awareness... 3. Preeti Thakur is described as the spouse and literary partner of Gajendra Thakur, editor of Videha. Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 and 2 only

१३२. Consider the following statements about Chapter 51 (Nand Vilas Roy) in Tome III: 1. Judith Butler's concept of performativity - gender (and, by extension, caste) as constituted through repeated performance rather... 2. The collection is explicitly dedicated in its paratextual address to the democratic Maithili reading public. 3. Critics in this tradition - from Georg Lukács to Raymond Williams to Terry Eagleton - ask: what are the social contradictions... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 only
- (C) 1 and 2 only
- (D) 1, 2 and 3

१३३. Consider the following statements about Chapter 74 (Phanishwar Nath Renu) in Tome III: 1. In 1967, Maithili was included in the Eighth Schedule of the Indian Constitution as a recognized language; in 2003, it was... 2. ADeepReading 6.1 The Novel and Its Historical Context Maila Aanchal, Renu's first and most celebrated novel, was published in... 3. His study of Marxist-Leninist thought and the Russian Revolution during his time at Calcutta University - where left-wing... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 only
- (D) 1 and 2 only

१३४. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Adhiviswas dramatises a conversation between two women in a village - the 'Orissawali kaniya' (the woman from Orissa) and her companion - in which the companion's...
- (B) Indian and Western Critical Perspectives Rasa and Dhvani (Suggestion) The aesthetic impact of Ramesh's work is analyzed through Bharata's Natyashastra.
- (C) Cultural Materialism Stephen Greenblatt's New Historicism insists that literary texts are embedded in specific historical power networks and cannot be read as autonomous...
- (D) His satire Betal Katha is the most overtly Marxist-readable work in his corpus: the exposed targets are political corruption, bureaucratic indifference, and the hypocrisy of...

१३५. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) His takhallus is 'Chandan'.
- (B) In 1967, Maithili was included in the Eighth Schedule of the Indian Constitution as a recognized language; in 2003, it was formally included in the schedule, making it one...
- (C) His early education was rooted in classical Sanskrit learning in a traditional Tol Pathshala (Sanskrit school), which gave his later literary work a strong classical...
- (D) Maithili lokgeet (folk songs) are woven into the fabric of virtually all his major works, and they perform multiple narrative and thematic functions.

१३६. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) He has also compiled an English-Maithili Computer Dictionary (Shruti Publication, Delhi 2009 with a preface by Prof.
- (B) Navya-Nyāya Epistemology: The Logical Architecture of Literary Criticism The application of Navya-Nyāya (Neo-Logic) techniques to literary criticism is perhaps the most...
- (C) Together they represent what Videha editor Gajendra Thakur has called the dampati lekhaka (couple-writers) tradition in Maithili, each enriching the other's intellectual...
- (D) Karnamrit's philosophy, as reflected in Rajnandan Lal Das's own editorials, was clear: Maithili is the folk language (lok bhasha) of Mithila - carrier of the consciousness...

१३७. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Jharudar's jhārū poems can be analysed as operating through all four: Pratyakṣa (Direct Perception): Jharudar's poems are grounded in observed social reality—the broken...
- (B) Critics in this tradition - from Georg Lukács to Raymond Williams to Terry Eagleton - ask: what are the social contradictions this text responds to?
- (C) Chapter 58 undertakes a critical appreciation of Prof. Premshankar Singh and Ilarani Singh.
- (D) Ramlochan Thakur was born on 18 March 1949 and died on 25 March 2021 in Kolkata.

१३८. Consider the following statements about Chapter 71 (Ram Vilas Sahu) in Tome III: 1. Sahu, writing from the OBC social location in a Madhubani village, is similarly a voice that the literary establishment has... 2. His emergence, enabled by the Videha network, represents the democratic broadening of the Maithili literary community that the... 3. The screenplay, as a genre that anticipates cinematic realisation, engages with a specifically modern form of natyadharmi that... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 2 and 3 only
- (C) 1 only
- (D) 1, 2 and 3

१३९. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) And in his persistence, he claims Mithila and the Maithili language as his own with a territorial and cultural assertion ('Ham maithil chhi') that carries deep resonance...
- (B) Renu's Predecessors and Contemporaries In the Hindi tradition, Renu's immediate predecessor is Premchand, whose village fiction of the 1920s/1930s set the stage for serious...
- (C) The school is the space of formal identity, official documentation, and aspiration; the village is the space of community, tradition, and caste.
- (D) The word 'rahi' (night) exists in Maithili and many North Indian languages but is absent from standard Hindi - where 'raat' is preferred.

१४०. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) In Navya Nyāya terms, the poem operates through upamāna (comparison): the silent village is compared to a lover who has gone speechless; the cultural silence is compared to...
- (B) Festivals and Ritual Calendar Mithila has one of the richest festival traditions in India, and Renu's fiction is organised, in part,
- (C) Reshma in the cross-caste love narrative, Moti Dai in the story that opens the second collection, Mahua Ghatwarin whose story was in danger of disappearing entirely from...
- (D) The AalekhSanchayan (Article Collection) comprises Yadav's published research articles spanning over three decades.

१४१. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Examination (Parīkṣā): This is the process of verifying whether the emotional content (the Unmad) corresponds to reality and maintains its truth-content (Tattvacintāmaṇi)...
- (B) Safi's poetry, with its affectionate observation of Mithila's seasonal world, its folk imagery, and its communal emotional register, is - paradoxically - close in spirit to...
- (C) Ramesh's works mentioned in the chapter include Kavita-Samay, Katha-Samay, Nikti, and Kavya-Dweepak Ohi Paar.
- (D) Where Nirala writes 'विजन वन वल्ली' (vijana-vana-vallari - isolated forest creeper), Pathak retains the Sanskrit compound because, as he explicitly notes, the phonetic...

१४३. Consider the following statements about Chapter 73 (Ravindra Nath Thakur) in Tome III: 1. The publication of Lekhani Ek Rang Anek was a watershed moment in the history of Maithili ghazal. 2. Maithili's greatest literary monument, the work of Vidyapati, was composed as sung padavali - poetry designed for performance... 3. The radif 'ī kon gāma chai?' (What village is this?) does not merely ask a question; it dhvanis the entire experience of... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 and 2 only
- (D) 1 only

१४३. Consider the following statements about Chapter 74 (Phanishwar Nath Renu) in Tome III: 1. Maithili lokgeet (folk songs) are woven into the fabric of virtually all his major works, and they perform multiple narrative... 2. But to describe Maila Aanchal as a love story or even primarily as a story of its main characters would be to miss its most... 3. Unlike the traditional intellectual (the pandit, the academic critic) who is detached from the producing class, the organic... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 only
- (D) 1 and 2 only

१४४. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) His poems characteristically use a first-person lyric subject whose focalization is carefully managed: the 'I' of his poetry is simultaneously personal and representative,...
- (B) The novel's chief structural achievement is its management of dramatic irony: the reader always knows more than the community that marginalises Baukee, creating a karuna...
- (C) Hamar Tol (My Quarter of the Village) - Novel Hamar Tol is Rajdeo Mandal's landmark novel and the work that most fully establishes his position in Maithili literary history.
- (D) Stanley Fish's concept of 'interpretive communities' - groups of readers who share interpretive conventions - is directly applicable to the Anchinhar era ghazal readership.

१४५. Consider the following statements about Chapter 55 (Three Voices of the Maithili Ghazal) in Tome III: 1. The Maithili ghazal reader is invited to make connections between apparently unrelated shers, to find the emotional and thematic... 2. Without the Videha Archive, the Anchinhar Akhar blog, and the Videha Facebook community, none of these three poets would have... 3. The Rasa of the work is primarily Raudra (righteous indignation), but it moves toward Shanta (peace) as the character finds... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 2 and 3 only

१४६. Which one of the following pairs is correctly matched according to Tome III?

- (A) Looking into the Mirror of Time - Prof. Dr. Ramawatar Yadav is described as a linguist, phonetician, grammarian, and scholar of Maithili.
- (B) Sandeep Kumar Safi - Prof. Dr. Ramawatar Yadav is described as a linguist, phonetician, grammarian, and scholar of Maithili.
- (C) Prof. Dr. Ramawatar Yadav - While Jharudar's poems are notably more direct than the dhvani-rich classical Sanskrit poetry (a directness appropriate to his...
- (D) Prof. Dr. Ramawatar Yadav - Prof. Dr. Ramawatar Yadav is described as a linguist, phonetician, grammarian, and scholar of Maithili.

१४७. Consider the following statements about Chapter 58 (Prof. Premshankar Singh & Ilarani Singh) in Tome III: 1.

The Videha archive's digital preservation of this anthology is itself a feminist archival act - creating permanent, accessible,... 2. Their work, preserved in the Videha digital archive, constitutes an enduring monument to Maithili as a language of scholarship,... 3. The dedication identifies Nagendra Kumar as the son of a Maithili literary scholar, placing him within an intergenerational... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 2 and 3 only

१४८. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) The most distinctively contemporary dimension of Nav Anshu is the cluster of ghazals addressing urban-rural migration and its emotional consequences.
- (B) Land mafia has filled ponds with soil and debris, constructing houses, shops and buildings on them.
- (C) The emergence of Dalit and Bahujan criticism in Hindi and other Indian literatures since the 1990s provides a framework for asking how Ramlochan Thakur's writing situates...
- (D) He produced documentaries for the Panchayat Ministry of the Government of India and for the Sahitya Akademi.

१४९. Consider the following statements about Chapter 60 (Rajdeo Mandal) in Tome III: 1. 14th century) - whose Tattvacintamani provides the systematic analysis of the four pramanas (pratyaksha, anumana, upamana,... 2. Bharata's dasarupaka (ten dramatic forms) are relevant to classifying Mandal's dramatic output. 3. Pathak's position is particularly interesting in light of the Navya Nyaya/Gangesa dimension of the Parallel History. Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 only

१५०. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Richards' analytical framework of "meaning, feeling, tone, and intention," the stylistic contrast is stark: Chaudhary's Bhajnavali language is dialogic, conversational,...
- (B) Anvaya (Agreement): Wherever there is an institutional insistence on Manak (Standard) Maithili as the only valid form of expression, there is a corresponding exclusion and...
- (C) The ghazals are presented in order as they appear in the collection.
- (D) By placing Maithili's agreement system, phonological system, and syntactic structures in comparative perspective, Yadav's work has contributed to general linguistic typology...

१५१. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Chapter 58 undertakes a critical appreciation of Prof. Premshankar Singh and Ilarani Singh.
- (B) By Gangesa's criteria, the Maheshvani is a valid form of shabda-pramana - it produces genuine knowledge: specifically, knowledge of the devotee's relationship to the divine.
- (C) Sahu, writing from the OBC social location in a Madhubani village, is similarly a voice that the literary establishment has historically ignored - and that the Videha...
- (D) The ideology encoded is not of caste supremacy but of folk dignity and cross-caste solidarity.

१५२. Consider the following statements about Chapter 70 (Ramlochan Thakur) in Tome III: 1. Yogananda Jha (whose Loka-jivan o Loka-sahitya, 1986, is itself archived on Videha) - evaluates literature by its fidelity to... 2. His satire Betal Katha is the most overtly Marxist-readable work in his corpus: the exposed targets are political corruption,... 3. The Philosophical Lyric and Existential Inquiry Work: Sanes (सनेस - Message/News) Formalist-Structuralist Analysis: Choudhary's... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 2 and 3 only

१५३. Consider the following statements about Chapter 51 (Nand Vilas Roy) in Tome III: 1. The landmark anthology Videha Maithili Vihani Kathā (Videha Sadeha 5) establishes the genre's canon; Roy's work is among the... 2. Form A formal innovation central to Roy's work is the Maithili bihani kathā - the 'seed story'. 3. CRITICAL RECEPTION IN VIDEHA 395 Appreciative Perspectives Kalpana Jha analyses Panna Jha's essay collection Anushilan and calls... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

१५४. Which one of the following pairs is correctly matched according to Tome III?

- (A) Rabindra Narayan Mishra - His translations in Videha Sadeha 27 include Maithili renderings of poems by Nirala, accompanied by a substantial theoretical essay...
- (B) Rabindra Narayan Mishra - The novel is set in the fictional village of 'Merigan gaon' (based on Simrauni village in Purnia district), in the period 1946–1947,...
- (C) Rabindra Narayan Mishra - Examples named in the chapter include Matribhoomi, Fasaad, Bhor San Sanjh Dhari, Nyaay Kee Guhaar, and Lajakotar.
- (D) Narayanji Chaudhary - Examples named in the chapter include Matribhoomi, Fasaad, Bhor San Sanjh Dhari, Nyaay Kee Guhaar, and Lajakotar.

१५५. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Safi's text, compared to the canonical Dalit autobiographies of other languages, is the absence of explicit reference to B.R.
- (B) The songs they sing at festivals, weddings, and work are full of irony, longing, celebration, and grief.
- (C) The ghazals are composed in a Maithili that navigates the classical Urdu-Persian ghazal tradition (matla, maqta, radif, qafia) with the phonological and lexical resources of...
- (D) Thakur was the most significant architect of modern Maithili performance culture in the second half of the twentieth century.

१५६. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) Yadav and the Videha editorial board have argued, this gap reflects not a personal failing of Yadav but the structural constraints of a scholarly tradition that equated...
- (B) The cast - with its internal hierarchy of caste markers encoded in names - is itself a microcosm of Mithila's social stratosphere.
- (C) 1830-1947): The Parallel History identifies this era as the site of both agrarian-protest literature (Faturilal's famine poetry) and institutional language standardisation...
- (D) Thabir Jogi and Lal Pan Ki Bibi are further examples of stories in which Renu uses the specific social and cultural world of Mithila to explore universal themes of love,...

१५७. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) But the debt- bondage papers were signed through illiteracy (thumb-prints rather than signatures), meaning the śabdapramāṇa (verbal testimony of the document) was obtained...
- (B) The nine rasas (navarasa) are shringara (erotic love), hasya (humour), karuna (compassion), raudra (fury), vira (heroism), bhayanaka (terror), bibhatsa (disgust), adbhuta...
- (C) Jha's contribution to this movement places him in a continuum that includes the major Maithili ghazal writers of the post- 1990 period.
- (D) In all the stories you will find the use of words and contexts which is absent in mainstream literature.

१५८. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Prasad's original Kāmāyanī is profoundly dhvani-dependent - its surface narrative of Manu's journey resonates with universal philosophical themes (the conflict of śraddhā...
- (B) Both writers seem to sense that no single literary mode can contain the fullness of what they need to say; both create containers that are larger and more various than the...
- (C) 1352–1448 CE), wrote devotional lyrics (padavali) in the voice of Radha and Krishna that continue to be sung across Mithila, Bengal, and Nepal to this day.
- (D) Within the Videha Parallel History Framework, any act of codifying and teaching Maithili grammar outside the official academic-Akademi nexus is politically charged.

१५९. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) The work is a verse-by-verse translation intended to preserve the full emotional and spiritual intent of the original Avadhi text in the Maithili language.
- (B) 9th century CE) argues that poetry achieves its highest power through vyañjanā - suggestion, resonance, the meaning that vibrates beneath the expressed meaning.
- (C) Ira Mallick observe in their reviews, Preeti Thakur's entry into Maithili children's literature is itself a gender intervention.
- (D) Content and Genre Sapna Sakar is a collection of Maithili katha (stories) spanning both laghukatha (short story) and dirghakatha (long story) forms.

१६०. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Singh's scholarly criticism and textual recovery work represents the recovery of Maithili's own intellectual heritage - including its most sophisticated philosophical
- (B) Everyone just watches everyone else's face - what village is this? // The outer hall is empty, the courtyard desolate; a dog perches cross on the sofa, laughing - what...
- (C) He was referred to as 'Maithili ka Dadhichi' - the Dadhichi of Maithili, a mythological analogy for a being who sacrifices everything for a higher cause.
- (D) The poems are not metrically rigid; they employ a loose rhythmic structure closer to the oral folk tradition (geet, chaita, bidapaiti) of Mithila than to the formal...

१६१. Consider the following statements about Chapter 59 (Rabindra Narayan Mishra) in Tome III: 1. Videha (ISSN 2229-547X), founded in January 2008 and consistently published since then— reaching Issue 400 in August... 2. As a magistrate, he daily confronts the gap between the law as a formal system and justice as a moral aspiration—the gap that... 3. In Navya Nyāya terms, his critical position as narrator involves pratyakṣa (direct perception from civil service experience) and... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 2 and 3 only

१६२. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) The final couplet - “without work, the world is empty” - is the sādhyā that all eighteen preceding vyāptis have been demonstrating by way of analogy (upamāna).
- (B) None of these, however, combines the formal bipartite structure (couplet + song) with the specific naming device (the instrument of social cleansing) that Jharudar has...
- (C) However, this history is "parallel" rather than linear; the poet stands at a "junction of eras" (Yugsandhi) where the "ancient tradition" has been "thrown into the furnace".
- (D) But even here, the Mithila cultural world is present in the characters' speech, their songs, their memories of village life, and their continued embeddedness in caste and...

१६३. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) Āñjana Sām Āñjita Āmkhi' (Eyes Anointed with Kajal/Collyrium) is a classic Maithili lyric image - the kajal-darkened eye is one of the most recurring images in Maithili love...
- (B) Roy's work is described as published through Pallavi Prakashan, Nirmali, and archived in Videha e-Journal.
- (C) CE, composed in Mithila) was itself an act of intellectual democratisation: Navya Nyaya's rigorous logical method challenged the authority of received tradition (agama) in...
- (D) From Bharata's Natyashastra perspective, the screenplay form engages with what the text calls 'natyadharmi' - the theatrical representation that transforms reality into...

१६४. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Family and Location Pradeep Pushpa's wife Nīlū Pushpa (नीलू पुष्प) is described as the first listener of his ghazals - an acknowledgment that locates the creative process...
- (B) 2000), has titled him 'Mithila's Bhikhari Thakur'—invoking the legendary Bhojpuri playwright-poet Bhikhari Thakur (1887–1971), the low-caste barber who became the most...
- (C) The Navya Nyaya framework is directly applicable to the panchayat testimony scene.
- (D) Jha's contribution to this movement places him in a continuum that includes the major Maithili ghazal writers of the post- 1990 period.

१६५. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 70?

- (A) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha
- (B) Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya
- (C) Ramlochan Thakur
- (D) Acharya Ramanand Mandal

१६६. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) R AV IBHUSHAN PAT HAK - LIFE , WORKS , AND CRITICAL STUDY 2.1 Biography and Literary Context
Ravibhushan Pathak was born in 1973, in Karyan village, Samastipur district,...
- (B) While the stories have a literary style, the plots are based on real events.
- (C) Jha is placed in the lineage of Maithili's classical intellectual energy, recast for the modern economic domain.
- (D) In 'Bhāsā Ke Na Bāmṭiyo' (the title poem), the expressed meaning is a plea against linguistic division.

१६७. Consider the following statements about Chapter 52 (Narayanji Chaudhary) in Tome III: 1. The TBA was also involved in the listing of natural heritage sites in Darbhanga and Madhubani districts through the INTACH... 2. The following achievements are documented across the primary and secondary sources consulted for this report: NGT order and Rs... 3. For Kumar Manoj Kashyap's laghu-kathas, the primary aesthetic is what Sanskrit critics called svabhavokti - naturalistic... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

१६८. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) The ideology encoded is not of caste supremacy but of folk dignity and cross-caste solidarity.
- (B) The poem 'शब्द' (Shabd - Word) explores the dhvani of language itself, suggesting that words have the power to be either poison (gara) or nectar (piyūṣa), embodying the...
- (C) The final couplet - “without work, the world is empty” - is the sādhyā that all eighteen preceding vyāptis have been demonstrating by way of analogy (upamāna).
- (D) The Videha Parallel History also recovers a suppressed biographical fact: Gaṅgeśa was born five years after the death of his recognised father and married a Charmkarini (a...

१६९. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) The final couplet - “without work, the world is empty” - is the sādhyā that all eighteen preceding vyāptis have been demonstrating by way of analogy (upamāna).
- (B) RAMJICHAUDHARY (1 8 7 8 - 1 9 5 2) - THE FORGOTTEN POET 2.1 Biographical and Genealogical Profile
Pandit Ramji Chaudhary was born in Samvat 1935 (1878 CE) in village...
- (C) Safi's text, compared to the canonical Dalit autobiographies of other languages, is the absence of explicit reference to B.R.
- (D) Chapter 58 undertakes a critical appreciation of Prof. Premshankar Singh and Ilarani Singh.

१७०. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) 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...
- (B) Safi's Baishakh Me Dalan Par is a work of enduring literary and historical significance.
- (C) Western Critical Frameworks Antonio Gramsci's concept of the 'organic intellectual' (Prison Notebooks) precisely describes Pushpa's position.
- (D) The chapter lists Sakhārī-Peṭārī, Assal Pūjā, Marjādāk Bhoj, Bhārdutiya, Chhāthik Dālā, Hamār Chārudhām, and Madan-Amar among Roy's works.

१७१. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) Maithili Mithilaak lok bhasha chhai, lok chetanaak sanvaahak chhai' - Maithili is the people's language of Mithila, the carrier of popular consciousness.
- (B) The Panji are genealogical records of the Maithil community, inscribed in Tirhuta (Mithilakshar) script on palm leaves, containing data running from approximately 450 CE to...
- (C) Maithili The document provides a comparison (Banagi) of the original Avadhi text and the new Maithili translation to show how the meter and meaning are preserved.
- (D) The Videha Parallel History Framework helps us understand this ecosystem: the Pallavi series is one of the material embodiments of Gajendra Thakur's parallel tradition...

१७२. Consider the following statements about Chapter 74 (Phanishwar Nath Renu) in Tome III: 1. Maila Aanchal (1954) is identified as his landmark novel. 2. The chapter examines how Renu wove Mithila and Maithili into his Hindi literature. 3. Matribhoomi (Motherland) resonates simultaneously as the actual village of origin, the mother-tongue (Maithili), and the mother... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 only
- (D) 1 and 2 only

१७३. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) The story thus achieves what Ānandavardhana calls dhvani of the alamkāra type: the figurative vehicle (boat) reverberates with a suggested meaning (the reader's self) that...
- (B) 50), with first staging at the occasion of the first anniversary of the Udayanachary Mithila Library, and was later included in the Videha Sadeha 29 collection.
- (C) Baishakh Me Dalan Par is, in Limbale's formulation, a text that 'names' - gives written literary form to - an experience that was previously unnameable within the Maithili...
- (D) The Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and...

१७४. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Her role is not merely supportive but foundational; she is an active participant in the "Stree Dalan" (Women's Wing) of the Maithili literary movement and a representative...
- (B) His poems characteristically use a first-person lyric subject whose focalization is carefully managed: the 'I' of his poetry is simultaneously personal and representative,...
- (C) The work is divided into four khaṇḍas: Pratyakṣakhaṇḍa (perception), Anumānakhaṇḍa (inference), Upamānakhaṇḍa (comparison), and Śabdakhaṇḍa (verbal testimony).
- (D) CE) - the theory of suggestive resonance (Dhvani) as the soul of poetry - is particularly central to the ghazal form, which is structurally dependent on suggestion,...

१७५. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 63?

- (A) Ramdeo Prasad Mandal 'Jharudar
- (B) Looking into the Mirror of Time
- (C) Prof. Dr. Ramawatar Yadav
- (D) Acharya Ramanand Mandal

१७६. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Mandal's work suggests that for Mithila to modernize, it must not only preserve its language—as he argues in Bhasha Ke Na Bantiyo—but also purify its institutions.
- (B) The broader NGT jurisprudence on ponds in Darbhanga has set important precedents for the entire Mithilanchal region.
- (C) A woman writing about or contributing to Maithili rangmanch is therefore a political act as well as a scholarly one.
- (D) Gajendra Thakur's own collection Dhangi Baat Banebaak Daam Agoobaar Pene Chan - described as a 'collection of Maithili Ghazal/Rubai/Kata' - represents one practitioner's...

१७७. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) The maqta (last sher containing the takhallus - pen name) is the formal signature of the ghazal.
- (B) The Videha Parallel History Framework helps us understand this ecosystem: the Pallavi series is one of the material embodiments of Gajendra Thakur's parallel tradition...
- (C) Its seventeen essays span literary criticism, feminist social analysis, psychological commentary, and cultural studies - the broadest intellectual range of any single-author...
- (D) The ghazal's self-naming (takhallus) convention is neither Romantic spontaneity nor modernist impersonality but something distinctive: a structured, formal self-reference...

१७८. Consider the following statements about Chapter 74 (Phanishwar Nath Renu) in Tome III: 1. But even here, the Mithila cultural world is present in the characters' speech, their songs, their memories of village life, and... 2. 1352–1448 CE), wrote devotional lyrics (padavali) in the voice of Radha and Krishna that continue to be sung across Mithila,... 3. Preeti Thakur's role in physically cataloguing and scanning 11,000 such inscriptions represents a form of archival and scholarly... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 1 only

१७९. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 75?

- (A) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan
- (B) Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya
- (C) Acharya Ramanand Mandal
- (D) Sandeep Kumar Safi

१८०. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) Jayatu Jaanakee (May Janaki Triumph)—the title invoking Sita, the paradigmatic figure of Maithili female identity, who was born in Mithila—is perhaps the most direct...
- (B) Indian Aesthetics (Rasa-Dhvani): The rasa here is *sānta* (the peace of knowledge) and *vīra* (the heroism of the scholar).
- (C) Gopesh, working in a different register (lyric-drama rather than social satire), participates in this same impulse: his work creates a stage within the text, inviting a...
- (D) The character list includes Haricharan (a farmer), Dhirba (his son), Kulanand (a rich landlord), Bhogendra (his son), Bisekhi (a labourer), Shyambabu (a teacher); and women:...

१८१. Consider the following statements about Chapter 60 (Rajdeo Mandal) in Tome III: 1. Mandal was born on 15 March 1960 to Sonelal Mandal (Sonai Mandal) and Fulwati Devi in the village of Musaharniyan,... 2. The gamaya (village) Maithili of his dialogue is a specifically calibrated vachika abhinaya - it performs social identity... 3. The Bhasha-Bharati Samman he received from CIIL for this translation work is an institutional recognition of what is essentially... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 1 only

१८२. Consider the following statements about Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap) in Tome III: 1. His play Riharsal (Rehearsal) was published by Shruti Prakashan, Delhi, in 2011 (ISBN 978-93-80538-43-3, priced at Rs. 2. Pathak's critical essays are structured around the absence of recognition - the absence of the Sahitya Akademi award for... 3. Feeling) is Panna Jha's first Maithili short story collection, published by Antika Prakashan, Ghaziabad, in 2009 (some copies... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 1 only

१८३. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Dehira (देहिर/देहरी) is the Maithili/Bhojpuri word for the threshold, the doorstep - the liminal space between inside and
- (B) The Videha framework explicitly defends this mixed-register Maithili against the purism of the mainstream stream which, as Gajendra Thakur has documented, uses linguistic...
- (C) The formal requirements (syllable count consistency, rhyme scheme) are fully observed, demonstrating that the baal ghazal is not a relaxation of form but its adaptation.
- (D) However, her most enduring legacy is perhaps her poetry.

१८४. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) Roy is Jha's democratic inheritor in the register of realist short fiction rather than satirical novel.
- (B) Ramji Chaudhary, a Jyestha Raiyat (agricultural tenant) composing in Maithili and Brajbuli across 22 ragas, represents exactly the “democratic-spiritual corpus” that the...
- (C) 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...
- (D) Both are Mithila-born thinkers of non-elite social background who produce foundational intellectual work in registers not recognised as 'canonical' by the Brahminical...

१८५. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Yet his Preface to Mithila Rising has genuine rhetorical power, evoking the rasa of vira (heroism) and karuna (compassion) in its evocation of Maithil civilisational pride...
- (B) In 'Rāṇiyāṃ Bhikhārin', Mandal invites a moral analogy: Raniyan's relation to her child is analogous (upamāna) to Yashoda's relation to Krishna - the divine model of...
- (C) 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...
- (D) CE proposes that the highest literary meaning is not the expressed (vācya) but the suggested (vyañjanā) or resonant (dhvani) meaning.

१८६. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 64?

- (A) Prof. Dr. Ramawatar Yadav
- (B) A Critical Compendium of Nine Contemporary Maithili Voices
- (C) Ravindra Nath Thakur
- (D) Acharya Ramanand Mandal

१८७. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) After how many decades and after the first edition was published in 2004 AD, did it reach the hands of the so-called famous ones?
- (B) Both writers are OBC, both work within the Videha movement, both have received the Videha Samman.
- (C) The devotee's “I am helpless” is a speech-act whose validity (pramanya) is paratah (externally verified) - it is made valid only if God responds.
- (D) The story thus achieves what Ānandavardhana calls dhvani of the alaṃkāra type: the figurative vehicle (boat) reverberates with a suggested meaning (the reader's self) that...

१८८. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) In literary analysis, Navya Nyaya's most fruitful contribution is its theory of meaning and reference.
- (B) Manabatiyā (Heart's Candle) is an image of the private inner light that is both vulnerable (a candle can be extinguished) and persistent (it continues to illuminate despite...
- (C) Jharudar's entire poetic project is an argument that the āpta (reliable witness) of Mithila's social reality is the person who lives it, not the person who theorises it from...
- (D) The maqta's 'rinivāsa ker' (for the place of debt-repayment/departure) is the collection's most metaphysically resonant ending.

१८९. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) The chapter frames his work through autobiography, poetry, seed stories, aphorisms, Dalit aesthetics, and comparative Dalit autobiography.
- (B) The chapter includes Ramji Prasad Mandal, Pt. Bal Govind Arya, Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh...
- (C) The Nāṭyaśāstra's fourteenth chapter identifies the four purposes of drama as dharma, artha, kāma, and mokṣa (right conduct, wealth, pleasure, and liberation).
- (D) Maithili's greatest literary monument, the work of Vidyapati, was composed as sung padavali - poetry designed for performance and music, not merely silent reading.

१९०. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) In 2022, he published Bhasha Ke Na Bantiyo (Do Not Divide the Language), a work that likely addresses the linguistic tensions between Maithili and the encroaching influence...
- (B) Jha's Khatrar Kakar Tarang is Maithili's foundational social-satirical prose work, attacking Brahmin orthodoxy from within.
- (C) Mithila-Ram Connection Julia Kristeva's concept of intertextuality holds that every text is a mosaic of quotations absorbed from other texts.
- (D) Indianand We sternA rigorous critical appraisal of Mishra's works requires both Indian and Western theoretical lenses, since his oeuvre inhabits a literary space that is...

१९१. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) The text suggests that peace is only found when intellect (Ida) is balanced by faith (Shraddha), leading to the final state of Ananda (Bliss).
- (B) Ijoriyak Angaithi-Mor - Ilarani Singh's Poetic Context Ilarani Singh's poetic presence is documented within the anthology Ijoriyak Angaithi-Mor: A Collection of Maithili...
- (C) A. "Ahink Lal" (For You), is a collection of Maithili poetry consisting of songs and ghazals written by Vijay Nath Jha and published in November 2008.
- (D) Applying Kṣemendra's aucitya: the form (compact, radio-ready story) is perfectly matched to the content (the flickering, episodic modernity of the Maithili plains).

१९२. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Seen through the Pāṇinian tradition, he is the modern vṛttikāra - the commentator who extends and corrects the inherited grammatical tradition in the light of new evidence...
- (B) Narendra Jha's works span from Mithilak Arthik Vikas (2000) to Mithila Rising (2014) and Chapal Charan Chit Chanchal Bhan (2021).
- (C) Narendra Jha, a Chartered Accountant from Patna, pioneered the genre of economic and political writing in Maithili - a domain the language had largely ceded to Hindi and...
- (D) Therefore, with the compulsion that many poems had to be taken from woman poet's poetry-collections and Maithili magazines, for this, I will take the 'indebtedness'...

१९३. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) Bhikhari Thakur's central theme is migration (Bidesiya = the one who has gone abroad), the pain of separation, and the destruction of the village community by the city's pull.
- (B) He was also involved in directing stage productions of Zero Mile, Ek Din Ek Raat, To Let, and Ek Minute Ki Rani at the district and subdivision levels across Bihar.
- (C) For Ravibhushan Pathak's play Riharsal, the dominant rasa is karuna (the tragic- pathetic), inflected with a persistent undertone of raudra (the wrathful) directed at caste...
- (D) A sharp political satire on the misallocation of national resources toward prestige projects while rural poverty continues: "Jantāk vikeṭ gir gael / deśak paiyā...

१९४. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) The Talab Bachao Abhiyan is described as a civil-society movement founded and led through the Mithila Gram Vikas Parishad.
- (B) Therefore, Rajmohan Jha was not ready to give separate-separate recognition to female-writing and male-writing—in the editorial of 'Aarambh'. Against Gendered...
- (C) XIII–XV) situates the collection in relation to her first: some stories that were ready for Anubhuti (2009/2010) - published earlier in Mithila Darshan, Karnaamrit, and...
- (D) One Taka _____ About the Author and Play In the preface, Prabodh Narayan Singh notes that Pravir Mukhopadhyay is a renowned playwright and director...

१९५. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) Education as Interrupted Aspiration The central narrative thread of Safi's autobiography is the pursuit of education against structural obstacles.
- (B) His 'प्रश्न रामसँ' (Praśna Rāmsaṅ - Question to Ram) is a masterclass in structural irony, using the venerable form of a devotional query to pose a devastating critique of...
- (C) Limitor) Principle in Textual Classification One of Gangesa's most sophisticated logical innovations is the avacchedaka - the "limitor," a relational operator that qualifies...
- (D) Key essays include 'Lokapala Nahin Dhokhapal' (critiquing the Lokpal Bill), 'Janvare me Manmohan ki Arthaniiti', and 'Diwaliya Lal Durge me Mamata Banerji'.

१९६. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) Panna Jha is described as born in 1946 and as a retired Professor of Psychology from Magadh University.
- (B) Critics in this tradition - from Georg Lukács to Raymond Williams to Terry Eagleton - ask: what are the social contradictions this text responds to?
- (C) Then, is there any qualitative difference between the poetry of women poets of 2004 AD and 2022 AD?
- (D) The 87 pages of the volume contain what internal evidence suggests are eight to ten stories of varying length.

१९७. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) But the number of women poets from the deprived class and castes descending into poetry-creation is a matter of concern.
- (B) He situates his own Nirala translations within the bhavanuvad tradition while acknowledging the vakya-ghatana (sentence construction), laya (rhythm), chhanda (metre), and...
- (C) His initial engagement with ghazal was self-taught, through listening to Hindi-Urdu ghazals on Kantipur FM radio during teaching stints in Nanour.
- (D) The rubaī (رباعی) - a four-line poem with AABA or AAAA rhyme scheme - is structurally distinct from the ghazal but shares its prosodic framework (bahr) and its takhallus...

१९८. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) The chapter notes that Mishra serves as a Special Metropolitan Magistrate under the High Court of Delhi.
- (B) Maithili was also one of the first vernacular languages to develop a sophisticated prose tradition.
- (C) Unlike the traditional intellectual (the pandit, the academic critic) who is detached from the producing class, the organic intellectual emerges from within it and...
- (D) Navya-Nyāya: Sunna Lāgae Gāma proceeds from a specific perceptual fact (the village is silent) through the vyāpti (silenced villages indicate absent youth) to the sādhyā...

१९९. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) The formal requirements (syllable count consistency, rhyme scheme) are fully observed, demonstrating that the baal ghazal is not a relaxation of form but its adaptation.
- (B) The word 'rati' (night) exists in Maithili and many North Indian languages but is absent from standard Hindi - where 'raat' is preferred.
- (C) Mandal is part of a significant cluster of writers with the "Mandal" surname who have become central to the Videha movement.
- (D) All three poets began writing ghazals and sharing them digitally on Facebook groups (the 'Videha' group) and the Anchinhar Akhar blog before they published in print.

२००. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) The śāirī form - five short verse- couplets - is the everyday lyric tradition of Maithili-Hindi culture, closely related to the folk proverb and the sung verse.
- (B) Organizational Work 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan Lal Das was deeply involved in the...
- (C) Maila Aanchal (1954) is identified as his landmark novel.
- (D) The nari-centric ghazals (Ghazal 17: 'Punmaak raatik chaan sana chamkai chai ahaan / Angnaak tulsi chaura sana gamkai chai ahaan' - 'You glow like the full moon's night / ...

२०१. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) He had five children in total - three sons and two daughters.
- (B) First, he provides a voice for the Sitamarhi dialect, ensuring that regional variations are celebrated rather than erased by standardization.
- (C) The India Seminar profile of Videha (Mithilesh Kumar Jha, 2021) explicitly identifies Mandal as one of 'the most notable' writers given a platform by Videha alongside...
- (D) Ravindra Nath Thakur is presented as a Maithili poet, lyricist, scholar, and literary administrator.

२०२. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Its literal meaning (what village is this?) dhvanis: What has become of my village?
- (B) None of these traditions had produced a comprehensive, theoretically informed, synchronic description of the entire grammatical system of Maithili.
- (C) 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.
- (D) Western Critical Frameworks Antonio Gramsci's concept of the 'organic intellectual' (Prison Notebooks) precisely describes Pushpa's position.

२०३. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) The Videha manifesto describes itself as an "alternative archive" created to challenge an "onslaught on dignity" perpetrated by elite-led government academies.
- (B) In 2023, a 10-decimal pond in Makhnaahi was saved from encroachment after local communities, energised by TBA awareness campaigns, confronted the land mafia.
- (C) For Abhinavagupta, the aesthetic experience of rasa is a form of ānanda (bliss) distinct from both ordinary pleasure and religious beatitude - a distinctive category of...
- (D) He dates his author's note from Nanour, Madhubani, 5 March 2020 - the place of both his origin and his ongoing practice, signalling that his ghazal career is rooted in the...

२०४. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) 1934, Tarauni, Darbhanga) is at once a professional Chartered Accountant and a public intellectual whose five decades of writing on Mithila's political economy constitute...
- (B) He provides comparative sher from Pandit Jeevan Jha, Kavishvar Sitaram Jha, Yogananda Hira, Jagdish Chandra Thakur 'Anil', and Vijaynath Jha to demonstrate that Maithili...
- (C) The preface also notes that "through this all the child's imaginative ability can increase, and at the same time imagination can become a literal reality" (trans. from...
- (D) Applying Navya Nyāya to Ilarani Singh's Poetry For Ilarani Singh's poetry, Navya Nyāya's theory of śabda (verbal testimony and meaning) is most productive.

२०५. Consider the following statements about Chapter 59 (Rabindra Narayan Mishra) in Tome III: 1. The study relates Mishra's works to homeland and identity, social justice and exploitation, temporal memory, and law and... 2. Examples named in the chapter include Matribhoomi, Fasaad, Bhor San Sanjh Dhari, Nyaay Kee Guhaar, and Lajakotar. 3. Metre), as described and applied by Gajendra Thakur, requires that every line (pankti) in a ghazal has the same number of... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 2 and 3 only
- (D) 1, 2 and 3

२०६. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) The two short stories - Ogarbaah (The Crop-Watcher) and Pasikha (The Liquor Den) - are the longest and most complex prose pieces in the collection.
- (B) By choosing synchrony, Yadav aligned his project with the Saussurean programme of structural linguistics, which held that the value of a linguistic element is defined by its...
- (C) The farmer's relationship to rain, drought, river, and soil is not background but the very substance of the poetry.
- (D) The vyāpti (universal concomitance) that sustains this inference is the author's careful management of the rural social context: every Maithili reader knows the river, knows...

२०७. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Vygotsky) Piaget's theory of cognitive development identifies distinct stages: sensorimotor (0–2), preoperational (2–7), concrete operational (7–11), and formal operational...
- (B) Bhabha), where Maithili identity is renegotiated against the hegemony of other linguistic cultures.
- (C) 1352–1448 CE), wrote devotional lyrics (padavali) in the voice of Radha and Krishna that continue to be sung across Mithila, Bengal, and Nepal to this day.
- (D) Within the Videha framework, Both are not viewed merely as a creator of fiction but as a chronicler of the Maithili condition in the twenty-first century.

२०८. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Biographically, it situates Gangesa himself within the parallel, non-brahminical tradition - a philosopher of world-historical importance whose social origins were...
- (B) Dalit autobiography has sometimes been read as a literature of pure protest - a counter-narrative that defines itself entirely through its opposition to the dominant culture.
- (C) And in his persistence, he claims Mithila and the Maithili language as his own with a territorial and cultural assertion ('Ham maithil chhi') that carries deep resonance...
- (D) The fourth section, on śabda, is directly relevant to linguistics.

२०९. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Ravibhushan Pathak and Kumar Manoj Kashyap, as contributors to Videha since its inception, are thus not merely individual writers but participants in this broader...
- (B) Mandal has written an extensive article titled "Literary Figure Gajendra Thakur: Personality and Works," which is included in the audiobook A Bridge Built for the Sake of...
- (C) Conclusion Rabindra Narayan Mishra is a significant figure in contemporary Maithili literature: a prolific and formally versatile author whose work engages seriously with...
- (D) The complementary dynamics she establishes between image and text (in Nikolajeva's typology) is sophisticated: neither element dominates, each adds what the other cannot...

२१०. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) He had five children in total - three sons and two daughters.
- (B) Singh's survey of the twentieth century identifies it as a 'Varnayug' (Golden Age) - not without irony, since the same period saw the suppression of Maithili's claim to...
- (C) Law, Conscience, and Moral Inquiry Mishra's legal career is not incidental to his literary project; it is constitutive of it.
- (D) His career in government service ('sarkari seva') has not extinguished his writing but has shaped it: time-scarce writing produces formal compression, and formal compression...

२११. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The table of contents includes theoretical frameworks, the Videha Parallel History Framework, Navya Nyaya epistemology, Indian critical traditions, and Western critical...
- (B) His *Ahīnk Lel* (Geet- Ghazal Sangraha, 73 pages) - a collection of Maithili songs and ghazals - and his *Kāmāyanī Mahākāvya Maithilī Chandānuvāda* (155 pages, Vikram Prakashan,...
- (C) Thematic & Critical Analysis Kamat's most striking contribution is the use of 'Maithili' as a *bīhani kathā* title: the language itself as a character, subject, or situation...
- (D) Sahu is identified as one of the pioneers of haiku and tanka writing in Maithili.

२१२. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Kashyap thus writes from within a tension that is itself paradigmatically Maithili- modern: the tension between the inherited literary impulse (the grandmother's *khissa*) and...
- (B) Overview and Genre *Lal Rang Chahait Achhi Roti* (Red Wants the Bread) is a lean, politically charged *kavya sangrah* (poetry anthology) of approximately twenty-two poems in...
- (C) *Ltd.*, is Panna Jha's third and final major Maithili work.
- (D) The reader is invited to follow this inferential movement.

२१३. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) As the Stanford Encyclopedia of Philosophy notes, Gaṅgeśa's 'central focus is epistemology,' organized around four *pramāṇas*: *pratyakṣa* (perception), *anumāna* (inference),...
- (B) In a context where Maithili has struggled for constitutional recognition—it was added to the Eighth Schedule only in 2003—the act of writing novels in Maithili and the act...
- (C) Maithili-Hindi poet and Sahitya Akademi Fellow - is established within the Rajdeo Mandal: Maithili Writer document itself, through the comparison of *Hamar Tol* with *Paro*.
- (D) The preface by Sahu locates the collection's origins in his acute observation of village social life: the characters who populate these stories are drawn from the ecology of...

२१४. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) Founded by Gaṅgeśa Upādhyāya in Mithila during the fourteenth century, Navya-Nyāya provides a rigorous language of analysis that seeks to
- (B) The disappearance of these ponds in recent decades is both an ecological crisis and a cultural loss that Narayanji Chaudhary has fought to halt, document, and reverse.
- (C) The comparison with Athens is an explicit classical parallel that reframes Maithil identity from victimhood to civilisational contribution.
- (D) 765+) Ram Sogarth Yadav is one of the most significant OBC (Other Backward Class) voices in the Videha archive.

२१५. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) His poems characteristically use a first-person lyric subject whose focalization is carefully managed: the 'I' of his poetry is simultaneously personal and representative,...
- (B) Panna Jha's major Maithili works include *Anubhuti*, *Anusheelan*, and *Abhilasha*.
- (C) *Maila Aanchal* (1954) is identified as his landmark novel.
- (D) The Videha Parallel History has noted that Gaṅgeśa's biography was partly suppressed in official accounts: genealogical (*Panji*) records revealed that he was born of a...

२१६. Consider the following statements about Chapter 52 (Narayanji Chaudhary) in Tome III: 1. Narayanji Chaudhary is identified as a grassroots environmental activist born on 30 August 1959. 2. Narayanji Chaudhary is described as a native of Isahpur village, Pandaul, Madhubani district. 3. The domestic space (sofa, outer hall, courtyard) has been abandoned by humans and occupied by an animal whose laughter (the... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 2 and 3 only

२१७. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) His nephew further notes that Rajnandan Lal Das was universally accepted and respected in Kolkata - 'by Maithils, Bengalis, and company officers equally' - attributing this...
- (B) Caste , Gender, andPower 9.1 Caste in Renu's Mithila The caste system of Mithila is among the most elaborate and rigorously maintained in India.
- (C) Her stories are characteristically dialogic - populated by multiple voices (the patient, the doctor, the family, the institution) that are not resolved into a single...
- (D) The maqla's 'legaleme hīyā hāri lebai hama' (we will beat ourselves in the heart if we lose courage) is a complex self-address that dhvanis both individual resolve and...

२१८. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) He is the “subaltern poet” in the strictest sense outside the patronage networks of both the Darbhanga Raj and the colonial literary establishment.
- (B) The technical precision of Yadav's feature specifications - encoded in interlinear glosses such as 'PST-(3NH + 3H)' - is, in its own way, a formal paribhāṣā for Maithili...
- (C) The archetypal ghazal situation is the separated lover addressing an absent or indifferent beloved: this situation generates the full range of viraha (separation) emotions -...
- (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...

२१९. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Ramji pleads to you; I wish to describe the qualities of Rama." Hymn 2: To Goddess Bhavani (Durga) "O Goddess, my hope is in your feet.
- (B) Jauss's concept of the 'horizon of expectations' describes the set of literary, cultural, and generic conventions that a reader brings to a text, against which the text...
- (C) The critical appreciation of Ravibhushan Pathak and Kumar Manoj Kashyap reveals two writers of significant literary distinction who have chosen to work within the Maithili...
- (D) A Comprehensive Analysis of Maithili Realism and Regional Assertion The trajectory of Maithili literature in the twenty-first century is defined by a rigorous departure from...

२२०. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The work is a "consciousness of the age" (Yugbodh) that finds the poet "still standing," caught between a glorious history and a fragmented, mechanical present.
- (B) Century CE Kuntaka's theory of Vakrokti argues that literary language is fundamentally 'deviant' or 'oblique' - that is, literary power comes precisely from departure from...
- (C) The jhārū as a literary form has genuine potential beyond Jharudar's own work.
- (D) Digital Modernity and Traditional Form All three collections emerge from a deeply modern, digital context (Facebook groups, blogs, online journals) yet are written in a...

२२१. Which one of the following pairs is correctly matched according to Tome III?

- (A) Preeti Thakur - Chapter 68 presents an original Maithili poem translated into English by Gajendra Thakur.
- (B) A Critical Compendium of Nine Contemporary Maithili Voices - Preeti Thakur is described as the spouse and literary partner of Gajendra Thakur, editor of Videha.
- (C) Preeti Thakur - Nirmāṇa Karaita Calū (Let Us Build New Mithila) is an affirmative conclusion: the series of problem-naming poems concludes with a...
- (D) Preeti Thakur - Preeti Thakur is described as the spouse and literary partner of Gajendra Thakur, editor of Videha.

२२२. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The disappearance of these ponds in recent decades is both an ecological crisis and a cultural loss that Narayanji Chaudhary has fought to halt, document, and reverse.
- (B) The most urgent gap identified by Safi's text is the absence of Maithili Dalit women's writing.
- (C) A special section is devoted to the Bahār debate in Maithili Ghazal, a controversy directly relevant to the formal choices visible in Ramesh's poetic practice.
- (D) Jha's participation in the ghazal tradition is itself an act of epistemic positioning: he claims the right to speak within a validated discourse, while simultaneously...

२२३. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader tradition of women's writing in...
- (B) Mandal represents a shift toward a more inclusive "Parallel History" of Mithila.
- (C) Reshma in the cross-caste love narrative, Moti Dai in the story that opens the second collection, Mahua Ghatwarin whose story was in danger of disappearing entirely from...
- (D) Narendra Jha, a Chartered Accountant from Patna, pioneered the genre of economic and political writing in Maithili - a domain the language had largely ceded to Hindi and...

२२४. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Vibha Kumari has also depicted Dalit-deprived class life in her own poetry quite well, that too of that class's Maithili-tone, but Munni Kamat is currently in a state of...
- (B) The agricultural imagery in his poetry - the transplanting of rice (dhanrōpanī), the harvesting of wheat (gahumak kaṭanī-daonī), the plowing, the drought, the flood - is not...
- (C) His identification of Mayanand Mishra's radio plays as a distinct genre requiring craft analysis ('Radio Shilp' - radio artistry) is a formalist move within a historicist...
- (D) Thakur notes that this Videha publication first brought Singh's critical voice to a global Maithili readership.

२२५. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Prakashan Network Pallavi Prakashan, Nirmali, Supaul - the publisher of Sahu's most recent works - is the same publishing and distribution network that circulates other...
- (B) He speaks in his own name, in his own gamaya Maithili, about his own community's life, in a published text that enters the Maithili literary archive through the Videha...
- (C) The second major collection, published by Pallavi Publications (Nirmali, Supaul, 2018), represents a formal deepening of the jhārū project.
- (D) The "trap" is the rigid tradition of Mithila, which entangles both the uneducated and the "College Students" who, despite their Western education, remain trapped by social...

२२६. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) The social world it depicts - the tobacco- chewing uncle, the darkness, the barking dogs, the child's desire - is the specific world of a lower- caste Mithila household, not...
- (B) Thakur's poetry is rich with the psychoanalytic themes of nostalgia and mourning - what Freud distinguished as two very different processes.
- (C) Academic surveys of 21st-century Maithili short fiction (notably published in IJCRT, October 2025) specifically cite 'Pāṭharak Nāo' as representative of the laprek alongside...
- (D) The takhallus/maqta (pen-name sher) is itself a structural Vakrokti: the poet speaks of himself in the third person, creating a formal distance between the biographical self...

२२७. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Ramlochan Thakur's Maithili Lokakatha (1983, reprinted 2006) is a major contribution to this tradition.
- (B) The table of contents includes theoretical frameworks, the Videha Parallel History Framework, Navya Nyaya epistemology, Indian critical traditions, and Western critical...
- (C) In the modern era, this tradition has found a revitalized and subversive manifestation through the collaborative work of the writer-critic known as Ramesh and the...
- (D) The Videha Parallel History Framework is directly relevant here.

२२८. Consider the following statements about Chapter 75 (Sandeep Kumar Safi) in Tome III: 1. Safi's Baishakh Me Dalan Par holds this foundational position in Maithili: it is the first, and its existence changes the... 2. Sandeep Kumar Safik atmakatha Mithilak sahitya, samaj aa sanskriti ki hilorait oi abhavak purti karait achhi' - In Maithili... 3. Pathak's position is particularly interesting in light of the Navya Nyaya/Gangesa dimension of the Parallel History. Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 only
- (C) 1 and 2 only
- (D) 1, 2 and 3

२२९. Which one of the following pairs is correctly matched according to Tome III?

- (A) Nand Vilas Roy - The appreciation of Roy applies Dhvani, Rasa, Formalism, New Criticism, Marxism, Postcolonialism, Subaltern Studies, and Navya-Nyāya...
- (B) Nand Vilas Roy - Renu's most celebrated stories, several are particularly notable for their engagement with Mithila and Maithili culture.
- (C) Nand Vilas Roy - Mandal was born on 15 March 1960 to Sonelal Mandal (Sonai Mandal) and Fulwati Devi in the village of Musaharniyan, Post-Ratanahara,...
- (D) Nand Vilas Roy - The bīhani kathā 'Sapanā Sapane Achi' (A Dream Is Only a Dream) suggests the characteristic gap between aspiration and reality in the...

२३०. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Festivals and Ritual Calendar Mithila has one of the richest festival traditions in India, and Renu's fiction is organised, in part,
- (B) Ecocriticism - the study of the relationship between literature and the natural environment - has emerged as a major critical school since the 1990s (Lawrence Buell, Greg...
- (C) The title poem's central metaphor—'red' bread—is a brilliant synecdoche, where the color red stands for the laborer's blood, passion, and struggle, while the 'roṭī' (bread)...
- (D) His involvement in the militant freedom struggle was so significant that he became a "most wanted" person by the British administration, forcing him to interrupt his formal...

२३१. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) His answer was to try - with Karnamrit, with book publishing, with community organising, with campaigning for Maithili education rights.
- (B) Applying a multi-layered critical framework reveals a work that is both a revival of ancient aesthetics and a response to contemporary history.
- (C) Maithili has an ancient tradition of poetry (Vidyapati, Govindadas) and modern prose fiction, but its non-literary, knowledge-based, socio-economic writing has been...
- (D) Maithili, by virtue of Yadav's description, has entered the canon of languages that challenge the assumption that agreement encodes only nominative subjects.

२३२. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) Ravindra Nath Thakur is described as former Director-cum-Secretary of Maithili Academy, Bihar Government.
- (B) Richards' analytical framework of "meaning, feeling, tone, and intention," the stylistic contrast is stark: Chaudhary's Bhajnavali language is dialogic, conversational,...
- (C) His consistent association with multiple organizations across two decades before founding Karnamrit demonstrates that his commitment to the Maithili cause was deep-rooted...
- (D) In both cases, what is absent is as real and as cognitively significant as what is present - a fully Navya Nyaya insight.

२३३. Which one of the following pairs is correctly matched according to Tome III?

- (A) Rajdeo Mandal - His date of birth is listed as 8 August 1938, with some sources giving 1936.
- (B) Ravindra Nath Thakur - His date of birth is listed as 8 August 1938, with some sources giving 1936.
- (C) Rabindra Narayan Mishra - His date of birth is listed as 8 August 1938, with some sources giving 1936.
- (D) Ravindra Nath Thakur - The India Seminar profile of Videha (Mithilesh Kumar Jha, 2021) explicitly identifies Mandal as one of 'the most notable' writers...

२३४. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) By systematically collecting, editing, and publishing Maithili folk tales, Thakur preserved a living archive of oral culture that might otherwise have been lost in the...
- (B) The collection does not cultivate the shringara (erotic) or hasya (comic) rasas - genres historically associated with the courtly culture from which Dalit communities were...
- (C) Nagarjuna was a Maithil Brahmin whose dominant literary medium was Hindi; his Maithili work, while genuine and celebrated, was never the primary vehicle of his literary...
- (D) His preface is particularly informative about both his poetic formation and the technical framework of the ghazal.

२३५. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) The chapter presents him as a retired schoolteacher-turned-writer who retired from government service on 31 December 2019.
- (B) Avacchedaka (The Delimiter) and Vyāpti In Navya-Nyāya, the avacchedaka is the essential determiner that limits a property.
- (C) Maithili has been systematically misclassified as a dialect of Hindi by colonial and postcolonial governance, despite Grierson's and Chatterji's authoritative attestation of...
- (D) बदलैत गाम' is not just a collection of poems; it is a parallel history of rural geography.

२३६. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) Safi opens his autobiography with a statement about the nature of life itself: 'Jivan ego sangharsha hoait achhi, sangharshamy hoait achhi' - Life is a struggle, it is...
- (B) As the Stanford Encyclopedia of Philosophy notes, Gaṅgeśa's 'central focus is epistemology,' organized around four pramāṇas: pratyakṣa (perception), anumāna (inference),...
- (C) Juga Badali Gela (The Era Has Changed) reflects on historical transformation.
- (D) In future I will keep your feelings and honour in mind.' This narrative of conscious intergenerational rupture-with-acknowledgement is one of the most psychologically...

२३७. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Bihar's government has acknowledged that of the state's 1.99 lakh water bodies, at least 12,027 have been encroached upon by powerful land-mafia-administration nexuses.
- (B) Pushpa is a paradigmatic figure for the Videha Parallel History Framework.
- (C) Stories about officials' empty words, about the politics of village water, about migration to Patna - these are the materials of a literature of witness.
- (D) The publication of Lekhani Ek Rang Anek was a watershed moment in the history of Maithili ghazal.

२३८. Consider the following statements about Chapter 56 (Pradeep Pushpa) in Tome III: 1. The interplay of Karuṇa and Vīra - suffering acknowledged but not surrendered to - is the characteristic rasa-configuration of... 2. His themes - migration, village erosion, political hypocrisy, cultural loss - are precisely the themes that the Videha Parallel... 3. His family background reflects the agrarian and educational aspirations of the middle-caste communities of Mithila; he is the... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

२३९. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) The ghazals are presented in the sequence they appear in the collection.
- (B) If the greatest school of Indian epistemology emerged from Mithila, then Maithili language and culture are not peripheral but central to the history of Indian civilization.
- (C) His dowry poems are among the most passionate and politically clear in the collection: [Jhārū on dowry, Hamara Binu Jagat Sunnaa Chhai] Āi har gharamē Sītā roai chhai...
- (D) Applying Śabda criteria: the wife's initial dismissal ('Maithilī is not our language') fails Yogyatā - it is semantically incoherent because she herself speaks Maithili.

२४०. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) The Philosophical Lyric and Existential Inquiry Work: Sanes (सनेस - Message/News) Formalist-Structuralist Analysis: Choudhary's poetry in Sanes is characterized by a...
- (B) The editorial recovery of a palm-leaf manuscript in Tirhuta/Bangla script is a significant act of cultural preservation.
- (C) Sunna Lāgae Gāma (The Village Feels Empty/Silent) is among his most evocative titles - the silent, emptied village as the primary image of migration-era Mithila.
- (D) In 2012, when mobile internet became accessible, he encountered ghazal shastrā (grammatical theory) systematically.

२४१. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The title, 'Having awakened the sting in the heart, how hard you have become', is a ghazal-like utterance in itself - it compresses the entire Maithili ghazal's dominant...
- (B) Ramlochan Thakur's literature is deeply shaped by the social contradictions of post-independence Bihar and the experience of working-class migration.
- (C) Shruti Prakashan) is a compact but powerful short screenplay addressing inter-caste elopement and the role of the village panchayat in adjudicating social conflict.
- (D) The first edition was published in 2004 by Kisun Sankalp Lok, Supaul, and was launched at a ceremony in Darbhanga by the renowned storyteller Ashok.

२४२. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) The decisive turning point was a visit by Umesh Mandal to his village with an invitation to post on 'Videha ī-caubīṭiyā' (the Videha digital platform).
- (B) The court ordered the pond enclosure to be restored and the Vice-Chancellor was penalised.
- (C) The Dhrupad of the Dhobi Community The classical Maithili tradition from Vidyapati onwards includes the dhrupad (devotional lyric) - a song form characterised by its deep,...
- (D) Renu demonstrates, through the body of his fiction, that the regional is not the opposite of the universal but its necessary condition.

२४३. Which chapter of Tome III is devoted to A Critical Compendium of Nine Contemporary Maithili Voices?

- (A) Chapter 68
- (B) Chapter 69
- (C) Chapter 55
- (D) Chapter 54

२४४. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Thakur's folk tale compilations (Maithili Lokakatha) operate primarily as readerly texts - they are designed to communicate folk wisdom clearly and accessibly to a broad...
- (B) History and Social Context of Women's Expression The preface traces the evolution of women's voices in Mithila: The Burden of Tradition: For centuries, women's lives in...
- (C) The bride Citrā in "Abisavās" is the most striking example: she refuses marriage not through romantic sentiment but through political analysis.
- (D) In future I will keep your feelings and honour in mind.') This narrative of conscious intergenerational rupture-with-acknowledgement is one of the most psychologically...

२४५. Consider the following statements about Chapter 74 (Phanishwar Nath Renu) in Tome III: 1. Phanishwar Nath Renu is described as a major modern Hindi writer associated with the Aanchalik or regional tradition of fiction. 2. Renu lived from 1921 to 1977 according to the chapter heading. 3. Navya-Nyāya Epistemology: The Logical Architecture of Literary Criticism The application of Navya-Nyāya (Neo-Logic) techniques... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 and 2 only
- (C) 2 and 3 only
- (D) 1 only

२४६. Which one of the following pairs is correctly matched according to Tome III?

- (A) Nand Vilas Roy - The opening survey of the grammatical tradition is itself a contribution to the historiography of South Asian linguistics, providing...
- (B) Nand Vilas Roy - Roy's work is described as published through Pallavi Prakashan, Nirmali, and archived in Videha e-Journal.
- (C) Narendra Jha & Panna Jha - Roy's work is described as published through Pallavi Prakashan, Nirmali, and archived in Videha e-Journal.
- (D) Rabindra Narayan Mishra - Roy's work is described as published through Pallavi Prakashan, Nirmali, and archived in Videha e-Journal.

२४७. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The Videha project's digitisation of 11,000 palm-leaf Panji inscriptions in Volumes I–XXII is an epistemological intervention: it makes public knowledge that was controlled...
- (B) Index of the Seven Chapters (Sopans) The text is divided into seven "stairs" (chapters), as follows: 1.
- (C) Maithili as Medium of Primary Education One of the causes closest to Rajnandan Lal Das's heart was the introduction of Maithili as the medium of primary school education in...
- (D) Jha's forest girl is firīshān (anxious), sweaty, in pain – refusing the purdah of mythology. b) Dalit-Vanchod (Marginalized) Perspective The critical essay laments that...

२४८. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) The Navya Nyaya concept of avacchedakatva (delimitation/qualification) is particularly relevant to Mandal's novelistic method.
- (B) The lowercaste characters the weavers, the landless labourers, the Musahar (ratcatcher) community are depicted not as passive sufferers but as agents with their own cultural...
- (C) Chapter 54 is a critical compendium of nine contemporary Maithili voices.
- (D) Western Critical Frameworks Antonio Gramsci's concept of the 'organic intellectual' (Prison Notebooks) precisely describes Pushpa's position.

२४९. Consider the following statements about Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha) in Tome III: 1. Ramesh Narayan- "Patharak Nav" (The Boat of Stone) This is a collection of Maithili short stories that delve into the emotional... 2. In the Videha Parallel History's terms, this is 'literature from below': not the court poetry of Vidyapati's era, not the... 3. Roland Barthes's distinction between 'readerly' texts (lisible - which merely confirm reader expectations) and 'writerly' texts... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 and 2 only
- (D) 1 only

२५०. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) Caste, Labour, and Literary Invention Bhikhari Thakur was born into the Nāī (barber) caste—a service caste regarded as socially inferior in the Brahmin-dominated cultural...
- (B) Nagarjuna was a Maithil Brahmin whose dominant literary medium was Hindi; his Maithili work, while genuine and celebrated, was never the primary vehicle of his literary...
- (C) Karion village near Darbhanga, founded the Navya Nyāya ('New Logic') school with his magnum opus the Tattvacintāmaṇi ('Jewel of Thought on the Nature of Things').
- (D) Chapter 69 is titled The Rudrapur Recensions and studies Pandit Ramji Chaudhary and parallel histories of Maithil devotion.

२५१. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) Indian Aesthetics (Rasa-Dhvani): The rasa here is śānta (the peace of knowledge) and vīra (the heroism of the scholar).
- (B) Drama, Poetry, and the Condensed Form Gopesh's volume is generically hybrid: part verse-play, part lyric sequence, part dramatic monologue.
- (C) The social ghazals are Om Prakash's equal in political directness.
- (D) Rabindra Narayan Mishra and Ramesh as a Cultural Witness and Parallel Historian The work of Rabindra Narayan Mishra and Ramesh is a critical node in the Videha Parallel...

२५२. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) The editor, Gajendra Thakur, notes in his preface that the special issue was announced while Rajnandan Lal Das was still alive, but by the time of publication he had passed...
- (B) Preeti Thakur's work acquires its critical weight partly because it was created outside and against the institutional apparatus that had kept Maithili children's literature...
- (C) His early academic formation was within the teaching of English language and literature, which he practiced at the College of Education and Patan College from 1965 to 1973.
- (D) Within the Videha Parallel History Framework, this collection is significant as evidence of a non-Brahmin, subaltern male poet reclaiming classical Maithili genres for...

२५३. Which one of the following pairs is correctly matched according to Tome III?

- (A) Narayanji Chaudhary - Narayanji Chaudhary is identified as a grassroots environmental activist born on 30 August 1959.
- (B) Pradeep Pushpa - Narayanji Chaudhary is identified as a grassroots environmental activist born on 30 August 1959.
- (C) Narayanji Chaudhary - ACHAR YA RAMLOCHANSHARAN (1 8 8 9 - 1 9 7 1) - SCHOLAR , GRAMMARIANANDTRANSL AT O R 3.1 Biographical Profile and Institutional...
- (D) Narayanji Chaudhary - Similarly, his folk poetry compilation Maithili Lokakatha resonates with Dhvani at the cultural level: the folk narrative is never...

२५४. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Mishra's fiction is most strongly animated by karuna rasa—compassion for the suffering of the marginalised—and by vira rasa, the heroism of ordinary people who struggle...
- (B) The piece Raja Aur Paraja (The King and His Subjects) is the most substantial of these reflections - a meditation on the breakdown of the traditional rural social contract...
- (C) Kalakaar' (The Artiste) is one of Kashyap's most technically accomplished stories: a child of seven or eight performs extraordinary acrobatics - fire-hoops, contortion,...
- (D) Ram Vilas Sahu is a writer of the village, writing from the village and for the village - not as an ethnographer looking in but as an insider speaking out.

२५५. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Key essays include 'Lokapala Nahin Dhokhapal' (critiquing the Lokpal Bill), 'Janvare me Manmohan ki Arthaniiti', and 'Diwaliya Lal Durge me Mamata Banerji'.
- (B) Later Scholarly Work Subsequent decades have seen a rich tradition of scholarly work on Renu's fiction, both in Hindi and in English.
- (C) The snake metaphor of the title operates at the level of dhvani throughout: lives are slender, sinuous, in constant danger of being crushed.
- (D) Jha's Anusheelan is best read in the context of Indian feminist literary criticism as developed by Susie Tharu and K.

२५६. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) 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...
- (B) CE) argues that the highest poetry communicates through dhvani (resonance or suggestion), layers of meaning that exceed the literal.
- (C) Jha's forest girl is firishān (anxious), sweaty, in pain – refusing the purdah of mythology. b) Dalit-Vanchod (Marginalized) Perspective The critical essay laments that...
- (D) Maithili Sangram Samiti He was also associated with the Maithili Sangram Samiti - 1967 - an activist organization working for Maithili's rights in education and official...

२५७. Consider the following statements about Chapter 58 (Prof. Premshankar Singh & Ilarani Singh) in Tome III: 1. Prabodh Narayan Singh was at the forefront of this movement, editing 'Mithilaa Darshan' and advocating for the inclusion of... 2. Ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and... 3. Darbhanga represents the era of "Raj" (landlordism), while Sitamadhi represents the "Janmabhoomi" of Sita and the democratic... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 1 only

२५८. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) While none of the four authors are Dalit themselves, their works frequently engage with women's suffering, agrarian poverty, and the daily violence of hierarchical social...
- (B) In 2008 he first attempted ghazal composition - candidly acknowledging in retrospect that these early attempts were 'not actually ghazals'.
- (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...
- (D) The source text - Jaishankar Prasad's Kāmāyanī (1936) - is widely regarded as the greatest Hindi Chhāyāvāda (Romantic-Symbolist) epic poem, in 15 sargas (cantos).

२६९. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Thematic & Critical Analysis Kamat's most striking contribution is the use of 'Maithilī' as a bīhani kathā title: the language itself as a character, subject, or situation...
- (B) Thakur notes that this Videha publication first brought Singh's critical voice to a global Maithili readership.
- (C) The poetry collection "Ahīnk Lel" by Vijaynath Jha presents a sophisticated interplay between classical Maithili tradition and modern existential inquiry.
- (D) Bakhtin's concept of dialogism - the idea that all utterance is inherently responsive to and anticipatory of other utterances - applies to the ghazal's takhallus convention.

२७०. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The second major collection, published by Pallavi Publications (Nirmali, Supaul, 2018), represents a formal deepening of the jhārū project.
- (B) Navya Nyāya of Gaṅgeśa (Neo-Logic) Navya Nyāya, developed by Gaṅgeśa Upādhyāya in Mithila (12th-13th century), is a rigorous logic of property-possession (śakti-nirūpaṇa),...
- (C) Jharudar's jhārū poems can be analysed as operating through all four: Pratyakṣa (Direct Perception): Jharudar's poems are grounded in observed social reality—the broken...
- (D) The vyāpti between 'significant Maithili democratic literature' and 'exclusion from establishment recognition' has held throughout the twentieth century; Roy's career is the...

२६९. Consider the following statements about Chapter 57 (Preeti Thakur) in Tome III: 1. Reshma-Chuharmal, whose story crosses caste lines (a Dugdhvanshi Dusadh hero and a Purnia Bhumihar Brahmin heroine), or Mahua... 2. All ten stories are grounded in the folk memory and oral tradition of Mithila, featuring characters from across caste and class... 3. His legal career as a magistrate, his fiction about justice and injustice, and his essays exploring 'resolution' (Samaadhaan)... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

२६९. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Thabir Jogi and Lal Pan Ki Bibi are further examples of stories in which Renu uses the specific social and cultural world of Mithila to explore universal themes of love,...
- (B) The Videha movement's explicit project is the recovery of what Thakur calls 'the missing
- (C) Caste lives on, in its perverted roles, in every domain: religion, politics, and literature have become a cocktail of caste and degraded vision.
- (D) His family includes his journalist son Avindr Thakur, who brought the news of his passing to public attention.

२६३. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) The accompanying critical essay one by Ramesh and one by Mala Jha is summarised below: 1 Preface to the second edition of the Maithili poetry collection "Ijoriyak...
- (B) Ghazal 9 ('ī kon gāma chai?') is the collection's most successful single poem, achieving in its sustained radif-driven structure the kind of cumulative emotional and...
- (C) In the Maithili literary world, "pure Maithili" is a contested term.
- (D) At the formal level, the endings of Roy's bīhani kathā are structured to produce maximum dhvani: the embrace of Madan and Ammar, with Madan weeping, says nothing and means...

२६४. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Jharudar's entire poetic project is an argument that the āpta (reliable witness) of Mithila's social reality is the person who lives it, not the person who theorises it from...
- (B) The vakratā is in the perspective: the story is told not from the viewpoint of the nationalist leaders in Delhi, but from the fields and villages of Mithila, making the...
- (C) Her stories are characteristically dialogic - populated by multiple voices (the patient, the doctor, the family, the institution) that are not resolved into a single...
- (D) Born in 1942, Yadav's scholarly journey took him from the Terai of Nepal to the universities of Kansas, Mainz, Kiel, and Kentucky, before culminating in a long and...

२६५. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) My mind is dull; how can I attain your vision?." Hymn 7: To Lord Yadunandan (Krishna) "Victory to Yadunandan!
- (B) The chapter presents Gajendra Thakur's Sarala Varnik Bahar System as part of the ghazal technical framework.
- (C) The community is the larger ghazal; each poet is one of its independent shers. d.
- (D) 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.

२६६. Consider the following statements about Chapter 70 (Ramlochan Thakur) in Tome III: 1. Ramlochan Thakur is described as a poet, satirist, translator, editor, folklorist, and cultural activist. 2. Ramlochan Thakur's pseudonyms include Agradoot, Kumaresha Kashyap, and Mujtaba Ali. 3. Pushpa's ghazal and Jha's documentary essay are thus two parts of the same cultural testimony - the essay catalogues what is... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 2 and 3 only
- (C) 1 only
- (D) 1, 2 and 3

२६७. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) CE) proposes that the highest literary meaning is not the expressed (vācya) but the suggested (vyañjanā) or resonant (dhvani) meaning.
- (B) He is simultaneously a scientist/science communicator (South Pole narrative, ozone/pollution writing, earthquake science fiction), children's poet and educator (the enormous...
- (C) Safi's Baishakh Me Dalan Par holds this foundational position in Maithili: it is the first, and its existence changes the Maithili literary landscape permanently.
- (D) Without the Videha Archive, the Anchinhar Akhar blog, and the Videha Facebook community, none of these three poets would have had the platform, the training, or the peer...

२६८. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) Videha Issue 395 (June 2024) was dedicated to him as a living-writer special number - the first systematic critical reckoning with their full body of work.
- (B) From the perspective of Navya-Nyāya logic - the tradition founded by Gaṅgeśa Upādhyāya in his
- (C) All four were or are resident in the Patna-Bihar-Mithila heartland, writing for a community of readers who consume literature through informal print networks, radio, and...
- (D) Bharata's concept of the four abhinayas (modes of representation) - angika (bodily), vachika (verbal), aharya (costumed/visual), and sattvika (emotional/psychophysical) -...

२६१. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Cultivation - in the sense of disciplined inquiry) is Panna Jha's only essay collection, published by Antika Prakashan in 2012.
- (B) The Videha e-journal has provided the technological and critical infrastructure for this assertion.
- (C) Critics in this tradition - from Georg Lukács to Raymond Williams to Terry Eagleton - ask: what are the social contradictions this text responds to?
- (D) The prakashan note in Baukee describes him as having spent a lifetime educating children while also serving as a committed Maithili writer.

२७०. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Here, for making the 'base-ground of the development- sequence of Maithili woman poet and female-poetry', the selection of poems of all women poets has been done.
- (B) When Ramapravesh - identified as 'of the Visar caste, alert to the prestige of low caste' - aspires to the lead roles traditionally reserved for upper-caste performers...
- (C) Purnia, as part of the eastern Maithili-speaking belt, represents a slightly different cultural variant of Mithila from the Darbhanga-Madhubani heartland.
- (D) Nirmāṇa Karaita Calū (Let Us Build New Mithila) is an affirmative conclusion: the series of problem-naming poems concludes with a constructive vision.

२७१. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The broader NGT jurisprudence on ponds in Darbhanga has set important precedents for the entire Mithilanchal region.
- (B) Similarly, the satire Betal Katha's implicit claim to moral authority - the satirist speaks truth to power - is deconstructively complicated by the folk-tale form itself,...
- (C) Navya Nyāya of Gaṅgeśa (Neo-Logic) Navya Nyāya, developed by Gaṅgeśa Upādhyāya in Mithila (12th-13th century), is a rigorous logic of property-possession (śakti-nirūpaṇa),...
- (D) His Dalit characters are not passive victims but active agents who make moral choices - the Dalit aesthetic criterion of 'dignity in adversity'.

२७२. Which one of the following pairs is correctly matched according to Tome III?

- (A) Prof. Dr. Ramawatar Yadav - Videha Parallel History Framework (VPHF): Jha's essays are a parallel history of literature.
- (B) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha - The chapter identifies A Reference Grammar of Maithili, published by Mouton de Gruyter in 1996, as a...
- (C) Prof. Dr. Ramawatar Yadav - The chapter identifies A Reference Grammar of Maithili, published by Mouton de Gruyter in 1996, as a key source document.
- (D) Prof. Dr. Ramawatar Yadav - In these shorter works, the Maithili cultural world is often rendered with even greater intensity and concentration than in the novels.

२७३. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) Anima Singh's academic expertise in "Samskargitas"—the very songs that celebrate the continuity of the lineage— informed her real-world role in ensuring that the third...
- (B) The poet's grandfather was a celebrated singer (gavayya) whose primary domain was devotional songs (bhakti geet) to Yuguala Sarkar - Sita-Ram - and this musical inheritance...
- (C) Ravindra Nath Thakur is presented as a Maithili poet, lyricist, scholar, and literary administrator.
- (D) Both, in Navya-Nyāya terms, have achieved Paratah Pramāṇya - the validation of their knowledge through practical success - despite institutional resistance.

२७४. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) Applied to literary criticism, it enables us to interrogate the propositional content of a poem or narrative: What is the anuvyavasaya (meta-cognition of a cognition) at work?
- (B) The Sanskrit invocatory verses are rendered as Sanskrit-inflected Maithili, with compounds like “Bhaktavatsalam, Kripalu, Sheela Komalam” retained from Tulsidas while the...
- (C) The India Seminar profile of Videha (Mithilesh Kumar Jha, 2021) explicitly identifies Mandal as one of 'the most notable' writers given a platform by Videha alongside...
- (D) In Mithila, there are multiple kinds of brooms: the kharhā (made of stiff stalks for outdoor sweeping), the phulsokha (the feathery indoor broom), the lāṭhi-jhārū...

२७५. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Ramesh's inclusion in this framework is significant because his work embodies the "witness voice"-a narrative position that provides documentary authority to the social and...
- (B) Despite this ancient and distinguished literary heritage, Maithili has long existed in a politically subordinate relationship to Hindi in the postIndependence Indian state.
- (C) Ek Kavita (Love: A Poem) examines the work through the lenses of traditional Indian aesthetics, Western dramatic theory, the Videha Parallel History Framework, and...
- (D) Spivak's celebrated question—"Can the subaltern speak?"—is directly relevant to Mishra's project in Fasaad, where the voices of exploited women and the rural poor are given...

२७६. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) For centuries, the Panji was controlled by hereditary Panjikars (genealogists) who used it to enforce Brahmin endogamy and casteism.
- (B) Navya-Nyāy Epistemology & Gaṅgeśa's Technique Vijaynath Jha was the son of Pt.
- (C) The grammar is explicitly synchronic, describing the structure of Maithili as it was spoken in the late 1970s and 1980s.
- (D) Jha's writing, the Sahitya Shastra framework is less directly applicable - his work belongs to the 'shastra' (technical treatise) tradition rather than the 'kavya'...

२७७. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) The stories range from 3 to 14 pages and are drawn from observed life in villages of north Bihar - exploring love (licit and illicit), social inequality, generational...
- (B) He had already published some short stories, but the years 1952–54 saw the composition and publication of Maila Aanchal, which was initially greeted with bewilderment by...
- (C) He has faced death threats, physical intimidation, and false FIRs filed against him and his associates by land mafia networks.
- (D) The Foreword by Krishna Dutt Paliwal of Sasta Sahitya Mandal echoes this: Mithila has been sidelined and marginalised despite immense natural resources, and needs special...

२७८. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) The paksata (minor premise) is: this specific Maithili text is a translation of Tulsidas.
- (B) Vaishakh (April-May) is the hottest month in the Maithili calendar - the month of blazing sun, dried ponds, dust storms, and the grinding summer work of the agricultural...
- (C) Phanishwar Nath Renu is described as a major modern Hindi writer associated with the Aanchalik or regional tradition of fiction.
- (D) Videha Parallel History Framework (VPHF): This book is the quintessential example of the VPHF.

२७९. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) Oommen's sociological observation - that 'the Maithili region is found to be economically and culturally dominated by Brahmins' - frames the political context of Mandal's...
- (B) The comparison with Bhikhari Thakur (1887–1971) is not merely an epithet coined by Gajendra Thakur for promotional effect; it is a structurally precise characterisation that...
- (C) Indian and Western Critical Perspectives Rasa and Dhvani (Suggestion) The aesthetic impact of Ramesh's work is analyzed through Bharata's Natyashastra.
- (D) Sakhārī-Peṭārī ('The Seed-Chest') - First published by Shruti Prakashan, New Delhi, 2013; Second edition, Pallavi Prakashan, Nirmali, 2024.

२८०. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Thakur Visheshank (Special Issue 348, June 2022), edited by Gajendra Thakur, was announced in November 2021 and published shortly after Thakur's passing on 18 May 2022.
- (B) She has already been exploited through illiteracy; her children's education is an act of class warfare by other means.
- (C) The romantic ghazals are rich in the iconography of the Maithili village landscape: the moon, stars, darkness, monsoon rains, the koyal's call, the village courtyard, the...
- (D) His family includes his journalist son Avindr Thakur, who brought the news of his passing to public attention.

२८१. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) He is the "subaltern poet" in the strictest sense outside the patronage networks of both the Darbhanga Raj and the colonial literary establishment.
- (B) Employing the rasa framework, the dominant aesthetic of Matribhoomi is vipralambha shringara—the erotic or passionate longing in separation—transposed from the realm of...
- (C) Evaluated by this standard, Ramlochan Thakur's choice of genre for each subject is exemplary.
- (D) Her academic career was a mirror of her parents' excellence, teaching Maithili and Hindi at both Bhagalpur and Calcutta Universities.

२८२. Consider the following statements about Chapter 51 (Nand Vilas Roy) in Tome III: 1. The chapter lists Sakhārī-Peṭārī, Assal Pūjā, Marjādāk Bhoj, Bhārdutiya, Chhāthik Dālā, Hamār Chārudhām, and Madan-Amar among... 2. Roy's work is described as published through Pallavi Prakashan, Nirmali, and archived in Videha e-Journal. 3. THE INVENTION OF THE JHĀRŪ: A NEW LITERARY FORM 3.1 Etymology and Definition The jhārū (झाड़ू) is the broom—an instrument of... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

२८३. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) Naṭuā' (dancer/performer in a patron's service) is the opposite of the committed artist - the one who performs for whoever pays.
- (B) Chaudhary filed cases before the National Green Tribunal (NGT) against encroachment on three heritage ponds - Harahi, Dighi, and Ganga Sagar - in Darbhanga, which are...
- (C) Biographical Profile 2.1 Early Life and Education Ravindra Nath Thakur was born on 8 August 1938.
- (D) Yadav identifies a set of vector verbs - highly grammaticalized secondary verbs (jā- 'go', le- 'take', de- 'give', ā- 'come', paṛ- 'fall') - that follow a main verb stem and...

२८४. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) But the debt- bondage papers were signed through illiteracy (thumb-prints rather than signatures), meaning the śabdapramāṇa (verbal testimony of the document) was obtained...
- (B) Preeti Thakur's work acquires its critical weight partly because it was created outside and against the institutional apparatus that had kept Maithili children's literature...
- (C) Pathak's position is particularly interesting in light of the Navya Nyaya/Gangesa dimension of the Parallel History.
- (D) Limbale argues that Dalit literature is defined by its 'authenticity of experience' rather than by formal aesthetic criteria derived from the upper-caste literary tradition.

२८५. Which chapter of Tome III is devoted to Ravibhushan Pathak & Kumar Manoj Kashyap?

- (A) Chapter 72
- (B) Chapter 71
- (C) Chapter 56
- (D) Chapter 74

२८६. Consider the following statements about Chapter 63 (Acharya Ramanand Mandal) in Tome III: 1. Other notable works include Shaurya Gaan (Songs of Valor), Janak Nandini Janaki, and the poetry collection Sanjhiya. 2. Mandal aligns with this movement by explicitly rejecting the "standardization" (Manak) of Maithili, which he identifies as a... 3. He Svarṇamayī' (O Golden One) and 'Ahām Chī Katau' (Where Are You?) sustain the lyric-address register.

Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 only

२८७. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) The Ganges Whispers, Mishra's English-language novel, invites comparison with the tradition of Indian writing in English—Amitav Ghosh, Vikram Seth, Arundhati Roy—though...
- (B) 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.
- (C) Safi opens his autobiography with a statement about the nature of life itself: 'Jivan ego sangharsha hoait achhi, sangharshamy hoait achhi' - Life is a struggle, it is...
- (D) The decisive turning point was a visit by Umesh Mandal to his village with an invitation to post on 'Videha ī-caubīṭiyā' (the Videha digital platform).

२८८. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) Juga Badali Gela (The Era Has Changed) reflects on historical transformation.
- (B) CE) argues that the essence of poetry is 'oblique expression' (vakrokti) - the deviation of speech from its ordinary form that produces aesthetic pleasure.
- (C) Roy's work is described as published through Pallavi Prakashan, Nirmali, and archived in Videha e-Journal.
- (D) Published in 1948 (Samvat 2004), the text asserts a traditional spiritual identity immediately following Indian independence, emphasizing internal liberation over political...

२८९. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Student groups, political party workers, doctors, engineers, scientists and university faculty have all been drawn into the movement.
- (B) Ramawatar Yadav is described as born in 1942.
- (C) Kashyap thus writes from within a tension that is itself paradigmatically Maithili- modern: the tension between the inherited literary impulse (the grandmother's khissa) and...
- (D) Knowing I am drowning, I have fallen at your feet; take me across the ocean of existence." Hymn 3: To Goddess Durga (Lāyani Style) "Listen, O Durga Bhavani, I am presenting...

२९०. Consider the following statements about Chapter 59 (Rabindra Narayan Mishra) in Tome III: 1. The nine rasas (navarasa) are shringara (erotic love), hasya (humour), karuna (compassion), raudra (fury), vira (heroism),... 2. The first title—‘from dawn to dusk’— maps a life onto the diurnal rhythm, suggesting that individual existence is a kind of day:... 3. 1243–1246) Subodh Kumar Thakur has one of the most sustained and chronologically extended presences in the Videha archive, with... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 only
- (D) 1 and 2 only

२९१. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Female-poetry written by women has become a stable feeling in (Maithili context).
- (B) Their works are published, archived, and critically situated within an explicitly anti- establishment literary ecosystem.
- (C) The village panics, thinking he is dying, and his family begins mourning.
- (D) The death of Binda Devi in October 1947, just as India attained independence and Prabodh Babu was beginning his higher academic journey, was the first major rupture in the...

२९२. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) Gajendra Thakur's preface (dated 18 May 2012) - included in the second edition - is an important critical document.
- (B) The two immediately formed a duo, and from approximately 1966–1967 onward the Ravindra-Mahendra partnership became the single most popular act on the Maithili cultural...
- (C) Nagpheni Cactus (Nagpheni) Modern awareness through Ghazals Katha-Samay: Parallels of Reality 'Katha-Samay' includes two significant collections of Ramesh's stories:...
- (D) Navya-Nyāya Epistemology & Gaṅgeśa's Technique In the preface, Gopesh notes that truth on the "rock of history" is constantly being eroded.

२९३. Consider the following statements about Chapter 63 (Acharya Ramanand Mandal) in Tome III: 1. The recognition of Maithili by the Sahitya Akademi in 1965 was a watershed moment, yet it was fraught with internal tensions... 2. By writing in the vernacular of Sitamarhi, Mandal asserts a linguistic identity that is both ancient in its association with... 3. The source text - Jaishankar Prasad's Kāmāyanī (1936) - is widely regarded as the greatest Hindi Chhāyāvāda (Romantic-Symbolist)... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 and 2 only

२९४. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ramlochan Thakur - Ramlochan Thakur is described as a poet, satirist, translator, editor, folklorist, and cultural activist.
- (B) Looking into the Mirror of Time - Ramlochan Thakur is described as a poet, satirist, translator, editor, folklorist, and cultural activist.
- (C) Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya - Ramlochan Thakur is described as a poet, satirist, translator,...
- (D) Rabindra Narayan Mishra - Ramlochan Thakur is described as a poet, satirist, translator, editor, folklorist, and cultural activist.

२९५. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) Kashyap's position is that of the 'ordinary extraordinary' writer - the writer who achieves significance not through formal experiment or theoretical provocation but through...
- (B) Ramesh Narayan- "Patharak Nav" (The Boat of Stone) This is a collection of Maithili short stories that delve into the emotional landscapes of middle-class struggles, rural...
- (C) Women writers in Maithili have been systematically excluded from official literary infrastructure.
- (D) According to multiple contributors to the Visheshank, this is the moment his lifelong devotion to Maithili was kindled.

२९६. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) The Parallel History framework is built on several key principles.
- (B) The technical vocabulary of the chapter includes makta, matla, radif, and kafiya.
- (C) CRITICAL APPRECIATION THROUGH MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics 3.1.1 Dominant Rasas Bharata's Nāṭyaśāstra identifies eight sthāyibhāvas (permanent...
- (D) The story 'बुधनी माइक बेथ' (Budhanī Māik Bethā - The Ailment of Budhni Mai) uses the folk-trial structure to create a courtroom drama rasa, where suspense and moral outrage...

२९७. Consider the following statements about Chapter 73 (Ravindra Nath Thakur) in Tome III: 1. Biographical Profile 2.1 Early Life and Education Ravindra Nath Thakur was born on 8 August 1938. 2. The announcement of the Videha special issue had been made in November 2021; that the subject died before the issue's completion... 3. In that society, women of all caste-classes have become (neglected). Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 1 only

२९८. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) Vikas O Arthtantra (2008) examines the political economy of development and includes political profiles of Mithila's development leaders (Dr.
- (B) His translations in Videha Sadeha 27 include Maithili renderings of poems by Nirala, accompanied by a substantial theoretical essay on translation theory grounded in Navya...
- (C) Narratology (Genette, Propp) Vladimir Propp's morphology of the folktale - which identifies thirty-one narrative functions and seven character types common to Russian (and,...
- (D) Mandal was born on 15 March 1960 to Sonelal Mandal (Sonai Mandal) and Fulwati Devi in the village of Musaharniyan, Post-Ratanahara, via Nirmali, District Madhubani, Bihar -...

३९९. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) He traces the causes to inadequate power supply, poor road connectivity, and a political climate in which industrial investment consistently bypassed Mithila in favour of...
- (B) In the Videha Parallel History Framework, Ilarani Singh represents the counter-tradition of women's voices that mainstream literary academies - the Sahitya Akademi, Maithili...
- (C) The AalekhSanchayan (Article Collection) comprises Yadav's published research articles spanning over three decades.
- (D) 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

३००. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) Century CE Kuntaka's theory of Vakrokti argues that literary language is fundamentally 'deviant' or 'oblique' - that is, literary power comes precisely from departure from...
- (B) The parallel tradition - of which Roy is part - is the living stream, connected to oral tradition, subaltern experience, and formal experiment.
- (C) Mandal's choice of Bajjika is not merely aesthetic; it is an ideological choice that challenges the hegemony of Sanskrit standard Maithili.
- (D) While Jharudar's poems are notably more direct than the dhvani-rich classical Sanskrit poetry (a directness appropriate to his folk-oral mode), his best jhārū couplets...

३०१. Which one of the following pairs is correctly matched according to Tome III?

- (A) Narayanji Chaudhary - Videha eJournal dedicated its 419th issue, dated 01 June 2025, to Narayanji Chaudhary as a Visheshank.
- (B) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha - Videha eJournal dedicated its 419th issue, dated 01 June 2025, to Narayanji Chaudhary as a Visheshank.
- (C) Narayanji Chaudhary - Rasa-Dhvani Reading Acharya Sharan's translation sustains what Bharata identifies as the primary rasa of the Ram Charit Manas:...
- (D) Narayanji Chaudhary - Her presence in the Videha archive situates her as a participant in what Gajendra Thakur calls the 'parallel stream' of Maithili...

३०२. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) The section on Mithilakshar script (the indigenous Tirhuta script of Maithili) is brief but important: it acknowledges that Maithili's full heritage is inseparable from its...
- (B) Choudhary) was born on Ram Navami, April 1946, in Dularpur village, Darbhanga district.
- (C) Prof. Dr. Ramawatar Yadav is described as a linguist, phonetician, grammarian, and scholar of Maithili.
- (D) The title—a plea, a cry, a supplication for justice—suggests a protagonist or community for whom legal redress is inadequate or inaccessible, who must therefore appeal to...

३०३. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) The folk-hero stories, particularly the Reshma-Chuharmal narrative and the Mahua Ghatwarin story, are suffused with karuna shaded by vira (heroic emotion) as characters...
- (B) The second major collection, published by Pallavi Publications (Nirmali, Supaul, 2018), represents a formal deepening of the jhārū project.
- (C) The net-makers find themselves trapped by the very social structures they have created and maintained through their labour.
- (D) The caste structure of Mithila with its elaborate hierarchy of Brahmin subgroups, Kayastha scribes, merchant castes, artisan castes, and so-called 'untouchable' communities...

३०४. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) Thakur was the most significant architect of modern Maithili performance culture in the second half of the twentieth century.
- (B) Mithila's Cultural Geography in Renu's Imagination In Renu's fiction, Mithila is not a nostalgic idyll.
- (C) Ramlochan Thakur was born on 18 March 1949 and died on 25 March 2021 in Kolkata.
- (D) Thakur's poetry is characterised by a selective and restrained use of alamkaras - unlike the ornamental excess that sometimes marks classical Sanskrit poetry.

३०५. Consider the following statements about Chapter 61 (Rajnandan Lal Das) in Tome III: 1. His contribution to Maithili journalism is so permanently memorable that no one comparable can be found in the entire Maithili... 2. In a Maithili literary world long dominated by Maithil Brahmins and, to a lesser degree, Karna Kayasthas, this was a meaningful... 3. The most distinctively contemporary dimension of Nav Anshu is the cluster of ghazals addressing urban-rural migration and its... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

३०६. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Roy is an important, underappreciated figure in contemporary Maithili literature - important precisely because he is systematically underappreciated by the establishment...
- (B) His commitment to identifying bias, mediocrity, and 'literary blackmail' within the Maithili literary system is an act of scholarly courage that required positioning himself...
- (C) His translations in Videha Sadeha 27 include Maithili renderings of poems by Nirala, accompanied by a substantial theoretical essay on translation theory grounded in Navya...
- (D) A collaborator was killed in 2015 while saving the Betagami pond.

३०७. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) The story uses this ritual delay to expose the constitutive contradiction of caste: the Dom is untouchable in life but indispensable in death.
- (B) On 4 July 2021, the entire Maithili community was plunged into grief.
- (C) ADeepReading 6.1 The Novel and Its Historical Context Maila Aanchal, Renu's first and most celebrated novel, was published in 1954 just seven years after Indian Independence.
- (D) He traces the bahr - specifically the metre 2122+2122+2122+212 - from its earliest Maithili practitioners to Pushpa's generation.

३०८. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) CE, composed in Mithila) was itself an act of intellectual democratisation: Navya Nyaya's rigorous logical method challenged the authority of received tradition (agama) in...
- (B) Bhimnaath Jha's preface notes that Panna Jha is the only contemporary Maithili fiction writer who engages directly with the problems of inter-caste and inter-religious...
- (C) Family and Location Pradeep Pushpa's wife Nilū Pushpa (नीलू पुष्प) is described as the first listener of his ghazals - an acknowledgment that locates the creative process...
- (D) The parallel tradition championed by Videha operates as a counter-hegemonic archive, preserving and disseminating texts that mainstream Maithili institutions have failed to...

३०९. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Without the Videha Archive, the Anchinhar Akhar blog, and the Videha Facebook community, none of these three poets would have had the platform, the training, or the peer...
- (B) Jha's work is a "Saratsvat" (Saraswati-blessed) and "Swabhimani" (proud) reclamation of Maithili identity.
- (C) He speaks in his own name, in his own gamaya Maithili, about his own community's life, in a published text that enters the Maithili literary archive through the Videha...
- (D) The Maithili Manas translation and the Jayanti-Smarak-Granth (1966) belong to this layer, which is also the period of the Rajkamal Chaudhary avant-garde and the first...

३१०. Consider the following statements about Chapter 59 (Rabindra Narayan Mishra) in Tome III: 1. Rabindra Narayan Mishra is presented as a Maithili novelist, story-writer, and essayist. 2. The chapter notes that Mishra serves as a Special Metropolitan Magistrate under the High Court of Delhi. 3. Chaudhary's decision to use the National Green Tribunal as a strategic tool - filing public-interest-style complaints about... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 2 and 3 only
- (C) 1 and 2 only
- (D) 1, 2 and 3

३११. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The rubaī (رباعی) - a four-line poem with AABA or AAAA rhyme scheme - is structurally distinct from the ghazal but shares its prosodic framework (bahr) and its takhallus...
- (B) Mandal aligns with this movement by explicitly rejecting the "standardization" (Manak) of Maithili, which he identifies as a tool of linguistic and social oppression.
- (C) The back-cover biography of Ahīnk Lel lists his earlier publications: a Maithili short-story collection, another Maithili poetry anthology (Sajnā Jha), and Maithili-medium...
- (D) The Videha Parallel History makes a specific and politically charged intervention regarding Gangesh: original Panji (genealogical) manuscripts demonstrate that he was born...

३१२. Which one of the following pairs is correctly matched according to Tome III?

- (A) Narayanji Chaudhary - Ramlochan Thakur's pseudonyms include Agradoot, Kumaresha Kashyap, and Mujtaba Ali.
- (B) Ramlochan Thakur - The chapter presents him as a retired schoolteacher-turned-writer who retired from government service on 31 December 2019.
- (C) Ramlochan Thakur - Chapter 68 presents an original Maithili poem translated into English by Gajendra Thakur.
- (D) Ramlochan Thakur - Ramlochan Thakur's pseudonyms include Agradoot, Kumaresha Kashyap, and Mujtaba Ali.

३१३. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) The tears suggest shame (for his grandmother's act), relief (that the caste humiliation is overcome), joy (reunion), and grief (for all the years of separation)...
- (B) Biological Son/Uncle Udaya Narayan Singh Poet/Linguist Became a mentor and guardian of the family's literary legacy.
- (C) His father, Vidyavachaspati Pandit Upendra Jha, was a distinguished Sanskrit scholar who received the Rashtrapati Award from the President of India, establishing a...
- (D) Videha Parallel History Framework (VPHF): Bagwār is a parallel history of the Indian peasant.

३१४. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) Kishan and Geeta (from different castes) are in love and have apparently eloped or been found together.
- (B) Anchinhar is editor of both critical volumes) Anchinhar provides the most systematic historical account of the Maithili chitrakatha genre.
- (C) Ramji, knowing he is sinking, has fallen at your feet; take me across the waters of this worldly existence.
- (D) CE, composed in Mithila) was itself an act of intellectual democratisation: Navya Nyaya's rigorous logical method challenged the authority of received tradition (agama) in...

३१५. Consider the following statements about Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha) in Tome III: 1. Chapter 67 studies Ramesh Narayan, Nagendra Kumar, Gopalji Jha Gopesh, and Vijaynath Jha as four Maithili masters of the... 2. The chapter identifies Ramesh Narayan as a short story writer, Nagendra Kumar as a story writer and Bihar Civil Servant, Gopalji... 3. She became a central figure in the Maithili language movement. Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1 and 2 only
- (C) 2 and 3 only
- (D) 1, 2 and 3

३१६. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 57?

- (A) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha
- (B) Prof. Premshankar Singh & Ilarani Singh
- (C) Preeti Thakur
- (D) Looking into the Mirror of Time

३१७. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Nagendra Kumar, identified in the book's title page as belonging to the Bihar Civil Service, wrote Sasarpānī.
- (B) The picture-story book is itself a “third space” between oral tradition (the grandmother's bedtime story) and the imported print-culture format (the modern comic/graphic...
- (C) Seema reveals she has been working multiple teaching jobs to support her large family, earning about 180 Taka a month.
- (D) The theoretical framework is generative phonology as developed in the tradition of Chomsky and Halle's The Sound Pattern of English (1968).

३१८. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Breaking that vyāpti - through critical scholarship like this appreciation, through the Videha archive, through Pallavi Prakashan's continued work - is the task of the...
- (B) The story thus achieves what Ānandavardhana calls dhvani of the alamkāra type: the figurative vehicle (boat) reverberates with a suggested meaning (the reader's self) that...
- (C) From the perspective of Navya-Nyāya logic - the tradition founded by Gaṅgeśa Upādhyāya in his
- (D) Stories about officials' empty words, about the politics of village water, about migration to Patna - these are the materials of a literature of witness.

३१९. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) The Question of Linguistic Politics Renu's use of Maithili in Hindi prose was not without political dimension.
- (B) The Parallel History notes that such authors were frequently overlooked by literary establishments precisely because their credentials lay in administrative rather than...
- (C) Maithili-Hindi poet and Sahitya Akademi Fellow - is established within the Rajdeo Mandal: Maithili Writer document itself, through the comparison of Hamar Tol with Paro.
- (D) Bhikhari Thakur's central theme is migration (Bidesiya = the one who has gone abroad), the pain of separation, and the destruction of the village community by the city's pull.

३२०. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) He was the founding President of Maithili Lekhak Sangh, Patna.
- (B) His father, Vidyavachaspati Pandit Upendra Jha, was a distinguished Sanskrit scholar who received the Rashtrapati Award from the President of India, establishing a...
- (C) Mishra's novel, by placing lajja in the title's very structure, invites examination of how these codes operate and what forms of resistance are available within them.
- (D) Gramsci also wrote extensively on folklore as a 'conception of the world' of the subaltern classes—not a merely decorative survival but a coherent (if fragmentary and...

३२१. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) The story then traces what happens when her marriage is arranged to a businessman, abandoning her academic ambitions.
- (B) Videha Parallel History Framework (VPHF): Bagwār is a parallel history of the Indian peasant.
- (C) Kailash Kumar Mishra's essay 'Ravindranath Thakur, Hunak Rachna aa Janmanas Ker Udaasinta' is the most polemical contribution, indicting the Maithili cultural establishment...
- (D) Chapter 71 is a complete critical appreciation of Ram Vilas Sahu.

३२२. Consider the following statements about Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan) in Tome III: 1. The Prabandh-Nibandh-Samalochna reconstructs his lineage with precision: the ancestral migration from Panchobh, Darbhanga, was... 2. Published in 1948 (Samvat 2004), the text asserts a traditional spiritual identity immediately following Indian independence,... 3. The study relates Mishra's works to homeland and identity, social justice and exploitation, temporal memory, and law and... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 only
- (C) 2 and 3 only
- (D) 1 and 2 only

३२३. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ram Vilas Sahu - The theoretical frameworks include Indian Rasa-Dhvani aesthetics, Alamkāra, Vakrokti, Marxist theory, post-colonial theory, feminist...
- (B) Ram Vilas Sahu - The Videha Parallel History Framework illuminates a crucial dimension of Baukee: the protagonist's disability is also a figure for...
- (C) Ravibhushan Pathak & Kumar Manoj Kashyap - The theoretical frameworks include Indian Rasa-Dhvani aesthetics, Alamkāra, Vakrokti, Marxist theory, post-colonial theory,...
- (D) Ram Vilas Sahu - The chapter applies Indian and Western literary criticism, the Videha Parallel History Framework, and Navya-Nyāya epistemology.

३२४. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) His ghazals on farmer distress (Ghazal 8), migration (Ghazal 4), and cultural erosion (Ghazal 9) are the organic intellectual's articulation of the rural Maithili...
- (B) Indian Aesthetics (Rasa-Dhvani): The rasa here is śānta (the peace of knowledge) and vīra (the heroism of the scholar).
- (C) Her Maithili Rangmanch represents an intervention in theatre studies, and her poetry in Ijoriyak Angaithi-Mor constitutes a feminine poetics of domesticity-as-creativity...
- (D) The chapter notes that Mishra serves as a Special Metropolitan Magistrate under the High Court of Delhi.

३२५. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 72?

- (A) Ravibhushan Pathak & Kumar Manoj Kashyap
- (B) Phanishwar Nath Renu
- (C) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan
- (D) Ramdeo Prasad Mandal 'Jharudar

३२६. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) The interplay of Karuṇa and Vīra - suffering acknowledged but not surrendered to - is the characteristic rasa-configuration of the Videha Maithili ghazal tradition.
- (B) The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation.
- (C) Videha Issue 395 is the first systematic critical reckoning with his work.
- (D) He has faced death threats, physical intimidation, and false FIRs filed against him and his associates by land mafia networks.

३२७. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Narendra Jha, a Chartered Accountant from Patna, pioneered the genre of economic and political writing in Maithili - a domain the language had largely ceded to Hindi and...
- (B) Maithili has an ancient tradition of poetry (Vidyapati, Govindadas) and modern prose fiction, but its non-literary, knowledge-based, socio-economic writing has been...
- (C) The broader NGT jurisprudence on ponds in Darbhanga has set important precedents for the entire Mithilanchal region.
- (D) The pedagogical grammarians of Maithili, as Yadav observes, devoted an average of nine pages each to the description of sandhi rules - an imposition of the Sanskrit...

३२८. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) The body that does labouring work - washing clothes, cooking, domestic service - is also the body that is damaged by the conditions of that work, and that damage has...
- (B) His editorial work on the Vyadhibhakti-tarangini of Vidyapati - a Sanskrit text patronized by King Narasimha Deva Narayan - represents a major contribution to...
- (C) Bama's text combines memoir, social analysis, and spiritual reflection in a fragmented, non-linear form that has been compared to the Tamil folk oral tradition.
- (D) Jharudar's central theme is the soil itself—the farm, the river, the flood, the village's political life— not the migrant's journey but the stayer's resistance.

३३९. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) The Maithili language movement, which achieved constitutional recognition in 2003, drew on the cultural prestige that Renu's work had helped to create.
- (B) The translation is not a word-for-word rendering but a creative transposition that preserves the prosodic architecture of the original: the 16-matra chaupai, the dvipad doha...
- (C) XIII–XV) situates the collection in relation to her first: some stories that were ready for Anubhuti (2009/2010) - published earlier in Mithila Darshan, Karnaamrit, and...
- (D) Mikhail Bakhtin's theory of heteroglossia (The Dialogic Imagination, 1981) is relevant to Pushpa's ghazals' multi-register quality.

३३०. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) By writing in the vernacular of Sitamarhi, Mandal asserts a linguistic identity that is both ancient in its association with Sita and modern in its refusal to conform to the...
- (B) The dominant rasa of Bagwar is karuna (grief, compassion) - the extended mourning of Jagoo for his parents - which gradually transforms into shanta (tranquility, acceptance)...
- (C) The teacher figure - respected nominally but actually marginalised, economically precarious, morally earnest in a world of pragmatic compromise - is a recurring type in...
- (D) The absence of such recognition is partly a reflection of the marginalisation of ecological activists from Tier-2 cities in India's national awards discourse.

३३१. Consider the following statements about Chapter 58 (Prof. Premshankar Singh & Ilarani Singh) in Tome III: 1. Anima Singh's academic expertise in "Samskargitas"—the very songs that celebrate the continuity of the lineage— informed her... 2. Her book Maithili Rangmanch (archived in the Videha repository) is a contribution to Maithili theatre studies. 3. By systematically collecting, editing, and publishing Maithili folk tales, Thakur preserved a living archive of oral culture... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 and 2 only
- (C) 1 only
- (D) 2 and 3 only

३३२. Consider the following statements about Chapter 70 (Ramlochan Thakur) in Tome III: 1. The Videha archive's preservation of his works - alongside the finest writers in the Maithili tradition from Vidyapati to the... 2. Thakur's poetry of Mithila, with its insistent imagery of mati-pani (soil and water), son chiraiya (golden bird), and the... 3. Maithili lokgeet (folk songs) are woven into the fabric of virtually all his major works, and they perform multiple narrative... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 only

३३३. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) Maila Aanchal (1954) is identified as his landmark novel.
- (B) By writing in the vernacular of Sitamarhi, Mandal asserts a linguistic identity that is both ancient in its association with Sita and modern in its refusal to conform to the...
- (C) Parallel History Ravibhushan Pathak's significance in the Videha Parallel History framework is multi-dimensional.
- (D) He would rather have a book published than receive a garland on a stage.

३३४. Consider the following statements about Chapter 63 (Acharya Ramanand Mandal) in Tome III: 1. The Videha Parallel History also recovers a suppressed biographical fact: Gaṅgeśa was born five years after the death of his... 2. Gaṅgeśa Upādhyāya, the 14th-century Mithila philosopher and author of the Tattvacintāmaṇi, founded the Navya Nyaya ("New Logic")... 3. Ramji pleads to you; I wish to describe the qualities of Rama." Hymn 2: To Goddess Bhavani (Durga) "O Goddess, my hope is in... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 only
- (C) 2 and 3 only
- (D) 1 and 2 only

३३५. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) Gaṅgeśa's marriage to a Charmkarini and extra-matrimonial birth were suppressed for centuries; Mandal's Bajjika is dismissed by the Sanskritic literary gatekeepers.
- (B) His career in government service ('sarkari seva') has not extinguished his writing but has shaped it: time-scarce writing produces formal compression, and formal compression...
- (C) Jīvan Mukhiyā is not merely an individual tea-stall owner; he is a type of the subaltern aspirant in post- Independence Bihar, negotiating the space between caste...
- (D) Purnia, as part of the eastern Maithili-speaking belt, represents a slightly different cultural variant of Mithila from the Darbhanga-Madhubani heartland.

३३६. Consider the following statements about Chapter 64 (Prof. Dr. Ramawatar Yadav) in Tome III: 1. In the Navya-Nyāya framework, a conditional statement of the form 'if p then q' is analysed as a case of vyāpti between two... 2. In the Videha editorial framework, this recognition is inseparable from the Parallel Literature Movement's project of restoring... 3. Pathak's position is particularly interesting in light of the Navya Nyaya/Gangesa dimension of the Parallel History. Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1 only
- (D) 1, 2 and 3

३३७. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Prasad's original Kāmāyanī is profoundly dhvani-dependent - its surface narrative of Manu's journey resonates with universal philosophical themes (the conflict of śraddhā...
- (B) The maqla - 'I write for the people, not for the scholar; I sing for the village, not for the patron' - is the most direct articulation of the Videha Parallel History's...
- (C) You are needlessly attached to your wife, children, and kin.
- (D) Safi's Baishakh Me Dalan Par (2014) adds Maithili to this list, closing what Gajendra Thakur identifies as a 'complete absence' (sarvathe abhav) of Dalit autobiography in...

३३८. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Kashyap argues that the laghu-katha has established itself as an independent literary form with its own 'svaruup, shilp, ekonmukhi samvedana, aur prabhavikata' (distinct...
- (B) Unlike many grassroots movements that operate on cultural or emotional grounds alone, TBA has actively sought scientific validation.
- (C) Vakrokti and Auchitya Kuntaka's vakrokti (oblique expression) is consistently present in Pushpa's political shers.
- (D) Oommen's sociological observation - that 'the Maithili region is found to be economically and culturally dominated by Brahmins' - frames the political context of Mandal's...

३३९. Which chapter of Tome III is devoted to Ravindra Nath Thakur?

- (A) Chapter 70
- (B) Chapter 73
- (C) Chapter 61
- (D) Chapter 75

३४०. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Roy's bīhani kathā is the formal expression of this living stream: rooted in Maithili folk narrative economy (the brief tale at the domestic ritual), updated for digital...
- (B) The specific combination of karuna and hasya - pathos and comedy - is the most distinctive tonal feature of Safi's poetry.
- (C) The Maithili Language and Its Survival Both writers are implicitly engaged in the question of Maithili linguistic survival.
- (D) The collection's preface is itself a genre-theoretical essay of considerable sophistication.

३४१. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) Mandal's own realization—that his native speech was not "broken Hindi" but an integral part of the Maithili spectrum —highlights the success of elite efforts to create a...
- (B) First, he provides a voice for the Sitamarhi dialect, ensuring that regional variations are celebrated rather than erased by standardization.
- (C) Panna Jha's major Maithili works include Anubhuti, Anusheelan, and Abhilasha.
- (D) In 2023, a 10-decimal pond in Makhnaahi was saved from encroachment after local communities, energised by TBA awareness campaigns, confronted the land mafia.

३४२. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 51?

- (A) Ravindra Nath Thakur
- (B) Ramdeo Prasad Mandal 'Jharudar
- (C) A Critical Compendium of Nine Contemporary Maithili Voices
- (D) Nand Vilas Roy

३४३. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Founded by Gaṅgeśa Upādhyāya in Mithila during the fourteenth century, Navya-Nyāya provides a rigorous language of analysis that seeks to
- (B) The preface is written partly in Devnagari- rendered Maithili with some phonological features typical of the Dalit-Paswan community's speech - a linguistic self-presentation...
- (C) 85), a comic self-deprecating piece written in the takhallus 'Om': 'Murkha Diwas par pata chala ham sabhsank badaka murkha thikhai' ('On Fool's Day it was learned that I am...
- (D) Narendra Jha is described as born in 1934 and as a Chartered Accountant from Patna.

३४४. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) His takhallus is 'Chandan'.
- (B) His birthplace is given as Babupali (Pali Mohan), Khajoli, Madhubani, Mithila.
- (C) ACHAR YA RAMLOCHANSHARAN (1 8 8 9 - 1 9 7 1) - SCHOLAR , GRAMMARIAN AND TRANSLATOR 3.1 Biographical Profile and Institutional Significance Acharya Ramlochan Sharan, was...
- (D) ADDENDUM 2: KAVITA SAMAY A Critical Research and Appreciation of the Works of Ramesh The literary corpus of the poet Ramesh represents a vital intersection of emotional...

३४५. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) Applying Navya Nyāya: the ghazal form itself constitutes a śabda-pramāṇa (verbal testimony) - a tradition of validated poetic speech whose authority is conferred by the...
- (B) The female speaker's suffering is aestheticised, yet within the Maithili tradition, this aestheticisation of female longing represents the only socially sanctioned space...
- (C) Bama's text combines memoir, social analysis, and spiritual reflection in a fragmented, non-linear form that has been compared to the Tamil folk oral tradition.
- (D) Mandal has written an extensive article titled "Literary Figure Gajendra Thakur: Personality and Works," which is included in the audiobook A Bridge Built for the Sake of...

३४६. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The Dominance of Karuna and Vira Rasas The works of Rabindra Narayan Mishra are most strongly animated by karuna (compassion) and
- (B) In the Maithili literary world, "pure Maithili" is a contested term.
- (C) From the feminist critical standpoint, her work performs what Hélène Cixous calls 'écriture féminine' - a writing that inscribes the feminine body and experience into the...
- (D) The AalekhSanchayan (Article Collection) comprises Yadav's published research articles spanning over three decades.

३४७. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) Second, demystification of caste-based institutional capture: the Sahitya Akademi awards for Maithili, the first of which (1966) went to a philosophy academic text rather...
- (B) His family includes his journalist son Avindr Thakur, who brought the news of his passing to public attention.
- (C) The critic and novelist Jainendra Kumar was among the first to hail it as a masterpiece, comparing it to the great works of world realist fiction.
- (D) CE) argues that the highest poetry communicates through dhvani (resonance or suggestion), layers of meaning that exceed the literal.

३४८. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) The poetry is rooted in "swadeshi culture" and stands against "foreign impressions" that lack historical and geographical roots.
- (B) Vīra rasa (heroic): The women's empowerment poems and the calls for social solidarity evoke a 'subaltern vīra'—not the warrior-king's heroism but the heroism of the ordinary...
- (C) Both are Mithila-born thinkers of non-elite social background who produce foundational intellectual work in registers not recognised as 'canonical' by the Brahminical...
- (D) Preeti Thakur is identified as a Mithila-based Maithili writer, illustrator, archivist, and cultural worker.

३४९. Consider the following statements about Chapter 61 (Rajnandan Lal Das) in Tome III: 1. (Write, but do not speak ill of your mother tongue Maithili)" - — a verse by Kavivara Sitaram Jha that profoundly moved the... 2. The journal was founded under the auspices of the Karnagoshti (कर्णगोष्ठी) - an association representing the Karna Kayastha... 3. 9th century CE) argues that poetry achieves its highest power through vyañjanā - suggestion, resonance, the meaning that... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 1 only

३५०. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Biographically, it situates Gangesa himself within the parallel, non-brahminical tradition - a philosopher of world-historical importance whose social origins were...
- (B) He situates his own Nirala translations within the bhavanuvad tradition while acknowledging the vakya-ghatana (sentence construction), laya (rhythm), chhanda (metre), and...
- (C) Videha Parallel History Framework (VPHF): Roy's stories are a parallel history of social reform.
- (D) His satire Betal Katha is the most overtly Marxist-readable work in his corpus: the exposed targets are political corruption, bureaucratic indifference, and the hypocrisy of...

३५१. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) The Videha research recovered from the Dūṣaṇa Pañjī (the genealogical record of social 'flaws') that Gaṅgeśa was born five years after his father's death and married a...
- (B) In the Maithili literary world, "pure Maithili" is a contested term.
- (C) Reshma in the cross-caste love narrative, Moti Dai in the story that opens the second collection, Mahua Ghatwarin whose story was in danger of disappearing entirely from...
- (D) The work is deeply indebted to Sanskrit Vedic cosmogony, Upanisadic philosophy, and 19th-century European Romanticism (Keats, Shelley, Wordsworth).

३५२. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) Mandal 'Jharudar' was born into a non-elite, farming family of the Koshi- Kamla-Balan river-belt of Mithila (Bihar), the heartland of the Maithili-speaking world.
- (B) The seed story or vihani katha represents Maithili's contribution to the world tradition of the very short story - akin to the Japanese haiku in prose form, or the 'flash'...
- (C) Jharudar's jhārū form is structurally simpler but sociologically more specific—it is designed for oral performance, communal participation, and immediate social application.
- (D) Limbale argues that Dalit literature is defined by its 'authenticity of experience' rather than by formal aesthetic criteria derived from the upper-caste literary tradition.

३५३. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) Seema is hurt, suspecting he is still hung up on his first love, Sujata.
- (B) Mandal aligns with this movement by explicitly rejecting the "standardization" (Manak) of Maithili, which he identifies as a tool of linguistic and social oppression.
- (C) Purnia, as part of the eastern Maithili-speaking belt, represents a slightly different cultural variant of Mithila from the Darbhanga-Madhubani heartland.
- (D) By placing Maithili's agreement system, phonological system, and syntactic structures in comparative perspective, Yadav's work has contributed to general linguistic typology...

३५४. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) The intersectional complexity of these women's situations is one of the most important contributions of Mandal's literature to contemporary Maithili fiction.
- (B) Bhabha's concept of the 'third space'— the liminal zone where cultural meanings are translated and hybridised— illuminates Mishra's
- (C) For Abhinavagupta, the aesthetic experience of rasa is a form of ānanda (bliss) distinct from both ordinary pleasure and religious beatitude - a distinctive category of...
- (D) The dhobi community's experience of labouring, migrating, studying, failing, persisting, and loving Mithila had no previous literary name in Maithili; Safi's text provides...

३५५. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) His novels and plays are marked by what Bakhtin calls 'heteroglossia' (raznorechie) - the multiplicity of social languages coexisting within a single text.
- (B) At the age of 84, on 14 February 2017, he wrote a petition to the President of India requesting that Maithili be made the medium of primary education.
- (C) Maila Aanchal (1954) is identified as his landmark novel.
- (D) The pun on the cobbler's name - 'Baitha' (literally 'Seated') but always on his feet - is representative of Kashyap's verbal economy: a single detail that carries...

३५६. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Style and Method Jha's analytical prose in Maithili is characterised by directness, data-density, and a refusal of literary ornamentation.
- (B) Jharudar's central theme is the soil itself—the farm, the river, the flood, the village's political life— not the migrant's journey but the stayer's resistance.
- (C) The dominant rasa of Pathak's oeuvre is an interplay of karuna (the pathetic) and vira (the heroic) - with persistent comic relief generated by his satirical verse.
- (D) The Videha eJournal has been a major forum for these debates, publishing ghazals, critical responses, and formal theoretical discussions by Maithili practitioners.

३५७. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) The Videha project's digitisation of 11,000 palm-leaf Panji inscriptions in Volumes I–XXII is an epistemological intervention: it makes public knowledge that was controlled...
- (B) The maqta's 'rinivāsa ker' (for the place of debt-repayment/departure) is the collection's most metaphysically resonant ending.
- (C) Singh's survey of the twentieth century identifies it as a 'Varnayug' (Golden Age) - not without irony, since the same period saw the suppression of Maithili's claim to...
- (D) The archetypal ghazal situation is the separated lover addressing an absent or indifferent beloved: this situation generates the full range of viraha (separation) emotions -...

३५८. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) The Jan Kavi is the one who voices what the community knows but has not articulated in literary form; who holds up a mirror (to use Hamlet's phrase) that is not the polished...
- (B) The publication of Lekhani Ek Rang Anek was a watershed moment in the history of Maithili ghazal.
- (C) Development Singh's literary history, operating within a broadly historicist-nationalist paradigm, is less attentive to gender as a literary-critical category.
- (D) The framework identifies and contests the 'mainstream' or 'dried main

३५९. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) In January 2025, he was honoured by the Maithili Sahitya Sansthan, Patna, on the occasion of Maithili Day.
- (B) Content and Genre Sapna Sakar is a collection of Maithili katha (stories) spanning both laghukatha (short story) and dirghakatha (long story) forms.
- (C) Mala Jha & Vibha Jha, Navarambh Prakashan, 2022), in which Ilarani Singh's poetic presence is documented.
- (D) Maithili, by virtue of Yadav's description, has entered the canon of languages that challenge the assumption that agreement encodes only nominative subjects.

३६०. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) Published in 1947/ 1948 (Sambat 2004), the book contains hymns dedicated to various Hindu deities and philosophical reflections on the nature of life.
- (B) Karion village near Darbhanga, founded the Navya Nyāya ('New Logic') school with his magnum opus the Tattvacintāmaṇi ('Jewel of Thought on the Nature of Things').
- (C) Therefore, with the compulsion that many poems had to be taken from woman poet's poetry-collections and Maithili magazines, for this, I will take the 'indebtedness'...
- (D) Social context: This ghazal is the collection's most concentrated political protest poem.

३६१. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The poem's rhetorical power lies in this vyāpti being established not abstractly but through concrete historical evidence - the fate of Angika writers whose works were...
- (B) Matribhoomi (Motherland) resonates simultaneously as the actual village of origin, the mother-tongue (Maithili), and the mother herself.
- (C) Mala Jha, his wife and intellectual partner, has pioneered the curation of the female "witness voice" through her landmark editorial project, Ijoriyak Angaithi-Mor,...
- (D) Thakur was born in the village of Babupali in the Khajoli area of Madhubani district - the heartland of the Mithila region.

३६२. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Maithili The document provides a comparison (Banagi) of the original Avadhi text and the new Maithili translation to show how the meter and meaning are preserved.
- (B) The sher's requirement for complete semantic independence within the ghazal's sonic unity creates an inherent structural tension: each sher is simultaneously autonomous and...
- (C) In the Videha Parallel History framework, this network constitutes a "living parallel institution" - an alternative to the Sahitya Akademi-Delhi axis that has historically...
- (D) Shruti Prakashan) is a compact but powerful short screenplay addressing inter-caste elopement and the role of the village panchayat in adjudicating social conflict.

३६३. Consider the following statements about Chapter 60 (Rajdeo Mandal) in Tome III: 1. In Gangesa's epistemological framework, pratyaksha is the most foundational pramana; anumana, however valid, is always derivative. 2. The screenplay, as a genre that anticipates cinematic realisation, engages with a specifically modern form of natyadharmi that... 3. Jha directly calls him Mithilak Arthashastri - Mithila's Economist - a title none before him has been given. Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 1 and 2 only

३६४. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) In Gangesa's epistemological framework, pratyaksha is the most foundational pramana; anumana, however valid, is always derivative.
- (B) The bīhani kathā 'aspires to the condition of the seed: complete in itself, self-contained, yet carrying within its brevity the potential fullness of a much larger...
- (C) In both cases, what is absent is as real and as cognitively significant as what is present - a fully Navya Nyaya insight.
- (D) Retrieval of Intellectual History Ramesh's edited work on Mandan Mishra (the 8th-century Maithil philosopher who debated Shankara) serves to reconnect contemporary Maithili...

३६५. Which chapter of Tome III is devoted to Acharya Ramanand Mandal?

- (A) Chapter 65
- (B) Chapter 57
- (C) Chapter 63
- (D) Chapter 52

३६६. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Bhabha's concept of the 'third space'— the liminal zone where cultural meanings are translated and hybridised— illuminates Mishra's
- (B) The school is the space of formal identity, official documentation, and aspiration; the village is the space of community, tradition, and caste.
- (C) Charan Chit Chanchal Bhan - also the title of Jha's autobiographical text), and frames Jha as a writer whose life's work constitutes the same kind of restless, vital...
- (D) Ravibhushan Pathak and Kumar Manoj Kashyap, as contributors to Videha since its inception, are thus not merely individual writers but participants in this broader...

३६७. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) The interplay of Karuṇa and Vīra - suffering acknowledged but not surrendered to - is the characteristic rasa-configuration of the Videha Maithili ghazal tradition.
- (B) The most personally significant was the title 'Abhinav Vidyapati' (the New Vidyapati), conferred upon him in person by the eminent Hindi and Maithili poet Baba Nagarjuna...
- (C) Applied to literary criticism, it enables us to interrogate the propositional content of a poem or narrative: What is the anuvyavasaya (meta-cognition of a cognition) at work?
- (D) His elder brother wrote to a maternal relative - Modan Narayan Das - who was living in Kolkata and tutoring the children of a wealthy family.

३६८. Consider the following statements about Chapter 70 (Ramlochan Thakur) in Tome III: 1. The emergence of Dalit and Bahujan criticism in Hindi and other Indian literatures since the 1990s provides a framework for... 2. Thakur's literary corpus - spanning original poetry, satire, translation, folk compilation, and critical editorial work across... 3. Thabir Jogi and Lal Pan Ki Bibi are further examples of stories in which Renu uses the specific social and cultural world of... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1 and 2 only
- (C) 2 and 3 only
- (D) 1, 2 and 3

३६९. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) His mission is framed as saving Mithila's traditional ponds and water bodies from encroachment, pollution, and administrative neglect.
- (B) The novel's chief structural achievement is its management of dramatic irony: the reader always knows more than the community that marginalises Baukee, creating a karuna...
- (C) In the Videha Parallel History Framework, Ilarani Singh represents the counter-tradition of women's voices that mainstream literary academies - the Sahitya Akademi, Maithili...
- (D) He died on 18 May 2022 in Noida, Uttar Pradesh, after an illness described as cancer.

३७०. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Century CE Kuntaka's theory of Vakrokti argues that literary language is fundamentally 'deviant' or 'oblique' - that is, literary power comes precisely from departure from...
- (B) Sadeha 25's Bakari Samskṛti (Goat Culture) is a sustained satirical essay on the culture of docility, conformity, and following-the-herd that Roy observes in Bihar's social...
- (C) The collection was written over decades - literary activity she traces to 1965 - but assembled only after her retirement in 2008.
- (D) The framework draws on the Dooshan Panji (genealogical records of social infractions), oral histories, and non-canonical sources to contest the hegemonic narrative.

३७१. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) The interplay of Karuṇa and Vīra - suffering acknowledged but not surrendered to - is the characteristic rasa-configuration of the Videha Maithili ghazal tradition.
- (B) Mithilak Janapadiya Vikas (2005) examines development at the sub- regional level, attending to the distinctive economic micro-geographies of different janapad (localities)...
- (C) Vaishakh (April-May) is the hottest month in the Maithili calendar - the month of blazing sun, dried ponds, dust storms, and the grinding summer work of the agricultural...
- (D) The folk song tradition which in Mithila is overwhelmingly a women's tradition gives Renu's

३७२. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) The comparison with Bhikhari Thakur (1887–1971) is not merely an epithet coined by Gajendra Thakur for promotional effect; it is a structurally precise characterisation that...
- (B) Bama's Karukku is written by a Dalit woman and carries the double burden of caste and gender oppression.
- (C) The first edition was published in 2004 by Kisun Sankalp Lok, Supaul, and was launched at a ceremony in Darbhanga by the renowned storyteller Ashok.
- (D) Despite all of this, Chaudhary has continued his work with, as several writers describe it, the quality of a bataahpani - a productive, almost reckless devotion - a quality...

३७३. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) In Gangesa's epistemological framework, pratyaksha is the most foundational pramana; anumana, however valid, is always derivative.
- (B) Panna Jha is described as born in 1946 and as a retired Professor of Psychology from Magadh University.
- (C) His study of Marxist-Leninist thought and the Russian Revolution during his time at Calcutta University - where left-wing politics was the dominant intellectual current -...
- (D) Second, Gaṅgeśa's anumāna (inference) schema - requiring vyāpti (universal concomitance) between liṅga (sign) and sādhya (what is to be established) - demands that critical...

३७४. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) The preface is written partly in Devnagari- rendered Maithili with some phonological features typical of the Dalit-Paswan community's speech - a linguistic self-presentation...
- (B) Preeti Thakur is described as the spouse and literary partner of Gajendra Thakur, editor of Videha.
- (C) Gajendra Thakur) constitutes the institutional context within which Safi's work was produced and published.
- (D) Jha speaks for Dalit and marginalized women in Mithila, yet the critical essay notes that Dalit women poets remain “negligible in number” (Page 7).

३७५. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Examples named in the chapter include Matribhoomi, Fasaad, Bhor San Sanjh Dhari, Nyaay Kee Guhaar, and Lajakotar.
- (B) Singh's scholarly criticism and textual recovery work represents the recovery of Maithili's own intellectual heritage - including its most sophisticated philosophical
- (C) In the title Ijoriyak Angaithi Mor, Navya Nyāya would analyze the vṛtti (functional mode) of each word: 'ijoriyak' operates through lakṣaṇā - its denotation (of the...
- (D) Each character is defined by their Dharma (essential attribute) relative to their social station, creating a logical "grid" of Maithili society.

३७६. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Even the God of Love was turned to ash For harboring the illusion of casting a spell upon poetry's first priest.
- (B) The Accident and the Body The most viscerally powerful episode in the autobiography is the accident in Chandigarh: 'Hamra payer me aagi lagi gaile.
- (C) His book is published by Pallavi Parkashan - a small regional publisher in Nirmali, Supaul, not a Delhi or Patna mainstream press.
- (D) The attention to caste variation, dialectal diversity, and the politics of standardization, though brief in the grammar, is present and significant, and was extended in the...

३७७. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) The daughter Suknī's actual care - the non-performative, daily, material labour of nursing - is the 'real' (assal) sonhood that the narrative valorises.
- (B) The preacher knows the social truth (inequality is structural, not natural) but cannot communicate it through pravacana (public discourse) - only in private conversation...
- (C) History and Social Context of Women's Expression The preface traces the evolution of women's voices in Mithila: The Burden of Tradition: For centuries, women's lives in...
- (D) In this story, Rajeshwar Pratap's initial perception of Raniyan is Nirvikalpaka - pure visual apprehension without the caste-qualifier.

३७८. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) The interplay of Karuṇa and Vīra - suffering acknowledged but not surrendered to - is the characteristic rasa-configuration of the Videha Maithili ghazal tradition.
- (B) Oomen's sociological observation (quoted in the Videha Parallel History) that Maithili is treated as a Hindi dialect despite scholarly consensus to the contrary captures the...
- (C) The bīhani kathā 'Sapanā Sapane Achi' (A Dream Is Only a Dream) suggests the characteristic gap between aspiration and reality in the lives of Bihar's rural and working poor.
- (D) You are the fulfiller of all desires; O Bhola Nath, fulfill Ramji's wishes." Hymns to Lord Krishna & Rama Hymn 6: To Lord Raghunandan (Rama) "Victory to Raghunandan!

३७९. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) But the number of women poets from the deprived class and castes descending into poetry-creation is a matter of concern.
- (B) The Enduring Legacy of the Singh-Dhar Household The search for the history of Premashankar Singh and Ila Rani Singh reveals a story that is far more than a simple biography.
- (C) Within the Mithila cultural universe, this is not simple Western feminism transplanted but a re-activation of the feminine divine as creative authority.
- (D) CE) proposes that the highest literary meaning is not the expressed (vācya) but the suggested (vyañjanā) or resonant (dhvani) meaning.

३८०. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) Pathak's critical essays are structured around the absence of recognition - the absence of the Sahitya Akademi award for Harimohan Jha in 1967, the absence of Gangesa's true...
- (B) Radio Dramas and Serials Thakur wrote and produced extensively for All India Radio Patna and Darbhanga.
- (C) Varṇa Prakaraṇa Bhāṣya-Bhūmikā (वर्ण प्रकरण भाष्य-भूमिका - A Commentary on the Science of Phonetics) Formalist-Structuralist Analysis: This is a pedagogical grammar.
- (D) The court ordered the pond enclosure to be restored and the Vice-Chancellor was penalised.

३८१. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Chaudhary filed cases before the National Green Tribunal (NGT) against encroachment on three heritage ponds - Harahi, Dighi, and Ganga Sagar - in Darbhanga, which are...
- (B) Mithilanchal with special reference to the exploitation of women, downtrodden and the poor,' is the work that most directly engages the discourse of social justice.
- (C) His Sadeha 22 reportage on the Kamala-Balan floods (Kamalā-Balānak Mārāla - Killed by the Kamala-Balan Rivers) is the most direct journalistic- literary engagement with...
- (D) The humorous domain is represented by the Murchha Diwas (April Fool's Day) ghazal (No.

३८२. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) BiographicalContext 1.1 Narendra Jha (1934–2024) Narendra Jha was born on 22 September 1934 (Ananta Chaturdashi, Bhadrapad Shukla), in Tarauni village, Darbhanga district,...
- (B) 50), with first staging at the occasion of the first anniversary of the Udayanachary Mithila Library, and was later included in the Videha Sadeha 29 collection.
- (C) Caste, Labour, and Literary Invention Bhikhari Thakur was born into the Nāī (barber) caste—a service caste regarded as socially inferior in the Brahmin-dominated cultural...
- (D) Working across the major literary genres - the short story, the poem, the literary essay, and the long verse-form - Ramesh has contributed works of sustained imaginative...

३८३. Which chapter of Tome III is devoted to Pradeep Pushpa?

- (A) Chapter 56
- (B) Chapter 73
- (C) Chapter 70
- (D) Chapter 52

३८४. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) At 85 years old, he wrote in one of his editorials: 'Maithili kein ekta aur Bhagirath chaahi' - Maithili needs one more Bhagirath.
- (B) The essays in Gāgar Mem Sāgar were composed after active participation in the Sagar Rāti Dīp Jaray (108th–112th) literary evenings, earning praise from Sahitya Akademi...
- (C) Chapter 72 studies the works of Ravibhushan Pathak and Kumar Manoj Kashyap.
- (D) Kavya Dwipak Ohi Par (काव्य-द्वीपक ओहि पार) Kavya Dwipak Ohi Par (2017) is a seminal collection of Maithili poetry by Ramesh that serves as a powerful document of the...

३८५. Consider the following statements about Chapter 71 (Ram Vilas Sahu) in Tome III: 1. CRITICAL APPRECIATION THROUGH MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics 3.1.1 Dominant Rasas Bharata's Nāṭyaśāstra... 2. Prakashan Network Pallavi Prakashan, Nirmali, Supaul - the publisher of Sahu's most recent works - is the same publishing and... 3. The final maqla sher - 'It was never written that I would reach the moon; I dismounted my heart from the ladder' - achieves... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 only
- (D) 1 and 2 only

३८६. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) The dhvani of the entire work is the subtle assertion of Maithili's classical status.
- (B) He is the "subaltern poet" in the strictest sense outside the patronage networks of both the Darbhanga Raj and the colonial literary establishment.
- (C) Mandal's logic suggests that if the soil (the land) is not "untouchable," then the words spoken by those who work the soil cannot be excluded from the definition of the...
- (D) Pathak's contribution is characterised by range - the capacity to move between drama, prose, poetry, critical essay, and translation - and by theoretical depth.

३८७. Which chapter of Tome III is devoted to Ram Vilas Sahu?

- (A) Chapter 65
- (B) Chapter 70
- (C) Chapter 71
- (D) Chapter 67

३८८. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) Mallick argues that Preeti Thakur's chitrakatha series is not simply a contribution to children's literature but to the feminist counter-canon of Maithili.
- (B) Limbale also argues that Dalit autobiography functions as 'community autobiography' rather than individual autobiography - that the Dalit autobiographer writes not merely of...
- (C) Acharya Sharan's Maithili Manas is listed in the Videha Pothi archive (pothi.htm) and linked to the broader digital preservation effort that has digitised thousands of...
- (D) Following retirement, he was called back into active service through deputation to the Maithili Academy established by the Bihar State Education Department.

३८९. Which one of the following pairs is correctly matched according to Tome III?

- (A) A Critical Compendium of Nine Contemporary Maithili Voices - Chapter 54 is a critical compendium of nine contemporary Maithili voices.
- (B) Prof. Dr. Ramawatar Yadav - Chapter 54 is a critical compendium of nine contemporary Maithili voices.
- (C) Ram Vilas Sahu - Chapter 54 is a critical compendium of nine contemporary Maithili voices.
- (D) Narendra Jha & Panna Jha - Chapter 54 is a critical compendium of nine contemporary Maithili voices.

३९०. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) By writing in the vernacular of Sitamarhi, Mandal asserts a linguistic identity that is both ancient in its association with Sita and modern in its refusal to conform to the...
- (B) His commitment to identifying bias, mediocrity, and 'literary blackmail' within the Maithili literary system is an act of scholarly courage that required positioning himself...
- (C) Narendra Jha pioneered economic and political writing in Maithili according to the chapter abstract.
- (D) There is a strong vyāpti between 'Roy's stories featuring caste encounter' and 'Roy's stories ending with a democratic reversal or affirmation'.

३९१. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) The case system of Maithili, detailed in section 3.3, presents a rich postpositional morphology.
- (B) Prabodh Narayan Singh was at the forefront of this movement, editing 'Mithilaa Darshan' and advocating for the inclusion of Maithili in the Eighth Schedule of the Indian...
- (C) Mandal's essay 'Babuavādi Saṃskṛti Banam Hāsiye kā Samāj' makes this Spivakian argument explicitly, citing the Bajjika writer who brought her manuscript to the Maithili...
- (D) Dr Kailash Kumar Mishra, while celebrating Chaudhary's contribution, explicitly calls for replication at every district, sub-district, block, and gram panchayat level, and...

३९२. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Through this deduction, Mandal concludes in Bhasha ke na Bantiyo that the fragmentation of Maithili into "dialects" like Bajjika and Angika is a "political arrow" (rajnaitik...
- (B) Within the Maithili tradition, the closest analogue to his project is perhaps Prabhas Kumar Chaudhary, whose collection Prabhasak Katha won the Sahitya Akademi Award in 1990...
- (C) The poem's rhetorical power lies in this vyāpti being established not abstractly but through concrete historical evidence - the fate of Angika writers whose works were...
- (D) Bharata identifies eight primary rasas (emotional essences): śṛṅgāra (erotic/love), hāsyā (comic), karuṇa (pathetic/compassionate), raudra (furious), vīra (heroic),...

३९३. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) The chapter says their contributions span literary history, criticism, drama, poetry, textual scholarship, and women's writing in Maithili.
- (B) He practised in Kolkata for nearly a decade, then moved to Delhi before settling permanently in Patna in 1975, where he founded the firm Jha & Associates (406–407, Grand...
- (C) Published in 2018 by Navarambh Prakashan, it is a collection of critical essays on Maithili literature.
- (D) Beeti Gel Samay (Time That Has Passed), one of his novels, engages more directly with the literary representation of memory and temporal loss.

३९४. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) The poems are short (6-15 lines), tightly structured by raga convention, and depend for full realisation on musical performance.
- (B) The question is not answered - it cannot be - and the unanswered refrain is itself the most resonant dhvani in the collection.
- (C) Preeti Thakur's work acquires its critical weight partly because it was created outside and against the institutional apparatus that had kept Maithili children's literature...
- (D) Maithili scholar-translators that includes Sureendra Jha Suman (whose Maithili Anugitanjali remains the gold standard of Maithili translation) and Gajendra Thakur's own...

३९५. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) The TBA is essentially a movement of volunteers with minimal infrastructure.
- (B) The work is divided into four khaṇḍas: Pratyakṣakhaṇḍa (perception), Anumānakhaṇḍa (inference), Upamānakhaṇḍa (comparison), and Śabdakhaṇḍa (verbal testimony).
- (C) Chatterjee's researches in the early twentieth century confirmed Maithili's status as an independent language; and subsequent grammarians have worked within both mainstream...
- (D) His birthplace is given as Babupali (Pali Mohan), Khajoli, Madhubani, Mithila.

३९६. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Ramesh represents a synthesis of Mithila's ancient logical heritage (Navya-Nyāya) and its modern poetic aspirations.
- (B) In Gangesa's epistemological framework, pratyaksha is the most foundational pramana; anumana, however valid, is always derivative.
- (C) Navya Nyaya's sophisticated analysis of Upadhi (limiting conditions that restrict Vyaptis) is relevant to the social-critical ghazals.
- (D) The digitised copies, preserved by the Nanaji Deshmukh Library (BJP, Jammu) and digitised by Siddhanta eGangotri Gyaan Kosha, were released on videha.co.in.

३९७. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) He has faced death threats, physical intimidation, and false FIRs filed against him and his associates by land mafia networks.
- (B) ADeepReading 6.1 The Novel and Its Historical Context Maila Aanchal, Renu's first and most celebrated novel, was published in 1954 just seven years after Indian Independence.
- (C) Chaudhary, had earlier confirmed the more specific time as 'around 1 PM at his Kolkata residence' - the Visheshank confirms the date as 4 July 2021.
- (D) The archive is a democratic and non-commercial enterprise; all texts are freely available in PDF and are intended for academic use.

३९८. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) कुलदीपक' (Kuladīpak - The Lamp of the Family) is a parallel history of how educated daughters became the true agents of change in conservative families, a narrative often...
- (B) The Videha framework's critical insight is that Maithili literary canonisation has functioned as a 'sieve' that filters out non-elite voices, regardless of literary merit.
- (C) In 2008 he first attempted ghazal composition - candidly acknowledging in retrospect that these early attempts were 'not actually ghazals'.
- (D) In the modern era, this tradition has found a revitalized and subversive manifestation through the collaborative work of the writer-critic known as Ramesh and the...

३९९. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 69?

- (A) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan
- (B) Three Voices of the Maithili Ghazal
- (C) Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya
- (D) Ramdeo Prasad Mandal 'Jharudar

४००. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Spivak's celebrated question—'Can the subaltern speak?'—is directly relevant to Mishra's project in Fasaad, where the voices of exploited women and the rural poor are given...
- (B) PRIMARY WORKS - SYSTEMATIC ANALYSIS 2.1 Rathak Cakkā Ulait Cale Bāt (The Wheel of the Chariot Turns Backward to Make its Way, 2013/2024) Title semantics: The title is a...
- (C) Therefore, the history of Mithila was always written in 'tears' (Ravindraji: Lyricist).
- (D) Rubāīyāt Pradeep Pushpa has published rubāīyāt (the Persian/Urdu quatrain form) in Videha Sadeha 23 and 25, demonstrating engagement with the full range of the ghazal's...

४०१. Consider the following statements about Chapter 51 (Nand Vilas Roy) in Tome III: 1. Roy's bīhani kathā form is designed to work at both levels: the nirvikalpaka impact of the ending (the embrace, the tears) is... 2. At the formal level, the endings of Roy's bīhani kathā are structured to produce maximum dhvani: the embrace of Madan and Ammar,... 3. In these poems, nature is not inert matter but "conscious" (sachetan), providing the poet with a fresh perspective. Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 2 and 3 only
- (C) 1 only
- (D) 1, 2 and 3

४०२. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) 85), a comic self-deprecating piece written in the takhallus 'Om': 'Murkha Diwas par pata chala ham sabhsank badaka murkha thikhai' ('On Fool's Day it was learned that I am...
- (B) Mithila from an upper-caste perspective - is explicitly contrasted with Hamar Tol in the
- (C) The novel is a sharp, satirical study of the corruption of the democratic political process in postIndependence India, with Renu showing how the idealism of the Independence...
- (D) Distinct from the legalistic prose of Rabindra Narayan Mishra, Ramesh's work is characterized by a "Witness Voice" that documents the Maithil condition through poetry, short...

४०३. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Mithila was once the world center for Vedas and Vedanta.
- (B) The ghazal's self-naming (takhallus) convention is neither Romantic spontaneity nor modernist impersonality but something distinctive: a structured, formal self-reference...
- (C) The best poetry, for Anandavardhana, is that which maximises the realm of the unspoken - where the suggested meaning (Dhvani) exceeds the stated.
- (D) Its core argument is that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically promoted an upper-caste

४०४. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ravindra Nath Thakur - The Maithili data is illustrated with precisely glossed examples (sentences 1547– 1561), providing a basis for formal semantic...
- (B) Ravindra Nath Thakur - Roy's bīhani kathā form is designed to work at both levels: the nirvikalpaka impact of the ending (the embrace, the tears) is the...
- (C) Looking into the Mirror of Time - His place of birth is given as Nanour village, Madhubani District on the maternal side and Dhamnaha, Purnia District on the paternal...
- (D) Ravindra Nath Thakur - His place of birth is given as Nanour village, Madhubani District on the maternal side and Dhamnaha, Purnia District on the paternal...

४०५. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) In Mādhyamika Buddhist śūnyavāda, all phenomena are empty (śūnya) of inherent self-existence— they exist only in interdependence.
- (B) The screenplay, as a genre that anticipates cinematic realisation, engages with a specifically modern form of natyadharṁi that Bharata could not have anticipated but whose...
- (C) Spivak's celebrated question—'Can the subaltern speak?'—is directly relevant to Mishra's project in Fasaad, where the voices of exploited women and the rural poor are given...
- (D) Feminist criticism - from Virginia Woolf's 'room of one's own' to Gayatri Spivak's 'Can the Subaltern Speak?' - is relevant to both writers, though differently.

४०६. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Generative Phonology and the Aspirated Consonants of Colloquial Maithili.' Contributions to Nepalese Studies 4/1: 77–91.
- (B) From the feminist critical standpoint, her work performs what Hélène Cixous calls 'écriture féminine' - a writing that inscribes the feminine body and experience into the...
- (C) The stories range from 3 to 14 pages and are drawn from observed life in villages of north Bihar - exploring love (licit and illicit), social inequality, generational...
- (D) The generation of Hindi writers who came after him including Shrilal Shukla (Raag Darbari), Vinod Kumar Shukla, and many others have engaged, sometimes critically, with the...

४०७. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) Mithila-Ram Connection Julia Kristeva's concept of intertextuality holds that every text is a mosaic of quotations absorbed from other texts.
- (B) The former is pure sensory awareness without categorization; the latter involves the application of jāti (universal/kind) to the perceived particular.
- (C) The temporal framing - the 'first' and the 'new' - sets up an ironic counterpoint with the stories' conclusions, in which nothing is truly new and the first letter carries...
- (D) However, within the Videha Parallel History Framework, the act of preservation itself has a political dignity that transcends aesthetic polish.

४०८. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) Ltd., is Panna Jha's third and final major Maithili work.
- (B) For Lukács, the great realist novel is distinguished by its capacity to represent the 'totality' of social life through the specific stories of individual characters - the...
- (C) The headmaster's gentle response - that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from...
- (D) In 2022, he published Bhasha Ke Na Bantiyo (Do Not Divide the Language), a work that likely addresses the linguistic tensions between Maithili and the encroaching influence...

४०९. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) The chapter includes Pandit Ramji Chaudhary (1878-1952) and Acharya Ramlochan Sharan (1889-1971).
- (B) Sakhārī-Peṭārī ('The Seed-Chest') - First published by Shruti Prakashan, New Delhi, 2013; Second edition, Pallavi Prakashan, Nirmali, 2024.
- (C) New Logic) was founded by Gaṅgeśa Upādhyāya of Mithila in the 14th century CE in his Tattvacintāmaṇi ('Jewel of Reflection on Truth').
- (D) Their five books - Pāṭharak Nāo (Ramesh Narayan), Sasarpānī (Nagendra Kumar), Gumm Bhelaṭhāṛh Chhī (Gopesh), Ahīnk Lel (Vijaynath Jha), and Kāmāyanī Mahākāvya Maithilī...

४१०. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Preeti Thakur's version of the Purusha Pariksha is connected to a text that was part of Mithila's cultural life 600 years ago.
- (B) The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation.
- (C) The Visheshank notes that 'many a writer's first Maithili composition was published in Karnamrit,' and these writers later went on to become significant contributors to the...
- (D) The best poetry, for Anandavardhana, is that which maximises the realm of the unspoken - where the suggested meaning (Dhvani) exceeds the stated.

४११. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Saus-Putahu dramatises the domestic conflict between a mother-in-law and daughter-in-law through a remarkable doubling: both characters are simultaneously attacking each...
- (B) The translation was performed by Vijaynath Jha and published in 2020.
- (C) The explicit naming of the bahar, the careful notation of kafiya and radif, the pedagogical prefaces - all these are assertions of Maithili's capacity to sustain the full...
- (D) Then, is there any qualitative difference between the poetry of women poets of 2004 AD and 2022 AD?

४१२. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Her Maithili Rangmanch represents an intervention in theatre studies, and her poetry in Ijoriyak Angaithi-Mor constitutes a feminine poetics of domesticity-as-creativity...
- (B) Navya Nyaya - the precise analysis of Vyapti (invariable concomitance) - is directly applicable to the ghazal's analogical structures.
- (C) Genette's narratological concepts - focalization, narrative voice, temporal ordering - are applicable to Thakur's poetry as much as his prose and folk compilations.
- (D) Karṇa is the paradigmatic figure of the underprivileged hero - born to a lower-caste mother, denied recognition throughout his life, but ultimately honoured.

४१३. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ram Vilas Sahu - Organizational Wo r k 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan...
- (B) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan - Organizational Wo r k 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well...
- (C) Rajnandan Lal Das - Organizational Wo r k 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan...
- (D) Rajnandan Lal Das - Marx's formula - "the worker produces capital and capital produces the worker as worker" - is dramatized in Sahu's story Bāl-Bodh:...

४१४. Consider the following statements about Chapter 61 (Rajnandan Lal Das) in Tome III: 1. A special Nepal issue of Karnamrit - edited in association with the then-assistant editor Chandresh - was received with great... 2. His biographical essays on Bhola Lal Das and Munshi Raghunanadan Lal Das similarly centre figures who, while significant in... 3. Sandeep Kumar Safi is presented as the author of the first Dalit autobiography in Maithili. Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

४१५. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) The threshold (dalān) of the beloved's house is the poem's central image - directly echoing the collection's title Monak Dehairpar.
- (B) Vaishakh (April-May) is the hottest month in the Maithili calendar - the month of blazing sun, dried ponds, dust storms, and the grinding summer work of the agricultural...
- (C) Its recovery is itself a modest institutional recognition that the Parallel History Framework contextualises more fully.
- (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.

४१६. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) Chapter 69 is titled The Rudrapur Recensions and studies Pandit Ramji Chaudhary and parallel histories of Maithil devotion.
- (B) Maithili was also one of the first vernacular languages to develop a sophisticated prose tradition.
- (C) The screenplay, as a genre that anticipates cinematic realisation, engages with a specifically modern form of natyadharmi that Bharata could not have anticipated but whose...
- (D) Jīvan Mukhiyā is not merely an individual tea-stall owner; he is a type of the subaltern aspirant in post- Independence Bihar, negotiating the space between caste...

४१७. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Rabindra Narayan Mishra is presented as a Maithili novelist, story-writer, and essayist.
- (B) The distributorship (Pallavi Distributors, Ward 6, Nirmali, Pin 847452) is the material infrastructure of the counter-canonical tradition.
- (C) Ramesh, has constructed a body of work that utilizes Navya Nyāya epistemology to interrogate the formal and social boundaries of Maithili letters.
- (D) Despite all of this, Chaudhary has continued his work with, as several writers describe it, the quality of a bataahpani - a productive, almost reckless devotion - a quality...

४१८. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) I have the right to marry by law.' This assertion of legal rights against caste custom - the appeal to the constitutional right to inter-caste marriage against the authority...
- (B) Bhabha's concept of the "third space," one can view the Maithili literature produced by writers like Rabindra Narayan Mishra and Ramesh in Delhi or Kolkata/Bangalore/ Patna/...
- (C) Acharya Ramanand Mandal is described as born in 1960 in Sitamarhi, Bihar.
- (D) Narendra Jha pioneered economic and political writing in Maithili according to the chapter abstract.

४१९. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Grandmothers told stories to all of us - stories from royal courts, stories of Gonu Jha - and we were amazed.
- (B) Mishra's fiction is most strongly animated by karuna rasa—compassion for the suffering of the marginalised—and by vira rasa, the heroism of ordinary people who struggle...
- (C) (comic-lyric) When Ravindra-Mahendra came on stage, the cold breeze of spring was felt even in the heat of summer. - Jagdish Chandra Thakur 'Anil', Videha Issue 348
- (D) The domestic space (sofa, outer hall, courtyard) has been abandoned by humans and occupied by an animal whose laughter (the contemptuous 'hamsaita') comments ironically on...

४२०. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) In that society, women of all caste-classes have become (neglected).
- (B) 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.
- (C) Caste , Gender, andPower 9.1 Caste in Renu's Mithila The caste system of Mithila is among the most elaborate and rigorously maintained in India.
- (D) Narendra Jha is described as born in 1934 and as a Chartered Accountant from Patna.

४२१. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) In literary analysis, Navya Nyaya's most fruitful contribution is its theory of meaning and reference.
- (B) Narendra Jha's works span from Mithilak Arthik Vikas (2000) to Mithila Rising (2014) and Chapal Charan Chit Chanchal Bhan (2021).
- (C) Jha directly calls him Mithilak Arthashastra - Mithila's Economist - a title none before him has been given.
- (D) Maithili was also one of the first vernacular languages to develop a sophisticated prose tradition.

४२२. Which chapter of Tome III is devoted to Rajdeo Mandal?

- (A) Chapter 60
- (B) Chapter 61
- (C) Chapter 63
- (D) Chapter 57

४२३. Which one of the following pairs is correctly matched according to Tome III?

- (A) Phanishwar Nath Renu - The chapter integrates Indian and Western literary theory, the Videha Parallel History Framework, and Navya-Nyāya epistemology.
- (B) Ramlochan Thakur - The chapter integrates Indian and Western literary theory, the Videha Parallel History Framework, and Navya-Nyāya epistemology.
- (C) Ram Vilas Sahu - The Videha archive's preservation of his works - alongside the finest writers in the Maithili tradition from Vidyapati to the present...
- (D) Ram Vilas Sahu - The chapter integrates Indian and Western literary theory, the Videha Parallel History Framework, and Navya-Nyāya epistemology.

४२४. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Yet this 'limitation' is, as Gajendra Thakur recognises, precisely the ground of his literary power—his Maithili is the Maithili of the people, dense with rural idiom,...
- (B) By choosing synchrony, Yadav aligned his project with the Saussurean programme of structural linguistics, which held that the value of a linguistic element is defined by its...
- (C) Roy's work is described as published through Pallavi Prakashan, Nirmali, and archived in Videha e-Journal.
- (D) Jha's economic writing in Maithili was exemplary but not enough to establish a leek (tradition) or ensure a bhavishya (future) for economic writing in the language.

४२५. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The poem's irony is that the question mark - the simple interrogative - carries all the weight of cultural and political commitment.
- (B) Gajendra Thakur's editorial notes two specific manifestations of the canonical bias against Thakur.
- (C) She has already been exploited through illiteracy; her children's education is an act of class warfare by other means.
- (D) The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation.

४२६. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) In 'Rāṇiyāṃ Bhikhārin', Mandal invites a moral analogy: Raniyan's relation to her child is analogous (upamāna) to Yashoda's relation to Krishna - the divine model of...
- (B) The Videha Parallel History Framework is an ongoing, living scholarly project.
- (C) The most urgent gap identified by Safi's text is the absence of Maithili Dalit women's writing.
- (D) The ghazal collection Lekhani Ek Rang Anek is sometimes dated to 1978 in other sources, but the preface (written by Thakur himself, dated 15 August 1985) establishes the...

४२७. Consider the following statements about Chapter 57 (Preeti Thakur) in Tome III: 1. The Videha Parallel History makes a specific and politically charged intervention regarding Gangesh: original Panji... 2. 13th century CE, Darbhanga, Mithila) is the founder of the Navya Nyāya (New Logic) school of Indian philosophy. 3. Therefore, with the compulsion that many poems had to be taken from woman poet's poetry-collections and Maithili magazines, for...

Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 1 only

४२८. Consider the following statements about Chapter 73 (Ravindra Nath Thakur) in Tome III: 1. The two immediately formed a duo, and from approximately 1966–1967 onward the Ravindra-Mahendra partnership became the single... 2. Ashish Anchinhar’s technical essay on Thakur’s ‘so-called ghazal’ is the most rigorous scholarly contribution, bringing the... 3. Their common thread is social commitment, linguistic innovation in the Maithili vernacular, and an insistence on recovering... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 only
- (C) 2 and 3 only
- (D) 1 and 2 only

४२९. Consider the following statements about Chapter 75 (Sandeep Kumar Safi) in Tome III: 1. 1352-1448)], the poet whose lyrics are so embedded in Maithili cultural identity that they survive in living oral performance to... 2. The disclosure of caste identity in Safi's autobiography is direct and unapologetic: 'Ham jatik dhobi chhi, harijan (dalit)... 3. The story Jātik Bhōj dramatizes saṃsargābhāva: the Dom, the Kumhar, the Mali are not absolutely absent from the feast - they are... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 only
- (C) 1 and 2 only
- (D) 1, 2 and 3

४३०. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) The bīhani kathā 'aspires to the condition of the seed: complete in itself, self-contained, yet carrying within its brevity the potential fullness of a much larger...
- (B) The ideology encoded is not of caste supremacy but of folk dignity and cross-caste solidarity.
- (C) The songs they sing at festivals, weddings, and work are full of irony, longing, celebration, and grief.
- (D) 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...

४३१. Consider the following statements about Chapter 51 (Nand Vilas Roy) in Tome III: 1. Nand Vilas Roy is presented as a contemporary Maithili parallel-literature writer from Bhapatiyahi, Madhubani, Bihar. 2. Nand Vilas Roy is associated with short fiction, bīhani kathā, and poetry. 3. The police, in Mandal's story, are not protectors of the vulnerable but participants in the system of exploitation. Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1 and 2 only
- (C) 2 and 3 only
- (D) 1, 2 and 3

४३२. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (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...
- (B) The eyes of every Mithila-Maithili servant across the country and abroad welled with tears.” - — Vijay Issar 'Vats', Visheshank (dated: Begusaray, 15 October 2021,...
- (C) The dissemination of his literature through journals like 'Videha' has helped in shaping the standard form of Maithili.
- (D) Mandal, associated with the Videha movement, has contributed picture-dictionaries of Mithila's flora, fauna, and traditional crafts to the archive.

४३३. Consider the following statements about Chapter 63 (Acharya Ramanand Mandal) in Tome III: 1. The story covers a range of issues from "unmatched marriages"—a long-standing social ill in Mithila where young women are... 2. The essays in Gāgar Mem Sāgar were composed after active participation in the Sagar Rāti Dīp Jaray (108th–112th) literary... 3. Within the Videha Parallel History Framework, any act of codifying and teaching Maithili grammar outside the official... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 1 only

४३४. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Western Critical Frameworks Antonio Gramsci's concept of the 'organic intellectual' (Prison Notebooks) precisely describes Pushpa's position.
- (B) Renu's most celebrated stories, several are particularly notable for their engagement with Mithila and Maithili culture.
- (C) The chapter frames his work through autobiography, poetry, seed stories, aphorisms, Dalit aesthetics, and comparative Dalit autobiography.
- (D) Similarly, snippets and mention a Ramanand Mandal born in 1871 who was a Sanskrit scholar; this historical

४३५. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) The story Jātik Bhōj dramatizes saṃsargābhāva: the Dom, the Kumhar, the Mali are not absolutely absent from the feast - they are present as labourers - but they are absent...
- (B) Acharya Sharan's Maithili Manas implies a reader who can engage with the Sanskrit-inflected literary Maithili of the pandit class, is familiar with the Hindi original, and...
- (C) Indian Aesthetics (Rasa-Dhvani): The stories are rich in vīra (heroism) and karuṇa (pathos).
- (D) The distributorship (Pallavi Distributors, Ward 6, Nirmali, Pin 847452) is the material infrastructure of the counter-canonical tradition.

४३६. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Gaṅgeśa's analysis of abhāva (absence) as a positive epistemological category - not merely the negation of presence but a cognizable reality - applies with unusual precision...
- (B) Thakur Visheshank is editorially framed by the Parallel Literature Movement (Samaanantar Parampara) advanced by Videha since its founding in 2004.
- (C) In "Ham Dekhlahu~ Sūjak~ Badalait", the transformation of the sun is not mourned but accepted: she removes the fake sun from her heart and waters the flowers.
- (D) Gaṅgeśa's distinction between svataḥ pramāṇya (intrinsic validity - the Mīmāṃsā view that knowledge is self-validating) and parataḥ pramāṇya (extrinsic validity - Gaṅgeśa's...

४३७. Consider the following statements about Chapter 71 (Ram Vilas Sahu) in Tome III: 1. Maithili writers from what the Videha Parallel History framework identifies as the subaltern and backward-caste democratic... 2. In the Videha Parallel History framework, this network constitutes a "living parallel institution" - an alternative to the... 3. The satirical mode here is reminiscent of Harimohan Jha's satirical tradition in Maithili, though Kashyap's irony is drier and... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 1 and 2 only

४३८. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Over six decades of sustained creative work, he transformed the landscape of Maithili song, drama, and verse, reaching audiences that no literary text could have reached on...
- (B) The technical precision of Yadav's feature specifications - encoded in interlinear glosses such as 'PST-(3NH + 3H)' - is, in its own way, a formal paribhāṣā for Maithili...
- (C) His Dalit characters are not passive victims but active agents who make moral choices - the Dalit aesthetic criterion of 'dignity in adversity'.
- (D) Mandal was born on 15 March 1960 to Sonelal Mandal (Sonai Mandal) and Fulwati Devi in the village of Musaharniyan, Post-Ratanahara, via Nirmali, District Madhubani, Bihar -...

४३९. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) The poem's rhetorical power lies in this vyāpti being established not abstractly but through concrete historical evidence - the fate of Angika writers whose works were...
- (B) Even tangling in words appeals to me') - is a meta-poem about the nature of poetic composition, simultaneously a statement of craft and a demonstration of it.
- (C) Their common thread is social commitment, linguistic innovation in the Maithili vernacular, and an insistence on recovering subaltern life-experience from invisibility.
- (D) The karuna - the grief of deferred recognition, of caste-blocked talent, of a language's struggles to assert its place - is never purely sentimental because it is always...

४४०. Consider the following statements about Chapter 55 (Three Voices of the Maithili Ghazal) in Tome III: 1. 200) is his first published literary work and specifically his first published Maithili ghazal collection. 2. Digital Modernity and Traditional Form All three collections emerge from a deeply modern, digital context (Facebook groups,... 3. The piece Raja Aur Paraja (The King and His Subjects) is the most substantial of these reflections - a meditation on the... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 and 2 only
- (D) 1 only

४४१. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) 11) of Walter de Gruyter, it constitutes the definitive synchronic description of the Maithili language.
- (B) The most politically resonant thread across all of Jha's work is the argument for a separate state of Mithila.
- (C) Thakur notes that this Videha publication first brought Singh's critical voice to a global Maithili readership.
- (D) The dissemination of his literature through journals like 'Videha' has helped in shaping the standard form of Maithili.

४४२. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) The Sahitya Akademi (India's National Academy of Letters) had recognised Maithili in 1965, but it was not until 2003 that Maithili was included in the Eighth Schedule of the...
- (B) His satire Betal Katha is the most overtly Marxist-readable work in his corpus: the exposed targets are political corruption, bureaucratic indifference, and the hypocrisy of...
- (C) While in Marathi literature, where the stronghold and birthplace of Dalit-ism has been, here, a coordinated perspective of socialism- Gandhism and Dalit-ism has...
- (D) The Videha Parallel History Framework illuminates a crucial dimension of Baukee: the protagonist's disability is also a figure for the social silencing of Dalit and...

४४३. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) The chapter includes Ramji Prasad Mandal, Pt. Bal Govind Arya, Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh...
- (B) The plot devices— the abusive in-laws, the indifferent husband, the protagonist's academic success—serve as hetu (logical reasons) to prove the sādhyā (thesis) that...
- (C) The Chhath festival has become perhaps the most widely observed diaspora festival among Bihari and Maithili communities across India and the world.
- (D) Maithili-Hindi poet and Sahitya Akademi Fellow - is established within the Rajdeo Mandal: Maithili Writer document itself, through the comparison of Hamar Tol with Paro.

४४४. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Both writers seem to sense that no single literary mode can contain the fullness of what they need to say; both create containers that are larger and more various than the...
- (B) Mallick argues that Preeti Thakur's chitrakatha series is not simply a contribution to children's literature but to the feminist counter-canon of Maithili.
- (C) Sahu's story thus raises a Navya-Nyāya question: what are the conditions for valid śābdapramāṇa?
- (D) In 2004 AD, and even today, this was and is the only collective poetry collection of Maithili women poets.

४४५. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) Prof. Dr. Ramawatar Yadav is described as a linguist, phonetician, grammarian, and scholar of Maithili.
- (B) In Navya-Nyāya terms, this is a commitment to Pramāṇa - valid means of knowledge - over
- (C) As the Stanford Encyclopedia of Philosophy notes, Gaṅgeśa's 'central focus is epistemology,' organized around four pramāṇas: pratyakṣa (perception), anumāna (inference),...
- (D) The chapter includes the Bahār debate in Maithili ghazal as part of its framing.

४४६. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) The journal was founded under the auspices of the Karnagoshti (कर्णगोष्ठी) - an association representing the Karna Kayastha community of Mithila.
- (B) He is an author, lexicographer, historian (of Mithila - ancient Videha and of Maithili); and palaeographer, he has deciphered ancient and medieval palm leaf inscriptions in...
- (C) The social world it depicts - the tobacco- chewing uncle, the darkness, the barking dogs, the child's desire - is the specific world of a lower- caste Mithila household, not...
- (D) Sahu's Raudī (Drought) is paradigmatic: the farmer's hand on his head (māthpar hāth dhene), the cracked earth, the scorched crops, the children who cannot eat - these are...

४४७. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader tradition of women's writing in...
- (B) He died on 25 March 2021, in Kolkata - the city that had received him as a fifteen-year-old migrant six decades earlier.
- (C) In Gangesa's epistemological framework, pratyakṣa is the most foundational pramāṇa; anumāna, however valid, is always derivative.
- (D) Bharata Muni identifies eight primary rasas; Abhinavagupta adds shānta (serenity) as a ninth.

४४८. Consider the following statements about Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan) in Tome III: 1. The Maithili Manas translation and the Jayanti-Smarak-Granth (1966) belong to this layer, which is also the period of the... 2. Published in 1947/ 1948 (Sambat 2004), the book contains hymns dedicated to various Hindu deities and philosophical reflections... 3. He practised in Kolkata for nearly a decade, then moved to Delhi before settling permanently in Patna in 1975, where he founded... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

४४९. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) The Philosophical Lyric and Existential Inquiry Work: Sanes (सनेस - Message/News) Formalist-Structuralist Analysis: Choudhary's poetry in Sanes is characterized by a...
- (B) Roy's narrative sympathy is explicitly with Diyā and her parents; the corrupt father-in-law is rendered with diagnostic precision but no melodrama.
- (C) Due to the extreme length of the 1,000+ page document, the following is a comprehensive translation and summary of its primary sections, including the editorial vision and...
- (D) Whether this potential is realised depends on whether the Maithili literary establishment—mainstream and parallel alike—recognises and engages with the significance of...

४५०. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The romantic ghazals are rich in the iconography of the Maithili village landscape: the moon, stars, darkness, monsoon rains, the koyal's call, the village courtyard, the...
- (B) The contrast loka/vidvān (people/scholar) and gāma/jajamāna (village/patron) is the definitional antithesis of the parallel literary tradition.
- (C) The geets (songs) in the collection are structured for performance, with repeating refrains (ṭek) that invite communal participation - linking the individual lyric to the...
- (D) The Videha eJournal has been a major forum for these debates, publishing ghazals, critical responses, and formal theoretical discussions by Maithili practitioners.

४५१. Which one of the following pairs is correctly matched according to Tome III?

- (A) Acharya Ramanand Mandal - Origins and Formation Pradeep Pushpa (प्रदीप पुष्प) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour...
- (B) Acharya Ramanand Mandal - Acharya Ramanand Mandal is described as born in 1960 in Sitamarhi, Bihar.
- (C) Acharya Ramanand Mandal - Ilarani Singh is presented as a scholar-poetess connected with Maithili folk-song research and poetry.
- (D) Acharya Ramanand Mandal - Nagarjun, despite his Marxist politics and his sympathy with the oppressed, wrote as a Brahmin who chose progressive politics - an...

४५२. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Mithila's Cultural Geography in Renu's Imagination In Renu's fiction, Mithila is not a nostalgic idyll.
- (B) Maithili, despite its ancient and distinguished literary history, has long been subjected to the cultural hegemony of Hindi (and, in a different register, of English) in...
- (C) Karm Binu Jag Sunnā (Without Work the World is Empty) - Second poetry/tanka collection 10.
- (D) The frameworks listed include Rasa, Dhvani, Vakrokti, Alamkara, Western theory, the Videha Parallel History Framework, and Navya-Nyāya epistemology.

४५३. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) The poem 'जलवायु परिवर्तन' (Jalvāyu Parivartan - Climate Change) is a perfect example of anumāna (inference) in poetry.
- (B) Chapter 55 studies three voices of the Maithili ghazal: Om Prakash Jha, Amit Mishra, and Chandan Kumar Jha.
- (C) The text's treatment of Maithili chandas (prosody) - particularly the classification of metres into maatravrtta (mora-based) and varnavrtta (syllabic) systems - is competent...
- (D) The eyes of every Mithila-Maithili servant across the country and abroad welled with tears." - — Vijay Issar 'Vats', Visheshank (dated: Begusaray, 15 October 2021,...

४५४. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) Conclusion This chapter has argued that Phanishwar Nath Renu's engagement with Mithila and Maithili is not a peripheral feature of his work but its very foundation.
- (B) His oeuvre is not confined to a single genre but spans across the expansive canvases of poetry, fiction, criticism, and editorial work.
- (C) His novels and plays are marked by what Bakhtin calls 'heteroglossia' (raznorechie) - the multiplicity of social languages coexisting within a single text.
- (D) His attraction grows into Savikalpaka cognition only when he applies the caste-limitor (dalitavāvacchinna) - and at that point social conflict begins.

४५५. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) The Videha project's digitisation of 11,000 palm-leaf Panji inscriptions in Volumes I–XXII is an epistemological intervention: it makes public knowledge that was controlled...
- (B) The poem 'जलवायु परिवर्तन' (Jalvāyu Parivartan - Climate Change) is a perfect example of anumāna (inference) in poetry.
- (C) The farmer's relationship to rain, drought, river, and soil is not background but the very substance of the poetry.
- (D) ACHAR YA RAMLOCHANSHARAN (1 8 8 9 - 1 9 7 1) - SCHOLAR , GRAMMARIANANDTRANSL AT O R 3.1 Biographical Profile and Institutional Significance Acharya Ramlochan Sharan, was...

४५६. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) The grandmother - on discovering Ammar is the son of Bhola Chaupāl, a lower-caste family - expels the child with the words: 'Khatabaiye jātik chhaurā ke haveḷī bhitār...
- (B) The contrast between the kohbar and Kolkata (the migrant city) is compressed into a single devastating sher.
- (C) Jha's chandānuvāda is predominantly domesticating: he makes the philosophical epic feel native to Maithili, using local images and prosodic patterns.
- (D) Pathak's translation is not servile reproduction but an active negotiation: he appropriates the prestige of Nirala's oeuvre while insisting on Maithili's own phonological,...

४५७. Which one of the following pairs is correctly matched according to Tome III?

- (A) A Critical Compendium of Nine Contemporary Maithili Voices - The chapter lists Sakhārī-Peṭārī, Assal Pūjā, Marjādāk Bhoj, Bhārdutiya, Chhāthik Dālā, Hamār Chārudhām, and...
- (B) Nand Vilas Roy - Maithili has been systematically misclassified as a dialect of Hindi by colonial and postcolonial governance, despite Grierson's and...
- (C) Nand Vilas Roy - The chapter lists Sakhārī-Peṭārī, Assal Pūjā, Marjādāk Bhoj, Bhārdutiya, Chhāthik Dālā, Hamār Chārudhām, and Madan-Amar among Roy's...
- (D) Nand Vilas Roy - He notes that four reviews of the first critical volume (Preeti Karan Setu Banhal) were published together in Videha Issue 398 (July...

४५८. Which one of the following pairs is correctly matched according to Tome III?

- (A) Three Voices of the Maithili Ghazal - Narendra Jha pioneered economic and political writing in Maithili according to the chapter abstract.
- (B) Acharya Ramanand Mandal - Narendra Jha pioneered economic and political writing in Maithili according to the chapter abstract.
- (C) Narendra Jha & Panna Jha - Narendra Jha pioneered economic and political writing in Maithili according to the chapter abstract.
- (D) Narendra Jha & Panna Jha - He had already published some short stories, but the years 1952–54 saw the composition and publication of Maila Aanchal, which was...

४५९. Which one of the following pairs is correctly matched according to Tome III?

- (A) Prof. Dr. Ramawatar Yadav - The two immediately formed a duo, and from approximately 1966–1967 onward the Ravindra-Mahendra partnership became the single most...
- (B) Prof. Dr. Ramawatar Yadav - His academic journey is described as moving from the Terai of Nepal to Kansas, Mainz, Kiel, Kentucky, and Tribhuvan University,...
- (C) Prof. Dr. Ramawatar Yadav - The emergence of Dalit and Bahujan criticism in Hindi and other Indian literatures since the 1990s provides a framework for asking...
- (D) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha - His academic journey is described as moving from the Terai of Nepal to Kansas, Mainz, Kiel, Kentucky,...

४६०. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ram Vilas Sahu - Narendra Jha is described as born in 1934 and as a Chartered Accountant from Patna.
- (B) Narendra Jha & Panna Jha - The Videha archive's digital preservation of this anthology is itself a feminist archival act - creating permanent, accessible, open...
- (C) Narendra Jha & Panna Jha - The rubāī (رباعی) - a four-line poem with AABA or AAAA rhyme scheme - is structurally distinct from the ghazal but shares its...
- (D) Narendra Jha & Panna Jha - Narendra Jha is described as born in 1934 and as a Chartered Accountant from Patna.

४६१. Consider the following statements about Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha) in Tome III: 1. The poetry collection "Ahiṅk Lel" by Vijaynath Jha presents a sophisticated interplay between classical Maithili tradition and... 2. He is editor of Videha- First Maithili Fortnightly e journal. 3. Published in 1948 (Samvat 2004), the text asserts a traditional spiritual identity immediately following Indian independence,... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 and 2 only
- (C) 1 only
- (D) 2 and 3 only

४६२. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Second, Gaṅgeśa's anumāna (inference) schema - requiring vyāpti (universal concomitance) between liṅga (sign) and sādhya (what is to be established) - demands that critical...
- (B) The title—a plea, a cry, a supplication for justice—suggests a protagonist or community for whom legal redress is inadequate or inaccessible, who must therefore appeal to...
- (C) Pushpa's Ghazal 3 - 'I write for the people, not for the scholar' - is a Gramscian manifesto of organic intellectual identity.
- (D) The Maithil folk - the landless labourers, the women, the lower-caste communities whose stories populate Maithili folk narrative - are subalterns in Spivak's sense: those...

४६३. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) Nixon's concept of 'slow violence' - the gradual, invisible forms of environmental destruction that disproportionately affect the poor - is particularly relevant.
- (B) Yadav identifies and analyses the nominative, accusative-dative, genitive, locative, ablative, and instrumental cases, along with the complex of postpositions that extend...
- (C) In 2004 AD, and even today, this was and is the only collective poetry collection of Maithili women poets.
- (D) Yet this 'limitation' is, as Gajendra Thakur recognises, precisely the ground of his literary power—his Maithili is the Maithili of the people, dense with rural idiom,...

४६४. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) The recovery of Maithili literature - long suppressed as a 'dialect of Hindi' by colonial and postcolonial language politics - is itself a postcolonial act.
- (B) Cultivation - in the sense of disciplined inquiry) is Panna Jha's only essay collection, published by Antika Prakashan in 2012.
- (C) The Panji are genealogical records of the Maithil community, inscribed in Tirhuta (Mithilakshar) script on palm leaves, containing data running from approximately 450 CE to...
- (D) The waters of Narayana flow; you are the stream itself!!

४६५. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Feeling) is Panna Jha's first Maithili short story collection, published by Antika Prakashan, Ghaziabad, in 2009 (some copies carry a 2010 date).
- (B) A critical reading is valid only if its qualifier accurately characterises what is intrinsic to the work.
- (C) Ravindra Nath Thakur is presented as a Maithili poet, lyricist, scholar, and literary administrator.
- (D) Roy: Narrative as a Mirror to Rural Realities Work: Sapanā Sākār (सपना साकार - Dream Realized) (Short Stories) Formalist-Structuralist Analysis: Roy is a master of the...

४६६. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) The self-annotating bahr notation in each ghazal is itself a remarkable feature - it turns the collection into a semi-pedagogical document, demonstrating the poet's...
- (B) Published in 2020 by Navarambh Prakashan at a price of Rs 300, the collection contains stories whose titles alone gesture toward thematic concerns: stories that negotiate...
- (C) Bhabha's concept of the "third space," one can view the Maithili literature produced by writers like Rabindra Narayan Mishra and Ramesh in Delhi or Kolkata/Bangalore/ Patna/...
- (D) The Parallel History framework is built on several key principles.

४६७. Consider the following statements about Chapter 52 (Narayanji Chaudhary) in Tome III: 1. The Videha Visheshank itself, by devoting 97 pages to Chaudhary's work, is an act of canonical inscription: it places this... 2. Chaudhary (born 30 August 1959) is one of the most consequential grassroots environmental activists in contemporary Bihar. 3. An Annotated Overview 3.1 Katha-Samay (2020): Samanantar & Samang Katha-Samay (literally 'the time of story,' or 'story-time')... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 1 only

४६८. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Its absence in Maithili Dalit writing is the literary equivalent of the social verdict that a Dalit life is not worth narrating.
- (B) His ancestral (patrik) village was Gonoun (Gonon) in Ghanshyampur, Darbhanga - the cultural heartland of Mithila.
- (C) The chapter includes Ramji Prasad Mandal, Pt. Bal Govind Arya, Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh...
- (D) The ghazals are composed in a Maithili that navigates the classical Urdu-Persian ghazal tradition (matla, maqta, radif, qafia) with the phonological and lexical resources of...

४६९. Which one of the following pairs is correctly matched according to Tome III?

- (A) Prof. Premshankar Singh & Ilarani Singh - Ilarani Singh is presented as a scholar-poetess connected with Maithili folk-song research and poetry.
- (B) Narendra Jha & Panna Jha - Ilarani Singh is presented as a scholar-poetess connected with Maithili folk-song research and poetry.
- (C) A Critical Compendium of Nine Contemporary Maithili Voices - Ilarani Singh is presented as a scholar-poetess connected with Maithili folk-song research and poetry.
- (D) Sandeep Kumar Safi - Ilarani Singh is presented as a scholar-poetess connected with Maithili folk-song research and poetry.

४७०. Which one of the following pairs is correctly matched according to Tome III?

- (A) Three Voices of the Maithili Ghazal - The chapter is framed as a complete critical appreciation of Rajdeo Mandal with comparative study of Maithili writers.
- (B) Ramlochan Thakur - The chapter is framed as a complete critical appreciation of Rajdeo Mandal with comparative study of Maithili writers.
- (C) Rajdeo Mandal - The back-cover biography of Ahīnk Lel lists his earlier publications: a Maithili short-story collection, another Maithili poetry...
- (D) Rajdeo Mandal - The chapter is framed as a complete critical appreciation of Rajdeo Mandal with comparative study of Maithili writers.

४७१. Consider the following statements about Chapter 66 (Ramesh & Mala Jha) in Tome III: 1. Chapter 66 is devoted to Ramesh and Mala Jha, with reference to Indian and Western theories, the Videha Parallel History... 2. The chapter includes the Bahār debate in Maithili ghazal as part of its framing. 3. Chapter 55 studies three voices of the Maithili ghazal: Om Prakash Jha, Amit Mishra, and Chandan Kumar Jha. Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 only

४७२. Consider the following statements about Chapter 59 (Rabindra Narayan Mishra) in Tome III: 1. The Ganges Whispers, Mishra's English-language novel, invites comparison with the tradition of Indian writing in English—Amitav... 2. Novels (Maithili) Mishra's novels are the most substantial part of his creative output. 3. The title, 'Having awakened the sting in the heart, how hard you have become', is a ghazal-like utterance in itself - it... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 2 and 3 only

४७३. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Gajendra Thakur's editorial introduction to Videha 348 frames this as the defining intellectual challenge of the special issue: why are Thakur's songs great, and what...
- (B) The translation is not a word-for-word rendering but a creative transposition that preserves the prosodic architecture of the original: the 16-matra chaupai, the dvipad doha...
- (C) The Literary and Cultural Ecology Maithili is an Indo-Aryan language spoken by approximately 35 million people in North Bihar (India) and the Terai of Nepal.
- (D) Despite this ancient and distinguished literary heritage, Maithili has long existed in a politically subordinate relationship to Hindi in the postIndependence Indian state.

४७४. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The publication of Safi's Baishakh Me Dalan Par through Shruti Prakashan (the Videha movement's associated publishing house, New Delhi) in 2014 is an institutional act of...
- (B) In Pratidhvani, this inter-cultural negotiation of figurative language is its most remarkable achievement.
- (C) Thakur in the lineage from Vidyapati through Madhup, arguing that Thakur achieved what Vidyapati had achieved for his age: a form of lyric that simultaneously addressed the...
- (D) His logic mirrors the Navya Nyaya concept of abhava (non-existence)— specifically, he argues that the "absence" of these dialects in official literature is not a natural...

४७५. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) The death of Binda Devi in October 1947, just as India attained independence and Prabodh Babu was beginning his higher academic journey, was the first major rupture in the...
- (B) His contribution to Maithili journalism is so permanently memorable that no one comparable can be found in the entire Maithili literary landscape.
- (C) Nyaya reading of both writers might focus on their shared commitment to what, in Gangesa's terms, is the primacy of pratyaksha (direct perception) as the basis of valid...
- (D) Sahu's own story - an OBC man from a Madhubani village who found his literary voice through the Videha movement - is itself an example of the subaltern gaining conditions...

४७६. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Kishan and Geeta (from different castes) are in love and have apparently eloped or been found together.
- (B) The nari-centric ghazals (Ghazal 17: 'Punmaak raatik chaan sana chamkait chai ahaan / Angnaak tulsi chaura sana gamkait chai ahaan' - 'You glow like the full moon's night / ...
- (C) Yadav identifies and analyses the nominative, accusative-dative, genitive, locative, ablative, and instrumental cases, along with the complex of postpositions that extend...
- (D) Station Master Anil Chatterjee's Maithili (in 'Assal Beṭā') has Bengali-inflected traces; Jīvan's speech is the Maithili of the uneducated agrarian labouring class; the...

४७७. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) His oeuvre is not confined to a single genre but spans across the expansive canvases of poetry, fiction, criticism, and editorial work.
- (B) He is positioned, in the Pallavi imprint, as a direct inheritor of the social realist tradition associated with Jagadish Prasad Mandal (Sahitya Akademi awardee for his novel...
- (C) The maqta's takhallus verse - 'Pushpa has neither worry nor honour' - achieves a Śānta-rasa resolution: the complete acceptance of the poet's marginal position, without...
- (D) Seen through Western linguistic theory, Yadav is a structuralist-generativist-phonetician of high competence and wide influence.

४७८. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Preeti Thakur does not seek entry into this official space but creates a new space: the chitrakatha for children, where she is simultaneously author, illustrator, and the...
- (B) The Vidyapati title Chapal Charan Chit Chanchal Bhan (a verse about restless youth) applied to his autobiographical text is itself a rasa citation - a deliberate...
- (C) Sub-standard / "Vulgar" The authentic "Desil Bayna" of the workers Mandal's poem "Angika Bajjika" asserts that these labels are "disappearing" the निष्ठुर (sweet) speech of...
- (D) In 1967, Maithili was included in the Eighth Schedule of the Indian Constitution as a recognized language; in 2003, it was formally included in the schedule, making it one...

४७९. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) The suggested meaning - dhvani - is that the division of the language is the last step in the erasure of the non-elite Maithili subject: when your dialect is not recognised...
- (B) The theoretical framework is generative phonology as developed in the tradition of Chomsky and Halle's The Sound Pattern of English (1968).
- (C) Therefore, with the compulsion that many poems had to be taken from woman poet's poetry-collections and Maithili magazines, for this, I will take the 'indebtedness'...
- (D) In Gangesa's epistemological framework, pratyaksha is the most foundational pramana; anumana, however valid, is always derivative.

४८०. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) His oeuvre is not confined to a single genre but spans across the expansive canvases of poetry, fiction, criticism, and editorial work.
- (B) Chaudhary (born 30 August 1959) is one of the most consequential grassroots environmental activists in contemporary Bihar.
- (C) It's wonderful how she has condensed the vast world of Maithili folk tales like Shiva's matted hair." - Dr.
- (D) Anvaya (Agreement): Wherever there is an institutional insistence on Manak (Standard) Maithili as the only valid form of expression, there is a corresponding exclusion and...

४८१. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) He produced documentaries for the Panchayat Ministry of the Government of India and for the Sahitya Akademi.
- (B) Nagarjuna's Legacy and Jharudar's Claim Nagarjuna was universally acknowledged as Janakavi ('People's Poet') in both Hindi and Maithili.
- (C) Sharan's complete editorship of Vasak situates him in the progressive educational tradition that also produced figures like Devkinandan Khatri (whose Chandrakanta was a...
- (D) Mandal's choice of Bajjika is not merely aesthetic; it is an ideological choice that challenges the hegemony of Sanskrit standard Maithili.

8८२. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) You are needlessly attached to your wife, children, and kin.
- (B) First, the practice of publishing special issues only for dead writers, which Videha disrupted by announcing its Thakur issue while he was still alive (though he died before...
- (C) Bama's Karukku is written by a Dalit woman and carries the double burden of caste and gender oppression.
- (D) The accompanying critical essay one by Ramesh and one by Mala Jha is summarised below: 1 Preface to the second edition of the Maithili poetry collection "Ijoriyak...

8८३. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) In the Videha Parallel History Framework, Ilarani Singh represents the counter-tradition of women's voices that mainstream literary academies - the Sahitya Akademi, Maithili...
- (B) The TBA was also involved in the listing of natural heritage sites in Darbhanga and Madhubani districts through the INTACH (Indian National Trust for Art and Cultural...
- (C) The 'Dirty Border' as Metaphor The title Maila Aanchal 'The Soiled Border' or 'The Dirty Hem' is among the most resonant in Hindi literary history.
- (D) Structure and Features of Karnamrit Karnamrit was a fortnightly (dwaimas) journal.

8८४. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) The sher's requirement for complete semantic independence within the ghazal's sonic unity creates an inherent structural tension: each sher is simultaneously autonomous and...
- (B) As a magistrate, he daily confronts the gap between the law as a formal system and justice as a moral aspiration—the gap that classical jurisprudence has long theorised as...
- (C) The net-makers find themselves trapped by the very social structures they have created and maintained through their labour.
- (D) The evidence is that the two are at best contingently related in Maithili institutional history.

8८५. Consider the following statements about Chapter 60 (Rajdeo Mandal) in Tome III: 1. The Videha parallel literature movement - and Rajdeo Mandal within it - represents a partial but significant attempt to create... 2. The vihani katha, in this context, is not a literary experiment but a continuation and formal refinement of the oral... 3. His work has been distributed through Videha's networks, through Pallavi Distributors (Nirmali, Supaul), and through the oral... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 1 only

8८६. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) His father (Baba) was his first teacher in both domains.
- (B) Subaltern Studies and "History from Below" Mandal's focus on the "mute society" aligns perfectly with the methodology of Antonio Gramsci and Ranajit Guha.
- (C) Investigating the cause, he traced the groundwater depletion to the rapid disappearance of ponds that had historically recharged the aquifer.
- (D) The chapter says their contributions span literary history, criticism, drama, poetry, textual scholarship, and women's writing in Maithili.

४८७. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Videha Parallel History Framework (VPHF): This book is the quintessential example of the VPHF.
- (B) Maithili Mithilaak lok bhasha chhai, lok chetanaak sanvaahak chhai' - Maithili is the people's language of Mithila, the carrier of popular consciousness.
- (C) Without the Videha Archive, the Anchinhar Akhar blog, and the Videha Facebook community, none of these three poets would have had the platform, the training, or the peer...
- (D) 9th cent.) proposed dhvani (resonance or suggestion) as the soul of poetry: the power of language to evoke meanings beyond what is explicitly stated.

४८८. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) The absence of Dalit autobiography in Maithili before 2014 is the most precise expression of this systematic exclusion: autobiography is the genre that most directly asserts...
- (B) The grammar is explicitly synchronic, describing the structure of Maithili as it was spoken in the late 1970s and 1980s.
- (C) The Videha parallel literature movement - and Rajdeo Mandal within it - represents a partial but significant attempt to create institutional structures in which the...
- (D) Narayanji Chaudhary is identified as a grassroots environmental activist born on 30 August 1959.

४८९. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) The journal was founded under the auspices of the Karnagoshti (कर्णगोष्ठी) - an association representing the Karna Kayastha community of Mithila.
- (B) The specific combination of karuna and hasya - pathos and comedy - is the most distinctive tonal feature of Safi's poetry.
- (C) Where Gaṅgeśa asked: what are the conditions under which verbal testimony yields valid knowledge? - Yadav asks: what is the structure of the linguistic system that makes...
- (D) From the Indian classical perspective, Akshay Patra operates with what Bharata calls the bhavas (emotional states) associated with karuna (compassion), raudra (fury), and...

४९०. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) The concept of Yamaka (repetition for resonance) is directly relevant to the radif structure: the identical words of the radif, returning in different semantic contexts with...
- (B) Mandal remains a "sachetaka" for the ages, a scientist of chemistry who understood the "chemical reactions" of social justice, and a poet who proved that the "mother...
- (C) An autobiographical prose work, whose title is drawn from a celebrated verse of Maithili's medieval poet Vidyapati, structurally enacting the connection between classical...
- (D) Indian Aesthetics (Rasa-Dhvani): The dominant sthāyi bhāva is karuṇa (pathos) and raudra (fury).

४९१. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Cultivation - in the sense of disciplined inquiry) is Panna Jha's only essay collection, published by Antika Prakashan in 2012.
- (B) The title poem - Baishakh Me Dalan Par (In Vaishakh on the Verandah) - is the collection's central aesthetic statement.
- (C) Thakur in the lineage from Vidyapati through Madhup, arguing that Thakur achieved what Vidyapati had achieved for his age: a form of lyric that simultaneously addressed the...
- (D) The sher's requirement for complete semantic independence within the ghazal's sonic unity creates an inherent structural tension: each sher is simultaneously autonomous and...

४९२. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) While Jharudar's poems are notably more direct than the dhvani-rich classical Sanskrit poetry (a directness appropriate to his folk-oral mode), his best jhārū couplets...
- (B) His family background reflects the agrarian and educational aspirations of the middle-caste communities of Mithila; he is the son of Chandra Devi and the late Rajeshwar...
- (C) The bīhani kathā 'Sapanā Sapane Achi' (A Dream Is Only a Dream) suggests the characteristic gap between aspiration and reality in the lives of Bihar's rural and working poor.
- (D) The folio publisher writes it is 'A Collection of Maithili Essays'.

४९३. Consider the following statements about Chapter 60 (Rajdeo Mandal) in Tome III: 1. Both writers are OBC, both work within the Videha movement, both have received the Videha Samman. 2. Nagarjun, despite his Marxist politics and his sympathy with the oppressed, wrote as a Brahmin who chose progressive politics -... 3. Yadav's syntactic analysis, especially his treatment of the conditions governing secondary verb agreement in Maithili, has a... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

४९४. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Due to the extreme length of the 1,000+ page document, the following is a comprehensive translation and summary of its primary sections, including the editorial vision and...
- (B) Kailash Kumar Mishra's essay 'Ravindranath Thakur, Hunak Rachna aa Janmanas Ker Udaasinta' is the most polemical contribution, indicting the Maithili cultural establishment...
- (C) The maqta's 'rinivāsa ker' (for the place of debt-repayment/departure) is the collection's most metaphysically resonant ending.
- (D) Station Master Anil Chatterjee's Maithili (in 'Assal Beṭā') has Bengali-inflected traces; Jīvan's speech is the Maithili of the uneducated agrarian labouring class; the...

४९५. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) The absence of Dalit autobiography in Maithili before 2014 is the most precise expression of this systematic exclusion: autobiography is the genre that most directly asserts...
- (B) 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...
- (C) The interplay of Karuṇa and Vīra - suffering acknowledged but not surrendered to - is the characteristic rasa-configuration of the Videha Maithili ghazal tradition.
- (D) But even here, the Mithila cultural world is present in the characters' speech, their songs, their memories of village life, and their continued embeddedness in caste and...

४९६. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) The English title of the poem is Looking into the Mirror of Time.
- (B) The schoolmaster Gopal observes at the end that the true sons are those who perform care, not those who achieve status.
- (C) CE identifies eight primary aesthetic emotions: Shringara (love), Hasya (humour), Karuna (pathos), Raudra (fury), Vira (heroism), Bhayanaka (terror), Bibhatsa (disgust),...
- (D) THAKUR ' SPLACEINMAITHILIANDINDIANLITER AT URE When the multiple theoretical lenses applied above are brought together, a coherent portrait of Ramlochan Thakur's literary...

४९७. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) The Nāṭyaśāstra's fourteenth chapter identifies the four purposes of drama as dharma, artha, kāma, and mokṣa (right conduct, wealth, pleasure, and liberation).
- (B) Karnamrit's philosophy, as reflected in Rajnandan Lal Das's own editorials, was clear: Maithili is the folk language (lok bhasha) of Mithila - carrier of the consciousness...
- (C) 1352–1448 CE), wrote devotional lyrics (padavali) in the voice of Radha and Krishna that continue to be sung across Mithila, Bengal, and Nepal to this day.
- (D) The female speaker's suffering is aestheticised, yet within the Maithili tradition, this aestheticisation of female longing represents the only socially sanctioned space...

४९८. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) Rajdeo Mandal and Subhash Chandra Yadav Subhash Chandra Yadav is another significant figure of the Videha parallel tradition - a novelist whose works Gulo and Vote...
- (B) The survey of works names Hamara Binu Jagat Sunnaa Chhai (2012) and Gatanjali Jharoo (2018).
- (C) Anchinhar is editor of both critical volumes) Anchinhar provides the most systematic historical account of the Maithili chitrakatha genre.
- (D) The dhvani in poems like 'हे समय' (He Samay - O Time) is not of emotional outpouring but of existential vimarsha (reflection).

४९९. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) Geeta faces both caste discrimination (her right to love across caste boundaries is denied by the panchayat) and gender discrimination (her choices are overridden by male...
- (B) The grammar thus serves not only as a description of Maithili structure but as an archive of the social-semiotic conditions of language use in the late twentieth century.
- (C) The vakratā is in the perspective: the story is told not from the viewpoint of the nationalist leaders in Delhi, but from the fields and villages of Mithila, making the...
- (D) PRIMARY WORKS - SYSTEMATIC ANALYSIS 2.1 Rathak Cakkā Ulait Cale Bāt (The Wheel of the Chariot Turns Backward to Make its Way, 2013/2024) Title semantics: The title is a...

५००. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 74?

- (A) Three Voices of the Maithili Ghazal
- (B) Phanishwar Nath Renu
- (C) Rabindra Narayan Mishra
- (D) Looking into the Mirror of Time

५०१. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Ramesh also notes the problematic use of 'Mithilanchal' (which implies geographic fragmentation of the Mithila region) alongside statehood advocacy.
- (B) Narendra Jha's books carry preface notes by the poet Agnipushpa (his younger brother) - and Agnipushpa is interestingly noted to be opposed to the Mithila statehood...
- (C) Therefore I have noted the bahar name or syllable count below all ghazals.' This notational practice - transparent about formal choices - is itself a mark of the Anchinhar...
- (D) His Sadeha 22 reportage on the Kamala-Balan floods (Kamalā-Balānak Mārāla - Killed by the Kamala-Balan Rivers) is the most direct journalistic- literary engagement with...

५०२. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) The Philosophical Lyric and Existential Inquiry Work: Sanes (सनेस - Message/News) Formalist-Structuralist Analysis: Choudhary's poetry in Sanes is characterized by a...
- (B) Anumana (inference) is activated when the reader infers emotional states and social situations from the ghazal's compressed imagery.
- (C) RAMJICHAUDHARY (1 8 7 8 - 1 9 5 2) - THEFORGOTTENPOET 2.1 Biographical and Genealogical Profile Pandit Ramji Chaudhary was born in Samvat 1935 (1878 CE) in village...
- (D) The precision of these delimitations is a Nyāya-like move: establishing clear boundaries before evaluation.

५०३. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) In the title Ijoriyak Angaithi Mor, Navya Nyāya would analyze the vṛtti (functional mode) of each word: 'ijoriyak' operates through lakṣaṇā - its denotation (of the...
- (B) The remaining Bihar has 68 per cent land affected by flood and drought.' The Himalayan river interlinking project (10 link channels, of which 5 relate to Mithila) is...
- (C) Pushpa's ghazal and Jha's documentary essay are thus two parts of the same cultural testimony - the essay catalogues what is being lost, the ghazal grieves it in the living...
- (D) The Chhath festival, celebrated with extraordinary devotion primarily by lower-caste and agrarian women, is the poetic universe of Chhāthik Dālā - a deliberate reclamation...

५०४. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Nand Vilas Roy is presented as a contemporary Maithili parallel-literature writer from Bhopatiyahi, Madhubani, Bihar.
- (B) The chapter includes Ramji Prasad Mandal, Pt. Bal Govind Arya, Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh...
- (C) Roy is contemporaneous with the form's institutionalisation in Videha.
- (D) The ghazals are presented in order as they appear in the collection.

५०५. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Ponds such as Harahi, Dighi, and Ganga Sagar are not just water bodies - they are 600–900-year-old living archives of Mithila's cultural life.
- (B) Mandal is among the most prolific Maithili poets emerging from the parallel literary tradition of Supaul district.
- (C) In the poetry of women poets coming from the deprived class, exceptionally, the pain of Dalit- deprived class life is getting filled, but in the poetry of general...
- (D) In a context where Maithili has struggled for constitutional recognition—it was added to the Eighth Schedule only in 2003—the act of writing novels in Maithili and the act...

५०६. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) 1352–1448 CE) established Maithili as a vehicle of lyric beauty, and his padavali (lyric compositions) are still sung at rituals and festivals across Mithila.
- (B) The inclusion of the 'Batahiyā' character is culturally significant: the batahiyā is a folk figure of Mithila - the person who has lost their way (literally or mentally),...
- (C) The poem Kosīme Samāel Jinagī (Life swallowed by the Koshi) addresses the Koshi floods directly; the story Vargak Sukh (Class/Heaven's Joy) is set on the Koshi riverbank...
- (D) Kishan and Geeta (from different castes) are in love and have apparently eloped or been found together.

५०७. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) The Chhath festival, celebrated with extraordinary devotion primarily by lower-caste and agrarian women, is the poetic universe of Chhāthik Dālā - a deliberate reclamation...
- (B) In the title Ijoriyak Angaithi Mor, Navya Nyāya would analyze the vṛtti (functional mode) of each word: 'ijoriyak' operates through lakṣaṇā - its denotation (of the...
- (C) From the perspective of Navya-Nyāya logic - the tradition founded by Gaṅgeśa Upādhyāya in his
- (D) Pradeep Pushpa is described as a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district.

५०८. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) As a magistrate, he daily confronts the gap between the law as a formal system and justice as a moral aspiration—the gap that classical jurisprudence has long theorised as...
- (B) Formal Analysis Sasarpāñi's stories belong to the social-realist tradition of mid-20th-century Maithili prose that also includes the early work of Braj Kishore Varma and...
- (C) By Gangesa's criteria, the Maheshvani is a valid form of shabda-pramana - it produces genuine knowledge: specifically, knowledge of the devotee's relationship to the divine.
- (D) The Economist-Activist Duality What distinguishes Jha from an academic economist is his activist orientation.

५०९. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 65?

- (A) Three Voices of the Maithili Ghazal
- (B) Prof. Dr. Ramawatar Yadav
- (C) Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya
- (D) Ramdeo Prasad Mandal 'Jharudar

५१०. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ramlochan Thakur - His birthplace is given as Babupali (Pali Mohan), Khajoli, Madhubani, Mithila.
- (B) Three Voices of the Maithili Ghazal - His birthplace is given as Babupali (Pali Mohan), Khajoli, Madhubani, Mithila.
- (C) Ramlochan Thakur - Gaṅgeśa Upādhyāya, the 14th-century Mithila philosopher and author of the Tattvacintāmaṇi, founded the Navya Nyaya ("New Logic")...
- (D) Ramlochan Thakur - The Videha Parallel History has noted that Gaṅgeśa's biography was partly suppressed in official accounts: genealogical (Panji)...

५११. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The chapter analyses her through Indian and Western literary theory, children's literature theory, the Videha Parallel History Framework, and Navya-Nyāya epistemology.
- (B) Lebai hama' (I will take/do) is an active, volitional radif - each sher ends with the first-person assertion of action.
- (C) Kavya Dwipak Ohi Par (काव्य-द्वीपक ओहि पार) Kavya Dwipak Ohi Par (2017) is a seminal collection of Maithili poetry by Ramesh that serves as a powerful document of the...
- (D) Singh's scholarly criticism and textual recovery work represents the recovery of Maithili's own intellectual heritage - including its most sophisticated philosophical

५१२. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) The broader NGT jurisprudence on ponds in Darbhanga has set important precedents for the entire Mithilanchal region.
- (B) Her suffering is mundane, unmythologized – the parallel history of anonymous tribal women. - Navya Nyāya: The pakṣa (subject) is "I" – a woman with agency to eat, sleep,...
- (C) Sahu's drought poems, flood poems, and farmer-poverty poems are the
- (D) Bharata's dasarupaka (ten dramatic forms) are relevant to classifying Mandal's dramatic output.

५१३. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ramesh & Mala Jha - Panna Jha is described as born in 1946 and as a retired Professor of Psychology from Magadh University.
- (B) Narendra Jha & Panna Jha - Ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the...
- (C) Narendra Jha & Panna Jha - Mandal, associated with the Videha movement, has contributed picture-dictionaries of Mithila's flora, fauna, and traditional crafts...
- (D) Narendra Jha & Panna Jha - Panna Jha is described as born in 1946 and as a retired Professor of Psychology from Magadh University.

५१४. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) Sandeep Kumar Safi, alias Kiran, was born on 7 June 1984 in village Manhath, via Jhanjharpur, District Madhubani, Bihar.
- (B) His answer was to try - with Karnamrit, with book publishing, with community organising, with campaigning for Maithili education rights.
- (C) The social reality of Dhanuk community life in Mithila does not offer easy resolutions - the structural forces of caste oppression, economic marginalisation, and political...
- (D) The śāirī form - five short verse- couplets - is the everyday lyric tradition of Maithili-Hindi culture, closely related to the folk proverb and the sung verse.

५१५. Consider the following statements about Chapter 53 (Narendra Jha & Panna Jha) in Tome III: 1. He married Panna Jha on 3 July 1959, who became a distinguished academic (retired professor of psychology) and a writer in her... 2. Mithila Rising (2014) - His English Manifesto This 167-page English work, published by Sasta Sahitya Mandal, is Jha's most... 3. The Videha parallel literature movement - and Rajdeo Mandal within it - represents a partial but significant attempt to create... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 and 2 only

५१६. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 59?

- (A) Rabindra Narayan Mishra
- (B) Phanishwar Nath Renu
- (C) Looking into the Mirror of Time
- (D) Prof. Premshankar Singh & Ilarani Singh

५१७. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) The technical vocabulary of the chapter includes makta, matla, radif, and kafiya.
- (B) Ilarani Singh's creative and theatrical work represents the activation of that heritage by a woman's voice, claiming the creative fire (ijoriyak angaithi) as her own.
- (C) Rabindra Narayan Mishra and Ramesh as a Cultural Witness and Parallel Historian The work of Rabindra Narayan Mishra and Ramesh is a critical node in the Videha Parallel...
- (D) CE) argues that the highest poetry communicates through dhvani (resonance or suggestion), layers of meaning that exceed the literal.

५१८. Which chapter of Tome III is devoted to The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan?

- (A) Chapter 74
- (B) Chapter 60
- (C) Chapter 63
- (D) Chapter 69

५१९. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) कुलदीपक' (Kuladīpak - The Lamp of the Family) is a parallel history of how educated daughters became the true agents of change in conservative families, a narrative often...
- (B) The remaining Bihar has 68 per cent land affected by flood and drought.' The Himalayan river interlinking project (10 link channels, of which 5 relate to Mithila) is...
- (C) The 170-page bāla kavita section in Sadeha 19 is the most sustained single children's poetry contribution in the archive.
- (D) The historical and statistical picture assembled from Videha 419 and corroborated by external sources is stark: 1964: The Darbhanga District Gazetteer recorded over 300...

५२०. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Pathak's theoretical introduction to the translation series is itself a major scholarly contribution.
- (B) Even the God of Love was turned to ash For harboring the illusion of casting a spell upon poetry's first priest.
- (C) Jharudar is called 'Mithila's Bhikhari Thakur' by Gajendra Thakur—a comparison that captures his invention of a new form, his social-critical purpose, and his rootedness in...
- (D) Roland Barthes's distinction between 'readerly' texts (lisible - which merely confirm reader expectations) and 'writerly' texts (scriptible - which demand active...

५२१. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) The figure of Vasudha (Earth/Mother) in Naachi Rahal Chhali Vasudha (The Earth Danced) exemplifies the ambivalence: is the dancing earth a celebration of female agency, or a...
- (B) His passing has caused an irreparable loss to literature, especially Maithili literature.
- (C) The implied or resonant meaning (dhvani or vyangya) is aesthetically superior to the directly expressed (vacyartha).
- (D) Sub-standard / "Vulgar" The authentic "Desil Bayna" of the workers Mandal's poem "Angika Bajjika" asserts that these labels are "disappearing" the लिये (sweet) speech of...

५२२. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (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...
- (B) The maqla - 'I write for the people, not for the scholar; I sing for the village, not for the patron' - is the most direct articulation of the Videha Parallel History's...
- (C) Their works are published, archived, and critically situated within an explicitly anti-establishment literary ecosystem.
- (D) Ravindra's songs will bring a new age to Maithili music." He was also lyricist and screenplay writer for a second Maithili film, Gonujha, and wrote and directed an...

५२३. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) In 'Bhāsā Ke Na Bāṃṭiyo', the logical structure can be formalised thus: Wherever there is language fragmentation (Hetu), there is cultural impoverishment and political...
- (B) Ram Vilas Sahu is a writer of the village, writing from the village and for the village - not as an ethnographer looking in but as an insider speaking out.
- (C) CRITICAL RECEPTION IN VIDEHA 395 Appreciative Perspectives Kalpana Jha analyses Panna Jha's essay collection Anushilan and calls it a work requiring sustained critical study...
- (D) Published by a different publisher (Pallavi Prakashan) from his usual Shruti Prakashan, Waapsi demonstrates his expanding reach beyond the Videha institutional network.

५२४. Consider the following statements about Chapter 53 (Narendra Jha & Panna Jha) in Tome III: 1.

Biographical Context 1.1 Narendra Jha (1934–2024) Narendra Jha was born on 22 September 1934 (Ananta Chaturdashi, Bhadrapad... 2. XIII–XV) situates the collection in relation to her first: some stories that were ready for Anubhuti (2009/2010) - published... 3. Indian Aesthetics (Rasa-Dhvani): The dominant rasa here is śānta (peace/quietism) and vīra (heroism of the mind). Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 only
- (C) 2 and 3 only
- (D) 1 and 2 only

५२५. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) The waters of Narayana flow; you are the stream itself!!
- (B) The decisive turning point was a visit by Umesh Mandal to his village with an invitation to post on 'Videha ī-caubīṭiyā' (the Videha digital platform).
- (C) The dalan (verandah/courtyard) is the social space of Maithili village life - the threshold between the domestic interior and the public street, the space where men gather...
- (D) Conclusion This chapter has argued that Phanishwar Nath Renu's engagement with Mithila and Maithili is not a peripheral feature of his work but its very foundation.

५२६. Which one of the following pairs is correctly matched according to Tome III?

- (A) Rabindra Narayan Mishra - His mission is framed as saving Mithila's traditional ponds and water bodies from encroachment, pollution, and administrative neglect.
- (B) Rabindra Narayan Mishra - Purnia, as part of the eastern Maithili-speaking belt, represents a slightly different cultural variant of Mithila from the...
- (C) Rabindra Narayan Mishra - The chapter notes that Mishra serves as a Special Metropolitan Magistrate under the High Court of Delhi.
- (D) Rabindra Narayan Mishra - Without the Videha Archive, the Anchinhar Akhar blog, and the Videha Facebook community, none of these three poets would have had the...

५२७. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) The maqla's 'legaleme hīyā hāri lebai hama' (we will beat ourselves in the heart if we lose courage) is a complex self-address that dhvanis both individual resolve and...
- (B) In Navya-Nyāya terms, this is a commitment to Pramāṇa - valid means of knowledge - over
- (C) Development Singh's literary history, operating within a broadly historicist-nationalist paradigm, is less attentive to gender as a literary-critical category.
- (D) Chaudhary himself acknowledges to Videha that even after two decades, no person in Darbhanga has been successfully prosecuted for pond encroachment, and that the movement's...

५२८. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) The 'golak bānh' (encirclement of the ball, or prison-ball-and-chain) is an unusually concrete image for the poet's sense of entrapment: social obligation, material poverty,...
- (B) Navya Nyaya's sophisticated analysis of Upadhi (limiting conditions that restrict Vyaptis) is relevant to the social-critical ghazals.
- (C) The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation.
- (D) Mandal's work suggests that for Mithila to modernize, it must not only preserve its language—as he argues in Bhasha Ke Na Bantiyo—but also purify its institutions.

५२९. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) The evidence of the works available suggests that this is a tension Mishra is aware of, even if it is not always fully resolved in his writing.
- (B) The formal structure of the verse is marked by anaphora and parallelism, echoing the classical Maithili gīt tradition while importing a self-conscious modern irony.
- (C) Sahu's own story - an OBC man from a Madhubani village who found his literary voice through the Videha movement - is itself an example of the subaltern gaining conditions...
- (D) He began writing songs (gīta) in high school and produced many cassettes in various styles, but found no lasting satisfaction until the ghazal form drew him.

५३०. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) Mandal, associated with the Videha movement, has contributed picture-dictionaries of Mithila's flora, fauna, and traditional crafts to the archive.
- (B) The act of compiling and publishing these tales is itself a form of Dhvani criticism - it makes the culture's suppressed 'suggestion' audible.
- (C) In the Navya-Nyāya terms that Gaṅgeśa develops in the Tattvacintāmaṇi's Śabda-khaṇḍa, a linguistic utterance is valid (pramā) when it accurately represents reality, when the...
- (D) Navya-Nyāya: Sunna Lāgae Gāma proceeds from a specific perceptual fact (the village is silent) through the vyāpti (silenced villages indicate absent youth) to the sādhyā...

५३१. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) Its key innovation is the recognition that 'Mithila' is not an economically homogeneous zone: different districts face distinct agricultural, hydrological, and industrial...
- (B) Both Premshankar Singh's scholarly recovery of suppressed manuscripts and Ilarani Singh's poetry in an anthology of women poets are acts that answer Spivak's challenge...
- (C) Origins and Formation Pradeep Pushpa (प्रदीप पुष्प) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar - the...
- (D) The social world it depicts - the tobacco- chewing uncle, the darkness, the barking dogs, the child's desire - is the specific world of a lower- caste Mithila household, not...

५३२. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The main thing is, when the second updated and enlarged edition is being published, the printing arrangement is being managed in Maithili through literary and linguistic...
- (B) (Write, but do not speak ill of your mother tongue Maithili)" — a verse by Kavivara Sitaram Jha that profoundly moved the young Rajnandan Lal Das This poem's impact on the...
- (C) In 2008 he first attempted ghazal composition - candidly acknowledging in retrospect that these early attempts were 'not actually ghazals'.
- (D) Its literal meaning (what village is this?) dhvanis: What has become of my village?

५३३. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) The inclusion of the 'Batahiyā' character is culturally significant: the batahiyā is a folk figure of Mithila - the person who has lost their way (literally or mentally),...
- (B) THEMATIC AND IDEOLOGICAL ANALYSIS 5.1 The Central Assertion: 'Hamara Binu Jagat Sunnaa Chhai' The title-poem's claim—that without the common person (hamara = us/me) the...
- (C) Each sher is a tiny world of compressed suggestion; the whole ghazal is an architecture of resonances.
- (D) Thematic Analysis Baukee is essentially a Bildungsroman - a novel of formation in the tradition of Dickens's Great Expectations and Sharat Chandra Chattopadhyay's Devdas...

५३४. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 54?

- (A) Acharya Ramanand Mandal
- (B) A Critical Compendium of Nine Contemporary Maithili Voices
- (C) Three Voices of the Maithili Ghazal
- (D) Phanishwar Nath Renu

५३५. Which one of the following pairs is correctly matched according to Tome III?

- (A) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan - Its core argument is that the mainstream Maithili literary historiography, as curated by the...
- (B) Prof. Premshankar Singh & Ilarani Singh - Vividh Bhajnavali is described as a miscellaneous hymn collection written by Pandit Shri Ramji Chaudhary from Rudrapur, Darbhanga,...
- (C) Three Voices of the Maithili Ghazal - Vividh Bhajnavali is described as a miscellaneous hymn collection written by Pandit Shri Ramji Chaudhary from Rudrapur, Darbhanga,...
- (D) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan - Vividh Bhajnavali is described as a miscellaneous hymn collection written by Pandit Shri Ramji...

५३६. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The evidence is that the two are at best contingently related in Maithili institutional history.
- (B) His poems characteristically use a first-person lyric subject whose focalization is carefully managed: the 'I' of his poetry is simultaneously personal and representative,...
- (C) Mānak Mail (Standard/Benchmark Letter/Train) appears to be a longer narrative or collection published in 2018 (separately from Dūdhbechnī).
- (D) He believes that "Love is a poem" that cannot withstand the "fall of rhythm" (the harsh realities of poverty and disease).

५३७. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picture- story format is ideally suited to the preoperational...
- (B) Therefore, to look at Maithili female-poetry from a Dalit-ist perspective is an extremely unjust thing.
- (C) Sentences are short and declarative; dialogue is rendered in the register of the character's community.
- (D) Ramesh Narayan- "Patharak Nav" (The Boat of Stone) This is a collection of Maithili short stories that delve into the emotional landscapes of middle-class struggles, rural...

५३८. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) The Videha Parallel History Framework illuminates a crucial dimension of Baukee: the protagonist's disability is also a figure for the social silencing of Dalit and...
- (B) Raymond Williams' concept of the 'structure of feeling' - the lived texture of social experience before it crystallises into formal ideology - is precisely what Roy's...
- (C) Purnia, as part of the eastern Maithili-speaking belt, represents a slightly different cultural variant of Mithila from the Darbhanga-Madhubani heartland.
- (D) The kāmā and mokṣa registers are less prominent—Jharudar is not a mystical poet like Kabir or Vidyapati—but his prayer poem (Prārthanā) reaches toward mokṣa in its...

५३९. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) Sahu's own story - an OBC man from a Madhubani village who found his literary voice through the Videha movement - is itself an example of the subaltern gaining conditions...
- (B) The repeated radif 'ī kon gāma chai?' is the single most powerful dhvani in the collection.
- (C) A memoir collection drawing on personal and movement history, in which Jha situates his own intellectual formation within the broader arc of the Mithila-Maithili movement...
- (D) Digital Modernity and Traditional Form All three collections emerge from a deeply modern, digital context (Facebook groups, blogs, online journals) yet are written in a...

५४०. Consider the following statements about Chapter 71 (Ram Vilas Sahu) in Tome III: 1. Ram Vilas Sahu's literary project is a direct response to this question: it insists that the subaltern can speak, provided the... 2. Dū Najār (Two Eyes/Double Standard): A poem on caste discrimination and hypocrisy: "Panv panv sam parihi / sab manukh manukhe... 3. His stories are marked by an insider's knowledge of how the administrative state impinges on village life - the collector's... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 2 and 3 only

५४१. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) Despite financial pressures, the family maintained its dignity and the children were encouraged to pursue education.
- (B) Videha Parallel History Framework (VPHF): Jha's essays are a parallel history of literature.
- (C) The screenplay, as a genre that anticipates cinematic realisation, engages with a specifically modern form of natyadharmi that Bharata could not have anticipated but whose...
- (D) The title metaphor - the slender snake navigating the paddy fields - is an example of vakrokti at the level of the title itself: it prepares the reader for a sinuous,...

५४२. Consider the following statements about Chapter 56 (Pradeep Pushpa) in Tome III: 1. In 2012, when mobile internet became accessible, he encountered ghazal shastrā (grammatical theory) systematically. 2. The decisive turning point was a visit by Umesh Mandal to his village with an invitation to post on 'Videha ī-caubīṭiyā' (the... 3. The poet's grandfather was a celebrated singer (gavayya) whose primary domain was devotional songs (bhakti geet) to Yuguala... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

५४३. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) The matla (first sher where both lines share kafiya-radif) is the formal announcement of the ghazal's prosodic contract.
- (B) Gaṅgeśa's analysis of abhāva (absence) as a positive epistemological category - not merely the negation of presence but a cognizable reality - applies with unusual precision...
- (C) As a magistrate, he daily confronts the gap between the law as a formal system and justice as a moral aspiration—the gap that classical jurisprudence has long theorised as...
- (D) Narendra Jha is described as born in 1934 and as a Chartered Accountant from Patna.

५४४. Which one of the following pairs is correctly matched according to Tome III?

- (A) Narayanji Chaudhary - The table of contents includes theoretical frameworks, the Videha Parallel History Framework, Navya Nyaya epistemology, Indian...
- (B) Rajnandan Lal Das - The table of contents includes theoretical frameworks, the Videha Parallel History Framework, Navya Nyaya epistemology, Indian...
- (C) Ramlochan Thakur - The table of contents includes theoretical frameworks, the Videha Parallel History Framework, Navya Nyaya epistemology, Indian...
- (D) Ravibhushan Pathak & Kumar Manoj Kashyap - The table of contents includes theoretical frameworks, the Videha Parallel History Framework, Navya Nyaya epistemology, Indian...

५४५. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) For decades, the Maithili literary canon was heavily influenced by the Darbhanga- centric "standard," which often prioritized the linguistic registers of the Srotriya...
- (B) 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...
- (C) The formal requirements (syllable count consistency, rhyme scheme) are fully observed, demonstrating that the baal ghazal is not a relaxation of form but its adaptation.
- (D) The comparison with Athens is an explicit classical parallel that reframes Maithil identity from victimhood to civilisational contribution.

५४६. Consider the following statements about Chapter 55 (Three Voices of the Maithili Ghazal) in Tome III: 1. Baal Ghazal and Generic Innovation The most formally innovative dimension of Monak Baat is the inclusion of 15 Baal Ghazals... 2. His katas (2 in the collection) are a related form: short poems that do not technically conform to ghazal structure but share... 3. Particular attention is paid to how the texts construct subjectivity, challenge hegemony, and negotiate with the colonial/caste... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 and 2 only
- (D) 1 only

५४७. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Umesh Mandal serves as typographer for the Pallavi series and as co-editor of Videha), represents the parallel tradition's institutional alternative: a publishing...
- (B) Caste lives on, in its perverted roles, in every domain: religion, politics, and literature have become a cocktail of caste and degraded vision.
- (C) His most characteristic figure is Rupaka (sustained metaphor): the 'golden bird' for India, the 'solitary warrior of the battlefield' for the honest poet in a corrupt...
- (D) His satire Betal Katha is the most overtly Marxist-readable work in his corpus: the exposed targets are political corruption, bureaucratic indifference, and the hypocrisy of...

५४८. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The explicit naming of the bahar, the careful notation of kafiya and radif, the pedagogical prefaces - all these are assertions of Maithili's capacity to sustain the full...
- (B) Retrieval of Intellectual History Ramesh's edited work on Mandan Mishra (the 8th-century Maithil philosopher who debated Shankara) serves to reconnect contemporary Maithili...
- (C) Its recovery is itself a modest institutional recognition that the Parallel History Framework contextualises more fully.
- (D) No nod of partisan critiques or a self-obsessed preface is required for this poem.

५४९. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) In Pratidhvani, this inter-cultural negotiation of figurative language is its most remarkable achievement.
- (B) Chapter 67 studies Ramesh Narayan, Nagendra Kumar, Gopalji Jha Gopesh, and Vijaynath Jha as four Maithili masters of the parallel tradition.
- (C) The grandmothers' bedtime stories are the original apta; the chitrakatha is their authorised transcription.
- (D) The accompanying critical essay one by Ramesh and one by Mala Jha is summarised below: 1 Preface to the second edition of the Maithili poetry collection "Ijoriyak...

५५०. Consider the following statements about Chapter 57 (Preeti Thakur) in Tome III: 1. Abhinavagupta's concept of sadharanikarana (universalisation) is particularly relevant: the chitrakatha format does not merely... 2. The picture-story book is itself a "third space" between oral tradition (the grandmother's bedtime story) and the imported... 3. In Navya-Nyāya: It is a Nirvikalpaka (non-conceptual) state that Manoj believes can only be maintained if the Savikalpaka... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 only

५५१. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) 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.
- (B) In 'Assal Beṭā' ('The Real Son'), Roy narrates the life of Jīvan Mukhiyā, a fisherman by caste who has abandoned his caste occupation to run a tea stall at Nirmali station.
- (C) In the context of Maithili literary history, a Dalit poet publishing in Maithili is itself a significant counter- hegemonic act.
- (D) The body that does labouring work - washing clothes, cooking, domestic service - is also the body that is damaged by the conditions of that work, and that damage has...

५५२. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) His satire is politically sophisticated and often intellectually demanding—requiring knowledge of history, politics, and literary allusion.
- (B) R AV IBHUSHAN PAT HAK - LIFE , WORKS , AND CRITICAL STUDY 2.1 Biography and Literary Context Ravibhushan Pathak was born in 1973, in Karyan village, Samastipur district,...
- (C) The chapter presents him as a retired schoolteacher-turned-writer who retired from government service on 31 December 2019.
- (D) Knowing I am drowning, I have fallen at your feet; take me across the ocean of existence." Hymn 3: To Goddess Durga (Lāyani Style) "Listen, O Durga Bhavani, I am presenting...

५५३. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Ravindra Nath Thakur is described as former Director-cum-Secretary of Maithili Academy, Bihar Government.
- (B) A woman writing about or contributing to Maithili rangmanch is therefore a political act as well as a scholarly one.
- (C) The Maithili data is illustrated with precisely glossed examples (sentences 1547– 1561), providing a basis for formal semantic analysis.
- (D) CRITICISM The book "Sasarphani" (1947) by Nagendra Kumar is a foundational work of modern Maithili fiction that reflects the tension between traditionalism and modernity.

५५४. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Thematic & Critical Analysis Yadav's poetry is a programmatic social manifesto in lyric form.
- (B) Thakur in the lineage from Vidyapati through Madhup, arguing that Thakur achieved what Vidyapati had achieved for his age: a form of lyric that simultaneously addressed the...
- (C) By choosing synchrony, Yadav aligned his project with the Saussurean programme of structural linguistics, which held that the value of a linguistic element is defined by its...
- (D) Navya-Nyāya Epistemology: The Logical Architecture of Literary Criticism The application of Navya-Nyāya (Neo-Logic) techniques to literary criticism is perhaps the most...

५५५. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) The chapter identifies A Reference Grammar of Maithili, published by Mouton de Gruyter in 1996, as a key source document.
- (B) Ramlochan Thakur was born on 18 March 1949 and died on 25 March 2021 in Kolkata.
- (C) Jha's forest girl is firīshān (anxious), sweaty, in pain – refusing the purdah of mythology. b) Dalit-Vanchod (Marginalized) Perspective The critical essay laments that...
- (D) Women writers in Maithili have been systematically excluded from official literary infrastructure.

५५६. Which chapter of Tome III is devoted to Ramlochan Thakur?

- (A) Chapter 58
- (B) Chapter 68
- (C) Chapter 70
- (D) Chapter 57

५५७. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) Caubaṭiyāpar Izzati Luṭāe (Honour is looted at the crossroads): On gender violence in public spaces. Āgie Āgie (Fire everywhere): “Sagaro lagal chhai āgie āgi / bhāgi paṛā...
- (B) The Prabandh-Nibandh-Samalochna reconstructs his lineage with precision: the ancestral migration from Panchobh, Darbhanga, was made by Jeevan Chaudhary (born 1801) who...
- (C) 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...
- (D) The Apta (reliable witness) concept in Navya Nyaya - the speaker whose Shabda Pramana is valid because they have direct and authoritative knowledge - is relevant to the...

५५८. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Author and Context Rabindra Narayan Mishra is a contemporary Maithili author distinguished by the unusual combination of a distinguished legal career and a prolific literary...
- (B) Sahu's adoption of these Japanese forms is mediated through Hindi and by the Videha movement's commitment to global lyric forms.
- (C) The daughter, who stays, who performs the actual labour of care, is the one without institutional recognition.
- (D) In 2004 AD, and even today, this was and is the only collective poetry collection of Maithili women poets.

५५९. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Narendra Jha's books carry preface notes by the poet Agnipushpa (his younger brother) - and Agnipushpa is interestingly noted to be opposed to the Mithila statehood...
- (B) Ugranand rebukes the Pandit and the elders, pointing out that wealthy "upper caste" people regularly associate with Muslims and Christians but are never punished.
- (C) Sher 4 is the collection's most striking vakrokti (oblique expression).
- (D) The study situates his work within the Maithili literary tradition while illuminating the ways in which Mishra's fiction participates in larger global conversations about...

५६०. Consider the following statements about Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap) in Tome III:

1. Second, demystification of caste-based institutional capture: the Sahitya Akademi awards for Maithili, the first of which (1966)... 2. Pathak's translations of Nirala's poems on female figures (including 'Steh Nijhkar Bahi Gael' - 'Love Has Dried and Flowed... 3. Roy (affectionately known as Ramu Sarak, "Ramu from the road/street") is a writer of short and long fiction working in the... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1 only
- (D) 1, 2 and 3

५६१. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) (Why Greed?), Ghūsakeṃ Jūsa Bandu Karu (Stop the Juice of Bribery), Bhuta Lāgala Katekekeṃ (How Many Have Been Possessed/Haunted), Pralaya Ahīm Chī (You Are the Cataclysm),...
- (B) The absence of such recognition is partly a reflection of the marginalisation of ecological activists from Tier-2 cities in India's national awards discourse.
- (C) The Ganges Whispers, Mishra's English-language novel, invites comparison with the tradition of Indian writing in English—Amitav Ghosh, Vikram Seth, Arundhati Roy—though...
- (D) Key Firsts in Maithili Literature These "firsts" are documented in multiple sources, including the testimony collected in Preeti Karan Setu Banhal - Redefining Maithili (Ed.

५६२. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) Technical analysis of the 19 Bahars as they are used in the works of emerging poets influenced by the Anchinhar Aakhar movement.
- (B) His poems characteristically use a first-person lyric subject whose focalization is carefully managed: the 'I' of his poetry is simultaneously personal and representative,...
- (C) First, the concept of viṣayatā-viśeṣyatā (objecthood-subjecthood) in a cognition maps onto the reader-text relation: the text is the 'qualificand' (viśeṣya) and the reader's...
- (D) Preeti Thakur has not received Sahitya Akademi recognition for the creation of an entirely new genre in Maithili literature.

५६३. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) Parallel History Ravibhushan Pathak's significance in the Videha Parallel History framework is multi-dimensional.
- (B) Bihar's government has acknowledged that of the state's 1.99 lakh water bodies, at least 12,027 have been encroached upon by powerful land-mafia-administration nexuses.
- (C) The parallel tradition championed by Videha operates as a counter-hegemonic archive, preserving and disseminating texts that mainstream Maithili institutions have failed to...
- (D) Gajendra Thakur's editorial notes two specific manifestations of the canonical bias against Thakur.

५६४. Consider the following statements about Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan) in Tome III: 1. The avacchedaka principle reminds us that these are specifically Maithili cultural producers, of a specific historical moment... 2. 1830-1947): The Parallel History identifies this era as the site of both agrarian-protest literature (Faturilal's famine poetry)... 3. Ras Priya (1959) is a masterpiece of compressed lyricism, following a Jyoktika (folk musician) as he plays the nagara drum... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

५६५. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) Dr Kailash Kumar Mishra, while celebrating Chaudhary's contribution, explicitly calls for replication at every district, sub-district, block, and gram panchayat level, and...
- (B) Navya-Nyāya: Sunna Lāgae Gāma proceeds from a specific perceptual fact (the village is silent) through the vyāpti (silenced villages indicate absent youth) to the sādhyā...
- (C) The radif 'ī kon gāma chai?' (What village is this?) does not merely ask a question; it dhvanis the entire experience of estrangement, of watching one's native place become...
- (D) Rabindra Narayan Mishra and Ramesh's work in the Videha eJournal constitutes a "third space" that is neither purely traditional nor fully assimilated into globalized...

५६६. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) The digitised copies, preserved by the Nanaji Deshmukh Library (BJP, Jammu) and digitised by Siddhanta eGangotri Gyaan Kosha, were released on videha.co.in.
- (B) Yadav's analysis of compound verbs reveals precisely that the 'meaning' of a Maithili compound verb is not compositional but holistic: the combination of V1 + V2 produces a...
- (C) Evaluated by this standard, Ramlochan Thakur's choice of genre for each subject is exemplary.
- (D) Narendra Jha is described as born in 1934 and as a Chartered Accountant from Patna.

५६७. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Raymond Williams' concept of the 'structure of feeling' - the lived texture of social experience before it crystallises into formal ideology - is precisely what Roy's...
- (B) The Epic of the Oppressed and the Akshaya Patra of Hope Work: Akṣay Pātra (अक्षय पात्र - The Inexhaustible Vessel) Formalist-Structuralist Analysis: Paswan's poetry is a...
- (C) Mithila Rising (2014) - His English Manifesto This 167-page English work, published by Sasta Sahitya Mandal, is Jha's most accessible intervention for a national and global...
- (D) Mala Jha's Poetry While her primary contribution has been editorial, Mala Jha's own poetic work within Ijoriyak Angaithi-Mor provide a vital component of the monograph.

५६८. Which one of the following pairs is correctly matched according to Tome III?

- (A) Narayanji Chaudhary - The Talab Bachao Abhiyan is described as a civil-society movement founded and led through the Mithila Gram Vikas Parishad.
- (B) Narayanji Chaudhary - Sandeep Kumar Safi, alias Kiran, was born on 7 June 1984 in village Manhath, via Jhanjharpur, District Madhubani, Bihar.
- (C) Ramesh & Mala Jha - The Talab Bachao Abhiyan is described as a civil-society movement founded and led through the Mithila Gram Vikas Parishad.
- (D) Phanishwar Nath Renu - The Talab Bachao Abhiyan is described as a civil-society movement founded and led through the Mithila Gram Vikas Parishad.

५६९. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The formal structure of the verse is marked by anaphora and parallelism, echoing the classical Maithili gīt tradition while importing a self-conscious modern irony.
- (B) His wife Pratima Manoj and daughter Kritika are acknowledged in the preface as collaborators in the literary project - in selection, editing, and computer typing of the...
- (C) As Assistant Director, Deputy Director, and ultimately Director-cum-Secretary, he had executive authority over the state's primary body for the promotion and documentation...
- (D) At the formal level, the endings of Roy's bīhani kathā are structured to produce maximum dhvani: the embrace of Madan and Ammar, with Madan weeping, says nothing and means...

५७०. Consider the following statements about Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha) in Tome III: 1. Applying Navya Nyāya: the ghazal form itself constitutes a śabda-pramāṇa (verbal testimony) - a tradition of validated poetic... 2. A. "Ahink Lal" (For You), is a collection of Maithili poetry consisting of songs and ghazals written by Vijay Nath Jha and... 3. The social-critical dimension in Nav Anshu is less prominent than in Om Prakash's collection but present in significant ghazals. Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 1 only

५७१. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Ramesh's work is celebrated because wherever there is creative expansion (Unmad), there is an underlying logical symmetry (Vivek) that grounds the poem in a realistic...
- (B) The Maithil folk - the landless labourers, the women, the lower-caste communities whose stories populate Maithili folk narrative - are subalterns in Spivak's sense: those...
- (C) Saus-Putahu dramatises the domestic conflict between a mother-in-law and daughter-in-law through a remarkable doubling: both characters are simultaneously attacking each...
- (D) Ilarani Singh is presented as a scholar-poetess connected with Maithili folk-song research and poetry.

५७२. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Both Premshankar Singh's scholarly recovery of suppressed manuscripts and Ilarani Singh's poetry in an anthology of women poets are acts that answer Spivak's challenge...
- (B) Narendra Jha's works span from Mithilak Arthik Vikas (2000) to Mithila Rising (2014) and Chapal Charan Chit Chanchal Bhan (2021).
- (C) Sahu's own story - an OBC man from a Madhubani village who found his literary voice through the Videha movement - is itself an example of the subaltern gaining conditions...
- (D) 13th–14th century CE) was a native of Mithila—the same geographical and cultural world that produced Jharudar.

५७३. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Gajendra Thakur's preface (dated 18 May 2012) - included in the second edition - is an important critical document.
- (B) The story of Radhiyā in "Śikṣāk Mahat" is equally significant: her decision to ensure her children's education despite extreme poverty is presented not as self-sacrifice...
- (C) His takhallus (pen-name used in the maqta verse) is 'Pushp' (पुष्प) - the Maithili/Sanskrit word for flower.
- (D) Conclusion This chapter has argued that Phanishwar Nath Renu's engagement with Mithila and Maithili is not a peripheral feature of his work but its very foundation.

५७४. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Reshma-Chuharmal, whose story crosses caste lines (a Dugdhvanshi Dusadh hero and a Purnia Bhumihaar Brahmin heroine), or Mahua Ghatwarin, whose story was fading from even...
- (B) In these poems, nature is not inert matter but "conscious" (sachetan), providing the poet with a fresh perspective.
- (C) The chapter lists Sakhārī-Peṭārī, Assal Pūjā, Marjādāk Bhoj, Bhārdutiya, Chhāthik Dālā, Hamār Chārudhām, and Madan-Amar among Roy's works.
- (D) Applying Śabda criteria: the wife's initial dismissal ('Maithilī is not our language') fails Yogyatā - it is semantically incoherent because she herself speaks Maithili.

५७५. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The Maithili language movement, which achieved constitutional recognition in 2003, drew on the cultural prestige that Renu's work had helped to create.
- (B) (i) the three published works of Acharya Ramanand Mandal(iii) established scholarship on Indian and Western literary theory.
- (C) First, it constitutes an unprecedented body of OBC/backward-caste writing within Maithili - a tradition that has historically been dominated by upper-caste voices.
- (D) His poetry collection Desak Nam Chhalai Son Chiraiya (1986), with its invocation of the golden-bird metaphor for a wounded nation, is saturated in Karuna Rasa (compassion)...

५७६. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Mandal's prose style in Baukee is direct, accessible Maithili - what the Videha framework would call "lok-Maithili" (the people's Maithili) rather than the prestige literary...
- (B) The Videha parallel literature movement - and Rajdeo Mandal within it - represents a partial but significant attempt to create institutional structures in which the...
- (C) Genette's narratological concepts - focalization, narrative voice, temporal ordering - are applicable to Thakur's poetry as much as his prose and folk compilations.
- (D) The book engages in a form of tarka (hypothetical reasoning) by showing what would have happened if these individuals had not acted—the "if...then" of history.

५७७. Consider the following statements about Chapter 58 (Prof. Premshankar Singh & Ilarani Singh) in Tome III: 1. The primary texts include Maithili Bhasha Sahitya: Beesam Shatabdi and Vyadhibhakti-tarangini of Vidyapati edited by Premshankar... 2. Ilarani Singh is presented as a scholar-poetess connected with Maithili folk-song research and poetry. 3. According to multiple contributors to the Visheshank, this is the moment his lifelong devotion to Maithili was kindled. Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

५७८. Consider the following statements about Chapter 59 (Rabindra Narayan Mishra) in Tome III: 1. Matribhoomi (Motherland) resonates simultaneously as the actual village of origin, the mother-tongue (Maithili), and the mother... 2. In a context where Maithili has struggled for constitutional recognition—it was added to the Eighth Schedule only in 2003—the... 3. CE) - the theory of 'oblique expression' as the essence of literary language - is directly applicable to the ghazal's... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

५७९. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Retrieval of Intellectual History Ramesh's edited work on Mandan Mishra (the 8th-century Maithil philosopher who debated Shankara) serves to reconnect contemporary Maithili...
- (B) Western Critical Theory Historicism and New Historicism Premshankar Singh's literary history is grounded in a form of historicism: the conviction that literary texts are...
- (C) His father, Vidyavachaspati Pandit Upendra Jha, was a distinguished Sanskrit scholar who received the Rashtrapati Award from the President of India, establishing a...
- (D) Their common thread is social commitment, linguistic innovation in the Maithili vernacular, and an insistence on recovering subaltern life-experience from invisibility.

५८०. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) Mishra's social fiction, even if his own position, as a Brahmin magistrate, is one of complex complicity and critique.
- (B) 13th–14th century CE) was a native of Mithila—the same geographical and cultural world that produced Jharudar.
- (C) Bhabha), where Maithili identity is renegotiated against the hegemony of other linguistic cultures.
- (D) The remaining Bihar has 68 per cent land affected by flood and drought.' The Himalayan river interlinking project (10 link channels, of which 5 relate to Mithila) is...

५८१. Consider the following statements about Chapter 55 (Three Voices of the Maithili Ghazal) in Tome III: 1. All three poets began writing ghazals and sharing them digitally on Facebook groups (the 'Videha' group) and the Anchinhar Akhar... 2. The matla (first sher where both lines share kafiya-radif) is the formal announcement of the ghazal's prosodic contract. 3. Marxist Critique of Caste and Class Mandal's identification of the "Brahmin-Kayastha alliance" as a ruling class that governed... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 and 2 only
- (C) 2 and 3 only
- (D) 1 only

५८२. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Renu demonstrates, through the body of his fiction, that the regional is not the opposite of the universal but its necessary condition.
- (B) The chapter includes the Bahār debate in Maithili ghazal as part of its framing.
- (C) His study of Marxist-Leninist thought and the Russian Revolution during his time at Calcutta University - where left-wing politics was the dominant intellectual current -...
- (D) Sahu's story thus raises a Navya-Nyāya question: what are the conditions for valid śabdapramāṇa?

५८३. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Vibha Kumari has also depicted Dalit-deprived class life in her own poetry quite well, that too of that class's Maithili-tone, but Munni Kamat is currently in a state of...
- (B) Jharudar is called 'Mithila's Bhikhari Thakur' by Gajendra Thakur—a comparison that captures his invention of a new form, his social-critical purpose, and his rootedness in...
- (C) Thakur's literary corpus - spanning original poetry, satire, translation, folk compilation, and critical editorial work across more than four decades - constitutes a...
- (D) The implied or resonant meaning (dhvani or vyangya) is aesthetically superior to the directly expressed (vacyartha).

५८४. Which one of the following pairs is correctly matched according to Tome III?

- (A) Nand Vilas Roy - The study relates Mishra's works to homeland and identity, social justice and exploitation, temporal memory, and law and conscience.
- (B) Phanishwar Nath Renu - The study relates Mishra's works to homeland and identity, social justice and exploitation, temporal memory, and law and conscience.
- (C) Rabindra Narayan Mishra - The study relates Mishra's works to homeland and identity, social justice and exploitation, temporal memory, and law and conscience.
- (D) Rabindra Narayan Mishra - Applying Navya Nyāya: the ghazal form itself constitutes a śabda-pramāṇa (verbal testimony) - a tradition of validated poetic speech...

५८५. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Bhukhala Peta' (The Hungry Belly) is the story of Harkhoo and the Kosi flood that sweeps away his crop.
- (B) Rajdeo Mandal and Subhash Chandra Yadav Subhash Chandra Yadav is another significant figure of the Videha parallel tradition - a novelist whose works Gulo and Vote...
- (C) Roy's narrative sympathy is explicitly with Diyā and her parents; the corrupt father-in-law is rendered with diagnostic precision but no melodrama.
- (D) The maqla - 'I write for the people, not for the scholar; I sing for the village, not for the patron' - is the most direct articulation of the Videha Parallel History's...

५८६. Which one of the following pairs is correctly matched according to Tome III?

- (A) Three Voices of the Maithili Ghazal - Sandeep Kumar Safi is presented as the author of the first Dalit autobiography in Maithili.
- (B) Narendra Jha & Panna Jha - Sandeep Kumar Safi is presented as the author of the first Dalit autobiography in Maithili.
- (C) Sandeep Kumar Safi - The journal was founded under the auspices of the Karnagoshti (कर्णगोष्ठी) - an association representing the Karna Kayastha community...
- (D) Sandeep Kumar Safi - Sandeep Kumar Safi is presented as the author of the first Dalit autobiography in Maithili.

५८७. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) The parallel tradition - of which Roy is part - is the living stream, connected to oral tradition, subaltern experience, and formal experiment.
- (B) The founder of Mithila's greatest philosophical tradition was himself socially marginalised by the Brahmin caste apparatus.
- (C) Yadav identifies a set of vector verbs - highly grammaticalized secondary verbs (jā- 'go', le- 'take', de- 'give', ā- 'come', paṛ- 'fall') - that follow a main verb stem and...
- (D) Prabodh Narayan Singh was at the forefront of this movement, editing 'Mithilaa Darshan' and advocating for the inclusion of Maithili in the Eighth Schedule of the Indian...

५८८. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) The avacchedaka principle reminds us that these are specifically Maithili cultural producers, of a specific historical moment (1878-1971), within a specific...
- (B) He is described as a postgraduate in Chemistry and Hindi Literature from a Maithili-speaking background.
- (C) Anchinhar is editor of both critical volumes) Anchinhar provides the most systematic historical account of the Maithili chitrakatha genre.
- (D) Roy's multiple published collections, his consistent critical recognition within the parallel tradition, and his archival presence in Videha constitute a counter-record.

५८९. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) Here, for making the 'base-ground of the development- sequence of Maithili woman poet and female-poetry', the selection of poems of all women poets has been done.
- (B) The suggested meaning - dhvani - is that the division of the language is the last step in the erasure of the non-elite Maithili subject: when your dialect is not recognised...
- (C) Its absence in Maithili Dalit writing is the literary equivalent of the social verdict that a Dalit life is not worth narrating.
- (D) The sequential presentation creates a cumulative portrait of Bihar-Mithila's social crisis that is both documentation and call to action.

५९०. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The editorial recovery of a palm-leaf manuscript in Tirhuta/Bangla script is a significant act of cultural preservation.
- (B) The publication of Safi's Baishakh Me Dalan Par through Shruti Prakashan (the Videha movement's associated publishing house, New Delhi) in 2014 is an institutional act of...
- (C) By analyzing its phonetics with the same tools used for Sanskrit, the book suggests that Maithili is a language of science and high culture, not just a deśī bhāṣā...
- (D) Within the Videha framework, Both are not viewed merely as a creator of fiction but as a chronicler of the Maithili condition in the twenty-first century.

५९१. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) The maqta (last sher containing the takhallus - pen name) is the formal signature of the ghazal.
- (B) The significance of this generic development extends beyond the purely literary: Maithili cinema has been a largely marginal and underdeveloped phenomenon compared to...
- (C) The plot devices—the abusive in-laws, the indifferent husband, the protagonist's academic success—serve as hetu (logical reasons) to prove the sādhyā (thesis) that...
- (D) The framework identifies and contests the 'mainstream' or 'dried main

५९२. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) 376) that some uneducated/semi-educated Brahmin youth used 'tō' to address lower-jāti adults - a form of linguistic caste violence - and that this practice was changing by...
- (B) The Nāṭyaśāstra's concept of rasa-siddhi (theatrical success in emotional impact) is achieved in Mandal's work through the specific mechanism of laukika...
- (C) The evidence of the works available suggests that this is a tension Mishra is aware of, even if it is not always fully resolved in his writing.
- (D) Thematic Analysis Baukē is essentially a Bildungsroman - a novel of formation in the tradition of Dickens's Great Expectations and Sharat Chandra Chattopadhyay's Devdas...

५९३. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) The collection's preface is itself a genre-theoretical essay of considerable sophistication.
- (B) The collection is explicitly dedicated in its paratextual address to the democratic Maithili reading public.
- (C) The dhobi community's experience of labouring, migrating, studying, failing, persisting, and loving Mithila had no previous literary name in Maithili; Safi's text provides...
- (D) His work in Maithili from this region reinforces the understanding that Maithili culture extends across a wide geographic expanse and is not confined to a single...

५९४. Consider the following statements about Chapter 75 (Sandeep Kumar Safi) in Tome III: 1. The school is the space of formal identity, official documentation, and aspiration; the village is the space of community,... 2. Baishakh Me Dalan Par is, in Limbale's formulation, a text that 'names' - gives written literary form to - an experience that... 3. The suggested meaning - dhvani - is that the division of the language is the last step in the erasure of the non-elite Maithili... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 2 and 3 only

५९५. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) The nari-centric ghazals (Ghazal 17: 'Punmaak raatik chaan sana chamkai chhai ahaan / Angnaak tulsi chaura sana gamkai chhai ahaan' - 'You glow like the full moon's night / ...
- (B) Nyaya reading of both writers might focus on their shared commitment to what, in Gangesa's terms, is the primacy of pratyaksha (direct perception) as the basis of valid...
- (C) The opening chapter is itself a contribution to the historiography of Maithili linguistics.
- (D) Jha's work is a "Saratsvat" (Saraswati-blessed) and "Swabhimani" (proud) reclamation of Maithili identity.

५९६. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ram Vilas Sahu - Chapter 58 undertakes a critical appreciation of Prof. Premshankar Singh and Ilarani Singh.
- (B) Nand Vilas Roy - Chapter 58 undertakes a critical appreciation of Prof. Premshankar Singh and Ilarani Singh.
- (C) Prof. Premshankar Singh & Ilarani Singh - While Jharudar's poems are notably more direct than the dhvani-rich classical Sanskrit poetry (a directness appropriate to his...
- (D) Prof. Premshankar Singh & Ilarani Singh - Chapter 58 undertakes a critical appreciation of Prof. Premshankar Singh and Ilarani Singh.

५९७. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) He is not primarily interested in theory for its own sake but in the concrete, ameliorative change of Mithila's condition.
- (B) Mithila-Ram Connection Julia Kristeva's concept of intertextuality holds that every text is a mosaic of quotations absorbed from other texts.
- (C) Aristotle distinguished between poetry (which deals with the universal) and history (which deals with the particular), arguing that the poet's task is to show not what...
- (D) For decades, the Maithili literary canon was heavily influenced by the Darbhanga-centric "standard," which often prioritized the linguistic registers of the Srotiya...

५९८. Consider the following statements about Chapter 53 (Narendra Jha & Panna Jha) in Tome III: 1. Narendra Jha is described as born in 1934 and as a Chartered Accountant from Patna. 2. Panna Jha is described as born in 1946 and as a retired Professor of Psychology from Magadh University. 3. Where Gaṅgeśa asked: what are the conditions under which verbal testimony yields valid knowledge? - Yadav asks: what is the... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 2 and 3 only

५९९. Consider the following statements about Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha) in Tome III: 1. Drama, Poetry, and the Condensed Form Gopesh's volume is generically hybrid: part verse-play, part lyric sequence, part dramatic... 2. All four works exhibit what the Parallel History calls 'democratic poetics': the use of literary form not to reinforce social... 3. Its literal meaning (what village is this?) dhvanis: What has become of my village? Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 and 2 only

६००. Consider the following statements about Chapter 63 (Acharya Ramanand Mandal) in Tome III: 1. A Comprehensive Analysis of Maithili Realism and Regional Assertion The trajectory of Maithili literature in the twenty-first... 2. Marxist Critique of Caste and Class Mandal's identification of the "Brahmin-Kayastha alliance" as a ruling class that governed... 3. Prabodh Narayan Singh's transition from a rural student to a revolutionary activist was catalyzed by the "Quit India" movement... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 2 and 3 only

६०१. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) The 2014 book's Chapter 5 ('Agriculture') documents the structural decline: 65 per cent of Mithila's population depends on agriculture, yet the agricultural sector is...
- (B) Dhvani, Vakrokti, and Aucitya Ānandavardhana's dhvani (suggestive resonance) theory argues that the true poetic meaning always exceeds the literal denotation (abhidhā): it...
- (C) Applying Navya Nyāya to Ilarani Singh's Poetry For Ilarani Singh's poetry, Navya Nyāya's theory of śabda (verbal testimony and meaning) is most productive.
- (D) Subaltern Studies and "History from Below" Mandal's focus on the "mute society" aligns perfectly with the methodology of Antonio Gramsci and Ranajit Guha.

६०२. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The distinctive technique of incorporating folk songs and regional idioms into Hindi prose which Renu pioneered has been widely imitated, though rarely with Renu's mastery.
- (B) Arya's grammar is a parallel archive of Maithili's internal logic and systematic rules.
- (C) There is a strong vyāpti between 'Roy's stories featuring caste encounter' and 'Roy's stories ending with a democratic reversal or affirmation'.
- (D) Chapter 66 is devoted to Ramesh and Mala Jha, with reference to Indian and Western theories, the Videha Parallel History Framework, and Navya-Nyāya epistemology.

६०३. Which one of the following pairs is correctly matched according to Tome III?

- (A) Looking into the Mirror of Time - Ramdeo Prasad Mandal 'Jharudar' is presented as Mithila's Bhikhari Thakur and the first Jan Kavi of Maithili.
- (B) Ramdeo Prasad Mandal 'Jharudar' - Ramdeo Prasad Mandal 'Jharudar' is presented as Mithila's Bhikhari Thakur and the first Jan Kavi of Maithili.
- (C) Ramdeo Prasad Mandal 'Jharudar' - Roy's work is described as published through Pallavi Prakashan, Nirmali, and archived in Videha e-Journal.
- (D) Prof. Dr. Ramawatar Yadav - Ramdeo Prasad Mandal 'Jharudar' is presented as Mithila's Bhikhari Thakur and the first Jan Kavi of Maithili.

६०४. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) The laprek is characterised by extreme compression, a single dominant image, and an ending that activates dhvani rather than resolution.
- (B) For decades, the Maithili literary canon was heavily influenced by the Darbhanga- centric "standard," which often prioritized the linguistic registers of the Srotriya...
- (C) Its core argument is that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically promoted an upper-caste
- (D) The final image - 'ciṛha kaṣa sopā kukura haṃsaita chai' (a dog perches cross on the sofa, laughing) - is the collection's most memorable.

६०५. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Student groups, political party workers, doctors, engineers, scientists and university faculty have all been drawn into the movement.
- (B) Chapter 69 is titled The Rudrapur Recensions and studies Pandit Ramji Chaudhary and parallel histories of Maithil devotion.
- (C) The story uses this ritual delay to expose the constitutive contradiction of caste: the Dom is untouchable in life but indispensable in death.
- (D) The collection was written over decades - literary activity she traces to 1965 - but assembled only after her retirement in 2008.

६०६. Which chapter of Tome III is devoted to Ramdeo Prasad Mandal 'Jharudar'?

- (A) Chapter 67
- (B) Chapter 65
- (C) Chapter 54
- (D) Chapter 51

६०७. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) The preface to PrityThakur-3 explicitly describes a practice of guided co-creation: adult and child work together on the stories, the child choosing the colouring and...
- (B) His work has been distributed through Videha's networks, through Pallavi Distributors (Nirmali, Supaul), and through the oral circulation of folk performance.
- (C) Rivers like the Kosi, Kamala, Bagmati, and Gandak, whose courses are controlled by Nepal in their upper reaches, cannot be dammed without international agreement with the...
- (D) 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

६०८. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Videha eJournal dedicated its 419th issue, dated 01 June 2025, to Narayanji Chaudhary as a Visheshank.
- (B) Videha Parallel History Framework (VPHF): This work is a parallel history of linguistic standardization.
- (C) His tenure at the Maithili Academy was marked by one signal achievement above all others: the publication of the first two- volume Maithili dictionary, a milestone in the...
- (D) Raman Jha contextualises Preeti Thakur's innovation within the oral tradition of Mithila: "The tradition of telling and listening to tales and fables has been going on in..."

६०९. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) In this collection, we have placed twelve illustrated stories and six wordless stories...
- (B) By placing Maithili's agreement system, phonological system, and syntactic structures in comparative perspective, Yadav's work has contributed to general linguistic typology...
- (C) Indian Aesthetics (Rasa-Dhvani): The dominant rasa is raudra (fury) transitioning into vīra (heroism).
- (D) Ramji pleads to you; I wish to describe the qualities of Rama." Hymn 2: To Goddess Bhavani (Durga) "O Goddess, my hope is in your feet.

६१०. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Yadav's empirical observation that educated young Brahmins in 1996 had begun to stop using 'tō' to address lower-jāti people is, in this framework, a shift in the social...
- (B) The satirical mode here is reminiscent of Harimohan Jha's satirical tradition in Maithili, though Kashyap's irony is drier and more restrained.
- (C) If the greatest school of Indian epistemology emerged from Mithila, then Maithili language and culture are not peripheral but central to the history of Indian civilization.
- (D) His legal career as a magistrate, his fiction about justice and injustice, and his essays exploring 'resolution' (Samaadhaan) all suggest a writer for whom literature is not...

६११. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) All three poets are writing within and against a dense web of intertexts: the Urdu ghazal tradition (Mir, Ghalib, Faiz), the Hindi ghazal (Dushan Dushyant Kumar), and the...
- (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...
- (C) Aristotle distinguished between poetry (which deals with the universal) and history (which deals with the particular), arguing that the poet's task is to show not what...
- (D) No nod of partisan critiques or a self-obsessed preface is required for this poem.

६१२. Consider the following statements about Chapter 66 (Ramesh & Mala Jha) in Tome III: 1. Kavya Dwipak Ohi Par (काव्य-द्वीपक ओहि पार) Kavya Dwipak Ohi Par (2017) is a seminal collection of Maithili poetry by Ramesh... 2. Navya Nyāya of Gaṅgeśa (Neo-Logic) Navya Nyāya, developed by Gaṅgeśa Upādhyāya in Mithila (12th-13th century), is a rigorous... 3. The publication of Lekhani Ek Rang Anek was a watershed moment in the history of Maithili ghazal. Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

६१३. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) The play follows a traditional Aristotelian arc: the Peripeteia (reversal of fortune) occurs when the X-ray plate is revealed, transforming a romantic comedy into a tragedy .
- (B) His poetry collection Desak Nam Chhalai Son Chiraiya (1986), with its invocation of the golden- bird metaphor for a wounded nation, is saturated in Karuna Rasa (compassion)...
- (C) The Prabandh-Nibandh-Samalochna reconstructs his lineage with precision: the ancestral migration from Panchobh, Darbhanga, was made by Jeevan Chaudhary (born 1801) who...
- (D) Beeti Gel Samay (Time That Has Passed), one of his novels, engages more directly with the literary representation of memory and temporal loss.

६१४. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) CRTITICISM The book "Sasarphani" (1947) by Nagendra Kumar is a foundational work of modern Maithili fiction that reflects the tension between traditionalism and modernity.
- (B) The implied or resonant meaning (dhvani or vyangya) is aesthetically superior to the directly expressed (vacyartha).
- (C) The tears suggest shame (for his grandmother's act), relief (that the caste humiliation is overcome), joy (reunion), and grief (for all the years of separation)...
- (D) Both, in Navya-Nyāya terms, have achieved Paratah Pramāṇya - the validation of their knowledge through practical success - despite institutional resistance.

६१५. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) In formal terms, Nagarjuna's best poetry is characterised by a mastery of both classical Sanskrit metres and free verse, intellectual density, and satirical wit of a...
- (B) The Rasa of the work is primarily Raudra (righteous indignation), but it moves toward Shanta (peace) as the character finds resolution not just in the law, but in the...
- (C) Form A formal innovation central to Roy's work is the Maithili bīhani kathā - the 'seed story'.
- (D) Despite financial pressures, the family maintained its dignity and the children were encouraged to pursue education.

६१६. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) The songs they sing at festivals, weddings, and work are full of irony, longing, celebration, and grief.
- (B) The attention to caste variation, dialectal diversity, and the politics of standardization, though brief in the grammar, is present and significant, and was extended in the...
- (C) Caste , Gender, andPower 9.1 Caste in Renu's Mithila The caste system of Mithila is among the most elaborate and rigorously maintained in India.
- (D) In this story, Rajeshwar Pratap's initial perception of Raniyan is Nirvikalpaka - pure visual apprehension without the caste-qualifier.

६१७. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Pani bin dhan ohina sukhi gaile' - All the landlords' fields have opened their mouths / In the field I saw cracks splitting apart / Without water the paddy has dried just...
- (B) His early education was rooted in classical Sanskrit learning in a traditional Tol Pathshala (Sanskrit school), which gave his later literary work a strong classical...
- (C) Bhukhala Peta' (The Hungry Belly) is the story of Harkhoo and the Kosi flood that sweeps away his crop.
- (D) The stories range from 3 to 14 pages and are drawn from observed life in villages of north Bihar - exploring love (licit and illicit), social inequality, generational...

६१८. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) Sandeep Kumar Safi is presented as the author of the first Dalit autobiography in Maithili.
- (B) Seema reveals she has been working multiple teaching jobs to support her large family, earning about 180 Taka a month.
- (C) AuthorandContext Rabindra Narayan Mishra is a contemporary Maithili author distinguished by the unusual combination of a distinguished legal career and a prolific literary...
- (D) The poetry collection "Ahiñk Lel" by Vijaynath Jha presents a sophisticated interplay between classical Maithili tradition and modern existential inquiry.

६१९. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) 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...
- (B) The chapter presents Gajendra Thakur's Sarala Varnik Bahar System as part of the ghazal technical framework.
- (C) Brooks's concept of 'the well-wrought urn' - the poem as a self-contained, internally consistent aesthetic object - maps onto the individual sher's structural independence:...
- (D) He was largely self-taught and composed his first plays while working as a barber and later as a performer.

६२०. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Origins and Formation Pradeep Pushpa (प्रदीप पुष्पा) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar - the...
- (B) Without this archival commitment, three slim volumes published by a small Delhi publisher in 2012 would be difficult to locate; with the Videha Archive, they are part of the...
- (C) Jharudar's entire poetic project is an argument that the āpta (reliable witness) of Mithila's social reality is the person who lives it, not the person who theorises it from...
- (D) The complementary dynamics she establishes between image and text (in Nikolajeva's typology) is sophisticated: neither element dominates, each adds what the other cannot...

६२१. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) His wife is Chandraprabha Devi, and he has three sons (Nishant Mandal, Krishnakant Mandal, Viprakant Mandal) and a daughter (Rashmi Kumari).
- (B) Without that voice, the world (jagat) is mere vacancy (sunnā).
- (C) His Sadeha 22 reportage on the Kamala-Balan floods (Kamalā-Balānak Mārāla - Killed by the Kamala-Balan Rivers) is the most direct journalistic- literary engagement with...
- (D) Ghazal 11 continues this self-reflective strand: 'Dosarakar gīta ugabai achi cāna mītā / Hamara ghazalo gabai bhūkhaka gāna mītā'.

६२२. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Jharudar, by contrast, is a lyric poet: his jhārū poems and gīt exist in fixed written form (published by Shruti Publications and Pallavi Publications) even as they draw on...
- (B) The Natya Shastra of Bharata (2nd century BCE – 2nd century CE) did include female performers (nati) in its framework, but social practice largely excluded women from public...
- (C) The poem 'जलवायु परिवर्तन' (Jalvāyu Parivartan - Climate Change) is a perfect example of anumāna (inference) in poetry.
- (D) As Gaṅgeśa demonstrated: validity (pramāṇya) is not intrinsic - it must be established through practical engagement (samvādi pravṛtti).

६२३. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) Videha Issue 395 (June 2024) was dedicated to him as a living-writer special number - the first systematic critical reckoning with their full body of work.
- (B) Origins and Formation Pradeep Pushpa (प्रदीप पुष्प) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar - the...
- (C) THEMATIC AND IDEOLOGICAL ANALYSIS 5.1 The Central Assertion: 'Hamara Binu Jagat Sunnaa Chhai' The title-poem's claim—that without the common person (hamara = us/me) the...
- (D) The AalekhSanchayan (Article Collection) comprises Yadav's published research articles spanning over three decades.

६२४. Consider the following statements about Chapter 64 (Prof. Dr. Ramawatar Yadav) in Tome III: 1. Yadav, by contrast, adopts the descriptive stance of modern linguistics: his grammar describes what Maithili speakers of the... 2. The technical precision of Yadav's feature specifications - encoded in interlinear glosses such as 'PST-(3NH + 3H)' - is, in its... 3. The dedication to Anand Kumar Jha signals Safi's awareness of and connection to the Videha literary movement's theatrical... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 and 2 only

६२५. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) The interplay of Karuṇa and Vīra - suffering acknowledged but not surrendered to - is the characteristic rasa-configuration of the Videha Maithili ghazal tradition.
- (B) Singh's survey of the twentieth century identifies it as a 'Varnayug' (Golden Age) - not without irony, since the same period saw the suppression of Maithili's claim to...
- (C) Thakur's folk tale compilations (Maithili Lokakatha) operate primarily as readerly texts - they are designed to communicate folk wisdom clearly and accessibly to a broad...
- (D) ADeepReading 6.1 The Novel and Its Historical Context Maila Aanchal, Renu's first and most celebrated novel, was published in 1954 just seven years after Indian Independence.

६२६. Consider the following statements about Chapter 56 (Pradeep Pushpa) in Tome III: 1. The preface cites Nirālā, Dushyant Kumar, Adām Gondavī, and Hasrat Mohānī as the formative influences, demonstrating that the... 2. Pushpa is a paradigmatic figure for the Videha Parallel History Framework. 3. Chapter 69 is titled The Rudrapur Recensions and studies Pandit Ramji Chaudhary and parallel histories of Maithil devotion. Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 2 and 3 only
- (D) 1, 2 and 3

६२७. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) Today, if Mithila's 'matriarchal family system' (of Maithila script) like Bengal had been applicable in Mithila, then the history of Mithila would have been different.
- (B) Brooks's concept of 'the well-wrought urn' - the poem as a self-contained, internally consistent aesthetic object - maps onto the individual sher's structural independence:...
- (C) He is not merely responding to individual creative impulses but actively mapping and developing the generic landscape of Maithili literature.
- (D) The phrase is grammatically ambiguous - who or what became suddenly silent? - and this ambiguity is sustained across the work.

६२८. Which one of the following pairs is correctly matched according to Tome III?

- (A) Nand Vilas Roy - Nand Vilas Roy is presented as a contemporary Maithili parallel-literature writer from Bhapatiyahi, Madhubani, Bihar.
- (B) Narendra Jha & Panna Jha - Nand Vilas Roy is presented as a contemporary Maithili parallel-literature writer from Bhapatiyahi, Madhubani, Bihar.
- (C) Phanishwar Nath Renu - Nand Vilas Roy is presented as a contemporary Maithili parallel-literature writer from Bhapatiyahi, Madhubani, Bihar.
- (D) Narayanji Chaudhary - Nand Vilas Roy is presented as a contemporary Maithili parallel-literature writer from Bhapatiyahi, Madhubani, Bihar.

६२९. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Kashyap argues that the laghu-katha has established itself as an independent literary form with its own 'svaruup, shilp, ekonmukhi samvedana, aur prabhavikata' (distinct...
- (B) In the Navya-Nyāya terms that Gaṅgeśa develops in the Tattvacintāmaṇi's Śabda-khaṇḍa, a linguistic utterance is valid (pramā) when it accurately represents reality, when the...
- (C) The poems are not metrically rigid; they employ a loose rhythmic structure closer to the oral folk tradition (geet, chaita, bidapaiti) of Mithila than to the formal...
- (D) The paksata (minor premise) is: this specific Maithili text is a translation of Tulsidas.

६३०. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) Roy's work is described as published through Pallavi Prakashan, Nirmali, and archived in Videha e-Journal.
- (B) 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...
- (C) Mandal was born on 15 March 1960 to Sonelal Mandal (Sonai Mandal) and Fulwati Devi in the village of Musaharniyan, Post-Ratanahara, via Nirmali, District Madhubani, Bihar -...
- (D) Navya Nyaya - the precise analysis of Vyapti (invariable concomitance) - is directly applicable to the ghazal's analogical structures.

६३१. Consider the following statements about Chapter 58 (Prof. Premshankar Singh & Ilarani Singh) in Tome III: 1. Chapter 58 undertakes a critical appreciation of Prof. Premshankar Singh and Ilarani Singh. 2. The chapter says their contributions span literary history, criticism, drama, poetry, textual scholarship, and women's writing... 3. You are needlessly attached to your wife, children, and kin. Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 and 2 only

६३२. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) The campaign has expanded over time into the broader Jalashay Bachao Abhiyan (Save Water Bodies Campaign), encompassing rivers, wetlands, and other water bodies locally...
- (B) Both, in Navya-Nyāya terms, have achieved Paratah Pramānya - the validation of their knowledge through practical success - despite institutional resistance.
- (C) (grief:music :: grinding:thread) that is internally consistent, paradoxically rich, and complete in itself.
- (D) Ecocriticism - the study of the relationship between literature and the natural environment - has emerged as a major critical school since the 1990s (Lawrence Buell, Greg...

६३३. Consider the following statements about Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap) in Tome III: 1. R AV IBHUSHAN PAT HAK - LIFE , WORKS , AND CRITICAL STUDY 2.1 Biography and Literary Context Ravibhushan Pathak was born in 1973,... 2. KUMAR MANOJ KA S H YA P - LIFE , WORKS , AND CRITICAL STUDY 3.1 Biography and Literary Context Kumar Manoj Kashyap is a Maithili... 3. Ek Kavita (Love: A Poem) examines the work through the lenses of traditional Indian aesthetics, Western dramatic theory, the... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 2 and 3 only
- (C) 1 and 2 only
- (D) 1, 2 and 3

६३४. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 68?

- (A) Ravindra Nath Thakur
- (B) Looking into the Mirror of Time
- (C) Rabindra Narayan Mishra
- (D) Three Voices of the Maithili Ghazal

६३५. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Ram Vilas Sahu's literary project is a direct response to this question: it insists that the subaltern can speak, provided the literary institution (Videha, Pallavi...
- (B) No single framework is adequate; the full portrait requires the convergence of all.
- (C) Style and Method Jha's analytical prose in Maithili is characterised by directness, data-density, and a refusal of literary ornamentation.
- (D) The dhobi community's experience of labouring, migrating, studying, failing, persisting, and loving Mithila had no previous literary name in Maithili; Safi's text provides...

६३६. Consider the following statements about Chapter 52 (Narayanji Chaudhary) in Tome III: 1. In Bajitpur (Manigachi), a 15-acre pond (Suryahi Pokhar) was saved in 2024 when residents filed a police complaint after... 2. Following an BSPCB inquiry triggered by an NGT order, the Darbhanga Railway Station was fined Rs 1.61 crore for polluting Harahi... 3. Gender Poetry Several poems address the gender dynamics of rural Mithila with a directness that is rare in the mainstream... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

६३७. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'.
- (B) Feeling) is Panna Jha's first Maithili short story collection, published by Antika Prakashan, Ghaziabad, in 2009 (some copies carry a 2010 date).
- (C) Thakur's theatre is primarily performative, while Mandal's dramatic writing is primarily literary - designed for reading and publishing as much as for performance.
- (D) Mandal's choice of Bajjika is not merely aesthetic; it is an ideological choice that challenges the hegemony of Sanskrit standard Maithili.

६३८. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 66?

- (A) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan
- (B) Prof. Dr. Ramawatar Yadav
- (C) Ravibhushan Pathak & Kumar Manoj Kashyap
- (D) Ramesh & Mala Jha

६३९. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The dedication to Anand Kumar Jha signals Safi's awareness of and connection to the Videha literary movement's theatrical dimension (Anand Kumar Jha is a playwright in the...)
- (B) The translation was performed by Vijaynath Jha and published in 2020.
- (C) His logic mirrors the Navya Nyaya concept of abhava (non-existence)—specifically, he argues that the "absence" of these dialects in official literature is not a natural...
- (D) Bharata Muni identifies eight primary rasas; Abhinavagupta adds shanta (serenity) as a ninth.

६४०. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) The journal also published special thematic issues - issues devoted to folk art, women's writing, drama, children's literature.
- (B) Thakur's picture stories, this gap-filling is made literal and pedagogically intentional: the preface to PrityThakur-3 explicitly describes how children are invited to...
- (C) The grammar is primarily a sentence-grammar, and the discourse-level and pragmatic dimensions of Maithili - topic-comment structure, information packaging, politeness...
- (D) His poetry is formally conventional, often using clear meters, end-rhymes, and stanzaic divisions, creating a song-like (gēya) quality.

६४१. Consider the following statements about Chapter 61 (Rajnandan Lal Das) in Tome III: 1. The eyes of every Mithila-Maithili servant across the country and abroad welled with tears.” - — Vijay Issar 'Vats', Visheshank... 2. The journal also published special thematic issues - issues devoted to folk art, women's writing, drama, children's literature. 3. The final maqala sher - 'It was never written that I would reach the moon; I dismounted my heart from the ladder' - achieves... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 only

६४२. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) Chapter 67 studies Ramesh Narayan, Nagendra Kumar, Gopalji Jha Gopesh, and Vijaynath Jha as four Maithili masters of the parallel tradition.
- (B) The framework draws on the Dooshan Panji (genealogical records of social infractions), oral histories, and non-canonical sources to contest the hegemonic narrative.
- (C) Jharudar's central theme is the soil itself—the farm, the river, the flood, the village's political life— not the migrant's journey but the stayer's resistance.
- (D) Preeti Thakur's chitrakatha series is primarily oriented toward two rasas: hasya (comic delight) in the Gonu Jha stories, and karuna (pathos/compassion) in the folk-hero...

६४३. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The linguistic politics of Bajjika vs. standard Maithili is thus a literalisation of Spivak's epistemological argument about whose speech counts as 'literature'.
- (B) Thakur's entire career is an implicit refusal of this Orientalisation - a sustained assertion that Maithili is a language with its own literary tradition, its own aesthetic...
- (C) The disappointing thing is also that some of the new women poets of the first edition, like Vandana Jha, Mausumi Mukherjee (Banerjee), Nutan Chandra Jha, Mukta, Kumari...
- (D) His stronger ghazals are among the most technically accomplished in the Anchinhar era corpus.

६४४. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) In 2012, when mobile internet became accessible, he encountered ghazal shastrā (grammatical theory) systematically.
- (B) Hymn 2: Raga Rekhta (To the Goddess) My refuge is at your feet, O Bhavani!
- (C) Stories about officials' empty words, about the politics of village water, about migration to Patna - these are the materials of a literature of witness.
- (D) Reshma-Chuharmal, whose story crosses caste lines (a Dugdhvanshi Dusadh hero and a Purnia Bhumihaar Brahmin heroine), or Mahua Ghatwarin, whose story was fading from even...

६४५. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) As the Stanford Encyclopedia of Philosophy notes, Gaṅgeśa's 'central focus is epistemology,' organized around four pramāṇas: pratyakṣa (perception), anumāna (inference),...
- (B) The Videha eJournal has been a major forum for these debates, publishing ghazals, critical responses, and formal theoretical discussions by Maithili practitioners.
- (C) Biographical Context and Literary Career Ramesh writes in the Maithili language and has published across multiple genres with Navarambh Prakashan.
- (D) Ravindra Nath Thakur is described as former Director-cum-Secretary of Maithili Academy, Bihar Government.

६४६. Consider the following statements about Chapter 66 (Ramesh & Mala Jha) in Tome III: 1. Founded by Gaṅgeśa Upādhyāya in Mithila during the fourteenth century, Navya-Nyāya provides a rigorous language of analysis that... 2. Within the Videha framework, Both are not viewed merely as a creator of fiction but as a chronicler of the Maithili condition in... 3. Karṇa is the paradigmatic figure of the underprivileged hero - born to a lower-caste mother, denied recognition throughout his... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

६४७. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) His novels and plays are marked by what Bakhtin calls 'heteroglossia' (raznorechie) - the multiplicity of social languages coexisting within a single text.
- (B) Limbale argues that Dalit literature is defined by its 'authenticity of experience' rather than by formal aesthetic criteria derived from the upper-caste literary tradition.
- (C) Style and Method Jha's analytical prose in Maithili is characterised by directness, data-density, and a refusal of literary ornamentation.
- (D) Ramesh also notes the problematic use of 'Mithilanchal' (which implies geographic fragmentation of the Mithila region) alongside statehood advocacy.

६४८. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Drama, Poetry, and the Condensed Form Gopesh's volume is generically hybrid: part verse-play, part lyric sequence, part dramatic monologue.
- (B) The karuna - the grief of deferred recognition, of caste-blocked talent, of a language's struggles to assert its place - is never purely sentimental because it is always...
- (C) Its seventeen essays span literary criticism, feminist social analysis, psychological commentary, and cultural studies - the broadest intellectual range of any single-author...
- (D) Jīvan Mukhiyā is not merely an individual tea-stall owner; he is a type of the subaltern aspirant in post- Independence Bihar, negotiating the space between caste...

६४९. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) His surname Yadav immediately identifies him within the Yadav community - the largest OBC caste in Bihar, historically associated with cattle-herding and agriculture, and in...
- (B) KUMARMANOJ KA S H YA P - LIFE , WORKS , AND CRITICAL STUDY 3.1 Biography and Literary Context Kumar Manoj Kashyap is a Maithili prose writer and poet, working primarily in the...
- (C) You are the fulfiller of all desires; O Bhola Nath, fulfill Ramji's wishes." Hymns to Lord Krishna & Rama Hymn 6: To Lord Raghunandan (Rama) "Victory to Raghunandan!
- (D) Sher 6's reference to Rādheya (Karṇa's name as son of Radha, used in the Mahābhārata) is the collection's most literary allusion.

६५०. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) The difference is that Mandal's community had never before had a novelist who could render its world in literary form.
- (B) Navya- Nyāya: Gaṛabārajhālā (Confusion/Disorder) is a title whose anumāna is implicit - hetu = observable disorder; vyāpti = disorder has causes in the social structure;...
- (C) The baluta system is Maharashtra's version of the jajmani system - the formal institutionalisation of caste-based labour exploitation as a quasi-contractual arrangement.
- (D) The collection's preface is itself a genre-theoretical essay of considerable sophistication.

६५१. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) The sher's requirement for complete semantic independence within the ghazal's sonic unity creates an inherent structural tension: each sher is simultaneously autonomous and...
- (B) Ashish Anchinhar's technical essay on Thakur's 'so-called ghazal' is the most rigorous scholarly contribution, bringing the analytical framework of the Anchinhar Aakhar...
- (C) The story Jātik Bhōj dramatizes saṃsargābhāva: the Dom, the Kumhar, the Mali are not absolutely absent from the feast - they are present as labourers - but they are absent...
- (D) Om Prakash is passionate, direct, and politically alive; Amit is tender, meditative, and emotionally nuanced; Chandan is philosophically cool, formally adventurous, and...

६५२. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) Her death was described in Videha 395 as the loss of Maithili's foremost woman psychologist-author.
- (B) The title metaphor - the slender snake navigating the paddy fields - is an example of vakrokti at the level of the title itself: it prepares the reader for a sinuous,...
- (C) The women of his Mithila fiction inhabit a world of extreme patriarchal constraint child marriage, widow restrictions, purdah (seclusion), economic dependence but they are...
- (D) He would rather have a book published than receive a garland on a stage.

६५३. Which one of the following pairs is correctly matched according to Tome III?

- (A) Pradeep Pushpa - Pradeep Pushpa is described as a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district.
- (B) Ramesh & Mala Jha - Pradeep Pushpa is described as a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district.
- (C) Ravibhushan Pathak & Kumar Manoj Kashyap - Pradeep Pushpa is described as a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district.
- (D) Three Voices of the Maithili Ghazal - Pradeep Pushpa is described as a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district.

६५४. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) The recovery of Gangesh's actual biography is part of the Videha movement's broader effort to deconstruct Brahmin cultural hegemony in Mithila.
- (B) Applying Kṣemendra's aucitya: the form (compact, radio-ready story) is perfectly matched to the content (the flickering, episodic modernity of the Maithili plains).
- (C) The comparison with Athens is an explicit classical parallel that reframes Maithil identity from victimhood to civilisational contribution.
- (D) CE) argues that the highest poetry communicates through dhvani (resonance or suggestion), layers of meaning that exceed the literal.

६५५. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha - The journal was founded under the auspices of the Karnagoshti (कर्णगोष्ठी) - an association...
- (B) Pradeep Pushpa - The chapter identifies Ramesh Narayan as a short story writer, Nagendra Kumar as a story writer and Bihar Civil Servant, Gopalji Jha...
- (C) Ramesh & Mala Jha - The chapter identifies Ramesh Narayan as a short story writer, Nagendra Kumar as a story writer and Bihar Civil Servant, Gopalji Jha...
- (D) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha - The chapter identifies Ramesh Narayan as a short story writer, Nagendra Kumar as a story writer and...

६५६. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ramesh & Mala Jha - Ramesh's works mentioned in the chapter include Kavita-Samay, Katha-Samay, Nikti, and Kavya-Dweepak Ohi Paar.
- (B) Three Voices of the Maithili Ghazal - Ramesh's works mentioned in the chapter include Kavita-Samay, Katha-Samay, Nikti, and Kavya-Dweepak Ohi Paar.
- (C) Ramdeo Prasad Mandal 'Jharudar' - Ramesh's works mentioned in the chapter include Kavita-Samay, Katha-Samay, Nikti, and Kavya-Dweepak Ohi Paar.
- (D) Ramesh & Mala Jha - The theoretical frameworks include Indian Rasa-Dhvani aesthetics, Alamkāra, Vakrokti, Marxist theory, post-colonial theory, feminist...

६५७. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) Rasa-Dhvani Reading Acharya Sharan's translation sustains what Bharata identifies as the primary rasa of the Ram Charit Manas: Shanta-rasa (spiritual peace) undergirded by...
- (B) The Videha e-journal has provided the technological and critical infrastructure for this assertion.
- (C) The gamaya (village) Maithili of his dialogue is a specifically calibrated vachika abhinaya - it performs social identity through linguistic register, marking characters as...
- (D) The first-person plural 'hama' (we) is not confessional but communal: this is the ghazal of a community speaking to itself.

६५८. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) In a literary world that prizes ambiguity, Barnwal's clarity is his unique form of vakrokti—a straight line that is, in its context, revolutionary.
- (B) Preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picture- story format is ideally suited to the preoperational...
- (C) The grammar thus serves not only as a description of Maithili structure but as an archive of the social-semiotic conditions of language use in the late twentieth century.
- (D) Maithili, spoken by approximately fifty million people, is one of the twenty-two scheduled languages of the Indian Constitution.

६५९. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) In all the stories you will find the use of words and contexts which is absent in mainstream literature.
- (B) Mala Jha's Poetry While her primary contribution has been editorial, Mala Jha's own poetic work within Ijoriyak Angaithi-Mor provide a vital component of the monograph.
- (C) For Abhinavagupta, the aesthetic experience of rasa is a form of ānanda (bliss) distinct from both ordinary pleasure and religious beatitude - a distinctive category of...
- (D) Educational and Social Initiatives After retirement from government service, Thakur founded or helped establish several institutions.

६६०. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 67?

- (A) Acharya Ramanand Mandal
- (B) Prof. Premshankar Singh & Ilarani Singh
- (C) Ravibhushan Pathak & Kumar Manoj Kashyap
- (D) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha

६६१. Which one of the following pairs is correctly matched according to Tome III?

- (A) A Critical Compendium of Nine Contemporary Maithili Voices - The chapter includes Pandit Ramji Chaudhary (1878-1952) and Acharya Ramlochan Sharan (1889-1971).
- (B) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan - The ghazal collection Lekhani Ek Rang Anek is sometimes dated to 1978 in other sources, but the...
- (C) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan - The chapter includes Pandit Ramji Chaudhary (1878-1952) and Acharya Ramlochan Sharan (1889-1971).
- (D) Prof. Premshankar Singh & Ilarani Singh - The chapter includes Pandit Ramji Chaudhary (1878-1952) and Acharya Ramlochan Sharan (1889-1971).

६६२. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Prof. Dr. Ramawatar Yadav is described as a linguist, phonetician, grammarian, and scholar of Maithili.
- (B) Education as Interrupted Aspiration The central narrative thread of Safi's autobiography is the pursuit of education against structural obstacles.
- (C) Navya-Nyāya Epistemology & Gaṅgeśa's Technique In the preface, Gopesh notes that truth on the "rock of history" is constantly being eroded.
- (D) The evidence of the works available suggests that this is a tension Mishra is aware of, even if it is not always fully resolved in his writing.

६६३. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Maithili The document provides a comparison (Banagi) of the original Avadhi text and the new Maithili translation to show how the meter and meaning are preserved.
- (B) CE) identifies eight primary aesthetic emotions: Shringara (love), Hasya (humour), Karuna (pathos), Raudra (fury), Vira (heroism), Bhayanaka (terror), Bibhatsa (disgust),...
- (C) Safi's text is written by a Dalit man who is largely sympathetic to the conditions of the women around him but does not write from within female experience.
- (D) The Videha Parallel History also recovers a suppressed biographical fact: Gaṅgeśa was born five years after the death of his recognised father and married a Charmkarini (a...

६६४. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) According to multiple contributors to the Visheshank, this is the moment his lifelong devotion to Maithili was kindled.
- (B) Chapter 58 undertakes a critical appreciation of Prof. Premshankar Singh and Ilarani Singh.
- (C) Initially, I thought of it as comics for Maithili children, but as I started reading, I became immersed in it.
- (D) Both are collected extensively in Videha Sadeha 29 (poetry section, pp.

६६५. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The Natya Shastra of Bharata (2nd century BCE – 2nd century CE) did include female performers (nati) in its framework, but social practice largely excluded women from public...
- (B) Aristotle distinguished between poetry (which deals with the universal) and history (which deals with the particular), arguing that the poet's task is to show not what...
- (C) His early schooling was completed in his maternal village.
- (D) Applying Kṣemendra's aucitya: the form (compact, radio-ready story) is perfectly matched to the content (the flickering, episodic modernity of the Maithili plains).

६६६. Which one of the following pairs is correctly matched according to Tome III?

- (A) Nand Vilas Roy - The primary texts include Maithili Bhasha Sahitya: Beesam Shatabdi and Vyadhibhakti-tarangini of Vidyapati edited by Premshankar Singh.
- (B) Narendra Jha & Panna Jha - The primary texts include Maithili Bhasha Sahitya: Beesam Shatabdi and Vyadhibhakti-tarangini of Vidyapati edited by Premshankar Singh.
- (C) Prof. Premshankar Singh & Ilarani Singh - Publishing Rajnandan Lal Das's most concrete and practically significant anti-caste contribution was the consistent, deliberate...
- (D) Prof. Premshankar Singh & Ilarani Singh - The primary texts include Maithili Bhasha Sahitya: Beesam Shatabdi and Vyadhibhakti-tarangini of Vidyapati edited by Premshankar...

६६७. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Western Critical Frameworks Antonio Gramsci's concept of the 'organic intellectual' (Prison Notebooks) precisely describes Pushpa's position.
- (B) 13th century CE, Darbhanga, Mithila) is the founder of the Navya Nyāya (New Logic) school of Indian philosophy.
- (C) Rajdeo Mandal and Subhash Chandra Yadav Subhash Chandra Yadav is another significant figure of the Videha parallel tradition - a novelist whose works Gulo and Vote...
- (D) The story of Radhiyā in “Śikṣāk Mahat” is equally significant: her decision to ensure her children's education despite extreme poverty is presented not as self-sacrifice...

६६८. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Pradeep Pushpa is explicitly situated by Anchinhar as a member of this second generation of Videha ghazal writers.
- (B) The preface to PrityThakur-3 explicitly describes a practice of guided co-creation: adult and child work together on the stories, the child choosing the colouring and...
- (C) Within the framework of Bhartrhari's Vākyapadīya, the concept of sphota - the unanalysed unity of the sentence as the primary bearer of meaning - is relevant here.
- (D) The best jhārū couplets are those in which the specific collapses into the universal: 'Āi har gharamē Sītā roai chhai' ('Today in every home Sita weeps') is already a...

६६९. Consider the following statements about Chapter 73 (Ravindra Nath Thakur) in Tome III: 1. His date of birth is listed as 8 August 1938, with some sources giving 1936. 2. His place of birth is given as Nanour village, Madhubani District on the maternal side and Dhamnaha, Purnia District on the... 3. The chapter frames his work through autobiography, poetry, seed stories, aphorisms, Dalit aesthetics, and comparative Dalit... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 only
- (C) 1 and 2 only
- (D) 1, 2 and 3

६७०. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) CE) argues that the highest literary achievement consists not in what is directly stated (vācya) but in what is suggested (dhvani)—the resonant unstated meaning.
- (B) Mandal represents a shift toward a more inclusive "Parallel History" of Mithila.
- (C) The geets (songs) in the collection are structured for performance, with repeating refrains (ṭek) that invite communal participation - linking the individual lyric to the...
- (D) The vyāpti between 'significant Maithili democratic literature' and 'exclusion from establishment recognition' has held throughout the twentieth century; Roy's career is the...

६७१. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) Raymond Williams's concept of the 'structure of feeling' - the lived emotional experience of a historical moment that hasn't yet crystallised into formal ideology - is...
- (B) Mandal, associated with the Videha movement, has contributed picture-dictionaries of Mithila's flora, fauna, and traditional crafts to the archive.
- (C) Sadeha 25's Bakari Samskṛti (Goat Culture) is a sustained satirical essay on the culture of docility, conformity, and following-the-herd that Roy observes in Bihar's social...
- (D) The poetry collection "Ahiṅk Lal" by Vijaynath Jha presents a sophisticated interplay between classical Maithili tradition and modern existential inquiry.

६७२. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 61?

- (A) Rajnandan Lal Das
- (B) Acharya Ramanand Mandal
- (C) Phanishwar Nath Renu
- (D) A Critical Compendium of Nine Contemporary Maithili Voices

६७३. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Contributors and Their Perspectives The Visheshank includes the following substantive contributions: Hitanath Jha (Editor's commentary, pp.
- (B) The ending of 'Madan-Amar' is a formal masterpiece of what the Videha criticism calls 'seed logic - an ending that opens rather than closes meaning': the two men embrace;...
- (C) In each case, the Maithili language and cultural tradition are not decorative but constitutive they make the story what it is.
- (D) Yogananda Jha (whose Loka-jivan o Loka-sahitya, 1986, is itself archived on Videha) - evaluates literature by its fidelity to and creative engagement with folk oral...

६७४. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Her editorial notes in Ijoriyak Angaithi-Mor explicitly dedicate the work to the "struggle for social respect" within Mithila's Dalit and Bahujan societies.
- (B) Formal Analysis Sasarpḥānī's stories belong to the social-realist tradition of mid-20th-century Maithili prose that also includes the early work of Braj Kishore Varma and...
- (C) 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...
- (D) Drama and Social Critique Riharsal is a Maithili play in two acts, set in the world of a village theatrical group ('Rang Chetana Manch') that is preparing a production.

६७५. Consider the following statements about Chapter 66 (Ramesh & Mala Jha) in Tome III: 1. The main thing is, when the second updated and enlarged edition is being published, the printing arrangement is being managed in... 2. The first edition was published in 2004 by Kisun Sankalp Lok, Supaul, and was launched at a ceremony in Darbhanga by the... 3. The women of his Mithila fiction inhabit a world of extreme patriarchal constraint child marriage, widow restrictions, purdah... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 and 2 only
- (D) 1 only

६७६. Which one of the following pairs is correctly matched according to Tome III?

- (A) Three Voices of the Maithili Ghazal - The technical vocabulary of the chapter includes makta, matla, radif, and kafiya.
- (B) Three Voices of the Maithili Ghazal - Pushpa is a paradigmatic figure for the Videha Parallel History Framework.
- (C) Three Voices of the Maithili Ghazal - The Question of Linguistic Politics Renu's use of Maithili in Hindi prose was not without political dimension.
- (D) Three Voices of the Maithili Ghazal - The English title of the poem is Looking into the Mirror of Time.

६७७. Consider the following statements about Chapter 64 (Prof. Dr. Ramawatar Yadav) in Tome III: 1. His early academic formation was within the teaching of English language and literature, which he practiced at the College of... 2. Born in 1942, Yadav's scholarly journey took him from the Terai of Nepal to the universities of Kansas, Mainz, Kiel, and... 3. The translation is not a word-for-word rendering but a creative transposition that preserves the prosodic architecture of the... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 only
- (C) 1 and 2 only
- (D) 2 and 3 only

६७८. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Both are, in different ways, products of the same Maithili cultural genius that produced Gangesa Upadhyaya, Vidyapati, and the Charyapada tradition.
- (B) The source text, Jaishankar Prasad's 1936 Hindi Chhāyāvāda epic, is itself densely intertextual with Sanskrit mahākāvya tradition, Vedic cosmogony (the flood myth of Manu...
- (C) Bhabha), where Maithili identity is renegotiated against the hegemony of other linguistic cultures.
- (D) The stories range from 3 to 14 pages and are drawn from observed life in villages of north Bihar - exploring love (licit and illicit), social inequality, generational...

६७९. Consider the following statements about Chapter 53 (Narendra Jha & Panna Jha) in Tome III: 1. Panna Jha's major Maithili works include Anubhuti, Anusheelan, and Abhilasha. 2. Feeling) is Panna Jha's first Maithili short story collection, published by Antika Prakashan, Ghaziabad, in 2009 (some copies... 3. The Parallel History framework is built on several key principles. Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 and 2 only

६८०. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) His plea to "not divide the language" is an attempt to restore the vyapti (universal connection) of the Maithili-speaking world against the "discriminatory logic" of the...
- (B) The nari-centric ghazals (Ghazal 17: 'Punmaak raatik chaan sana chamkait chai ahaan / Angnaak tulsi chaura sana gamkait chai ahaan' - 'You glow like the full moon's night / ...
- (C) Such would contribute not only to our understanding of Rabindra Narayan Mishra's individual achievement but to the broader field of Indian literary studies and the global...
- (D) Vijaynath Jha's Maithili rendering of Jaishankar Prasad's Sanskrit-inflected Kāmāyanī demonstrates aucitya of the highest order: each chandas (metre) he selects is...

६८१. Which chapter of Tome III is devoted to Prof. Dr. Ramawatar Yadav?

- (A) Chapter 74
- (B) Chapter 61
- (C) Chapter 51
- (D) Chapter 64

६८२. Consider the following statements about Chapter 56 (Pradeep Pushpa) in Tome III: 1. The maqla - 'I write for the people, not for the scholar; I sing for the village, not for the patron' - is the most direct... 2. Ghazal 9's entire dramatic structure - 'ī kon gāma chai?' (What village is this?) - is a meditation on the village that has... 3. The dissemination of his literature through journals like 'Videha' has helped in shaping the standard form of Maithili. Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 only
- (C) 1 and 2 only
- (D) 2 and 3 only

६८३. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Community and Individuality The three collections are simultaneously deeply individual (each poet's voice is distinct) and communally produced (through shared training,...)
- (B) His katas (2 in the collection) are a related form: short poems that do not technically conform to ghazal structure but share its emotional register.
- (C) Chatterjee's researches in the early twentieth century confirmed Maithili's status as an independent language; and subsequent grammarians have worked within both mainstream...
- (D) The radif 'ī kon gāma chai?' (What village is this?) does not merely ask a question; it dhvanis the entire experience of estrangement, of watching one's native place become...

६८४. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Navya-Nyāyā Epistemology & Gaṅgeśa's Technique Vijaynath Jha was the son of Pt.
- (B) The voice of Budhni in "Ghūshā Ghar Mukhiyāji" - her refusal of the corrupt mukhiya's offer, her simple moral clarity - is the subaltern speaking clearly and with authority.
- (C) Both writers are OBC, both work within the Videha movement, both have received the Videha Samman.
- (D) The Visheshank records that even before his birth, the family had suffered financial difficulty: 'khet pathar gaahi birahi bilaat gelai' (fields and stones crumbled; poverty...

६८५. Consider the following statements about Chapter 74 (Phanishwar Nath Renu) in Tome III: 1. Ras Priya (1959) is a masterpiece of compressed lyricism, following a Jyotika (folk musician) as he plays the nagara drum... 2. He had already published some short stories, but the years 1952–54 saw the composition and publication of Maila Aanchal, which... 3. Within the Videha framework, Both are not viewed merely as a creator of fiction but as a chronicler of the Maithili condition in... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

६८६. Consider the following statements about Chapter 64 (Prof. Dr. Ramawatar Yadav) in Tome III: 1. The chapter identifies A Reference Grammar of Maithili, published by Mouton de Gruyter in 1996, as a key source document. 2. His academic journey is described as moving from the Terai of Nepal to Kansas, Mainz, Kiel, Kentucky, and Tribhuvan University,... 3. Ramlochan Thakur's pseudonyms include Agradoot, Kumaresha Kashyap, and Mujtaba Ali. Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 2 and 3 only
- (D) 1, 2 and 3

६८७. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) The maqla - 'I write for the people, not for the scholar; I sing for the village, not for the patron' - is the most direct articulation of the Videha Parallel History's...
- (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...
- (C) Raman Jha contextualises Preeti Thakur's innovation within the oral tradition of Mithila: "The tradition of telling and listening to tales and fables has been going on in..."
- (D) Singh's survey of the twentieth century identifies it as a 'Varnayug' (Golden Age) - not without irony, since the same period saw the suppression of Maithili's claim to...

६८८. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The closest predecessor available in English is the collective work of S.K.
- (B) The stories range from 3 to 14 pages and are drawn from observed life in villages of north Bihar - exploring love (licit and illicit), social inequality, generational...
- (C) The Bhasha-Bharati Samman he received from CIIL for this translation work is an institutional recognition of what is essentially a postcolonial literary-political act.
- (D) Is it the observance of imported formal rules (the Arabic-Persian Bahār), or the achievement of a distinctive Maithili voice within the global ghazal tradition?

६८९. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) The chapter includes the Bahār debate in Maithili ghazal as part of its framing.
- (B) Her stories are characteristically dialogic - populated by multiple voices (the patient, the doctor, the family, the institution) that are not resolved into a single...
- (C) His death marked the end of an era, but the structures he had built—both intellectual and familial—remained.
- (D) Yadav and the Videha editorial board have argued, this gap reflects not a personal failing of Yadav but the structural constraints of a scholarly tradition that equated...

६९०. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The chapter includes the Bahār debate in Maithili ghazal as part of its framing.
- (B) The rubaī (رباعی) - a four-line poem with AABA or AAAA rhyme scheme - is structurally distinct from the ghazal but shares its prosodic framework (bahr) and its takhallus...
- (C) Both are collected extensively in Videha Sadeha 29 (poetry section, pp.
- (D) Manoj's sacrifice represents a transcendence of ego, where the "Love" (Prem) described in the title is not a union of bodies, but a localized "poem" or idealized construct...

६९१. Which chapter of Tome III is devoted to Looking into the Mirror of Time?

- (A) Chapter 62
- (B) Chapter 68
- (C) Chapter 74
- (D) Chapter 61

६९२. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) In the title Ijoriyak Angaithi Mor, Navya Nyāya would analyze the vṛtti (functional mode) of each word: 'ijoriyak' operates through lakṣaṇā - its denotation (of the...
- (B) The Aṣṭādhyāyī is the most compact and comprehensive grammar of any natural language in pre- modern times, describing Sanskrit morphology through a system of rules (sūtra),...
- (C) The chapter applies Indian and Western literary criticism, the Videha Parallel History Framework, and Navya-Nyāya epistemology.
- (D) There is a strong vyāpti between 'Roy's stories featuring caste encounter' and 'Roy's stories ending with a democratic reversal or affirmation'.

६९३. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) The broader NGT jurisprudence on ponds in Darbhanga has set important precedents for the entire Mithilanchal region.
- (B) He notes that four reviews of the first critical volume (Preeti Karan Setu Banhal) were published together in Videha Issue 398 (July 15, 2024).
- (C) Jharudar's jhārū poems can be analysed as operating through all four: Pratyakṣa (Direct Perception): Jharudar's poems are grounded in observed social reality—the broken...
- (D) Kshemendra's auchitya (contextual propriety) is tested by the collection's range of registers - from the intimate love-ghazal (Ghazal 2, 6) to the didactic political sher...

६९४. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) However, her most enduring legacy is perhaps her poetry.
- (B) The Videha archive, which reached its 400th issue in 2024, serves as a repository for works that might otherwise be lost to the "dark interludes" of institutional neglect.
- (C) Ramlochan Thakur's pseudonyms include Agradoot, Kumaresha Kashyap, and Mujtaba Ali.
- (D) However, this history is "parallel" rather than linear; the poet stands at a "junction of eras" (Yugsandhi) where the "ancient tradition" has been "thrown into the furnace".

६९५. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Gayatri Spivak's question 'Can the Subaltern Speak?' (1988) is answered in the Videha framework by the insistence that yes - but only if the infrastructure of speaking...
- (B) Nixon's concept of 'slow violence' - the gradual, invisible forms of environmental destruction that disproportionately affect the poor - is particularly relevant.
- (C) The final image - 'ciṛha kaṣa sopā kukura haṃsaita chai' (a dog perches cross on the sofa, laughing) - is the collection's most memorable.
- (D) Similarly, snippets and mention a Ramanand Mandal born in 1871 who was a Sanskrit scholar; this historical

६९६. Which chapter of Tome III is devoted to Narendra Jha & Panna Jha?

- (A) Chapter 68
- (B) Chapter 67
- (C) Chapter 72
- (D) Chapter 53

६९७. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Indian Aesthetics (Rasa-Dhvani): The rasa here is śānta (the peace of knowledge) and vīra (the heroism of the scholar).
- (B) By writing in the vernacular of Sitamarhi, Mandal asserts a linguistic identity that is both ancient in its association with Sita and modern in its refusal to conform to the...
- (C) The ghazal 'of hunger' is not a complaint but a badge of honour - the work that addresses the community's actual experience rather than its aspirational fantasies.
- (D) No nod of partisan critiques or a self-obsessed preface is required for this poem.

६९८. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Musba, who is 'a terror outside' is 'tamed inside his house' by his daughter-in-law.
- (B) The Gatanjali Jharoo (2018) represents a further deepening and systematisation of the jhārū project, suggesting a continuing creative development.
- (C) Therefore, the history of Mithila was always written in 'tears' (Ravindraji: Lyricist).
- (D) The folk songs sung at weddings, at births, at work in the fields, at moments of grief create a sonic landscape that is inseparable from the narrative.

६९९. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) Mandal, associated with the Videha movement, has contributed picture-dictionaries of Mithila's flora, fauna, and traditional crafts to the archive.
- (B) Pushpa notes Thakur's formal innovation —composing entirely new tunes rather than setting words to existing melodies —as the key to his distinctiveness.
- (C) The Brechtian Verfremdungseffekt - making the familiar strange - is not achieved through formal alienation devices but through the excruciating ordinariness of the social...
- (D) His takhallus (pen-name used in the maqta verse) is 'Pushp' (पुष्प) - the Maithili/Sanskrit word for flower.

७००. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) 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...
- (B) Philosophical Reflection on Life "O foolish mind, chant the name of Rama..." This is the only work that will help you in life.
- (C) KUMAR MANOJ KA S H YA P - LIFE , WORKS , AND CRITICAL STUDY 3.1 Biography and Literary Context Kumar Manoj Kashyap is a Maithili prose writer and poet, working primarily in the...
- (D) His poetry collection Desak Nam Chhalai Son Chiraiya (1986), with its invocation of the golden- bird metaphor for a wounded nation, is saturated in Karuna Rasa (compassion)...

७०१. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) It's wonderful how she has condensed the vast world of Maithili folk tales like Shiva's matted hair." - Dr.
- (B) The poem 'जलवायु परिवर्तन' (Jalvāyu Parivartan - Climate Change) is a perfect example of anumāna (inference) in poetry.
- (C) Roy's work is described as published through Pallavi Prakashan, Nirmali, and archived in Videha e-Journal.
- (D) The Accident and the Body The most viscerally powerful episode in the autobiography is the accident in Chandigarh: 'Hamra payer me aagi lagi gaile.

७०२. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) The suggestion reverberating beneath these lines is not merely personal but civilizational - the question of whether a marginalised language and its people should surrender...
- (B) Thakur's literary corpus - spanning original poetry, satire, translation, folk compilation, and critical editorial work across more than four decades - constitutes a...
- (C) He had already published some short stories, but the years 1952–54 saw the composition and publication of Maila Aanchal, which was initially greeted with bewilderment by...
- (D) Mandal - Mithila's first freedom martyr, largely absent from mainstream Mithila historiography - is the biographical correlate of the poetic- fictional project.

७०३. Consider the following statements about Chapter 71 (Ram Vilas Sahu) in Tome III: 1. Marx's formula - "the worker produces capital and capital produces the worker as worker" - is dramatized in Sahu's story... 2. FORMAL ANALYSIS - POETRY, TANKA, HAIKU, AND SEED FICTION 4.1 The Tanka and Haiku Tradition in Maithili Ram Vilas Sahu is among... 3. Gañgeśa's marriage to a Charmkarini and extra-matrimonial birth were suppressed for centuries; Mandal's Bajjika is dismissed by... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 only

७०४. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) The sequential presentation creates a cumulative portrait of Bihar-Mithila's social crisis that is both documentation and call to action.
- (B) His family background reflects the agrarian and educational aspirations of the middle-caste communities of Mithila; he is the son of Chandra Devi and the late Rajeshwar...
- (C) Kashyap argues that the laghu-katha has established itself as an independent literary form with its own 'svaruup, shilp, ekonmukhi samvedana, aur prabhavikata' (distinct...
- (D) The distance (Delhi/ Assam vs Mithila) is the unstated critique.

७०५. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ramdeo Prasad Mandal 'Jharudar' - The survey of works names Hamara Binu Jagat Sunnaa Chhai (2012) and Gatanjali Jharoo (2018).
- (B) Ramdeo Prasad Mandal 'Jharudar' - The attention to caste variation, dialectal diversity, and the politics of standardization, though brief in the grammar, is present...
- (C) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan - The survey of works names Hamara Binu Jagat Sunnaa Chhai (2012) and Gatanjali Jharoo (2018).
- (D) Rajdeo Mandal - The survey of works names Hamara Binu Jagat Sunnaa Chhai (2012) and Gatanjali Jharoo (2018).

७०६. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) I will tell Yashoda today so she can tie you up." Hymn 37: The Four Months of Rain (Chaumasa) "My beloved has not come; how can I stay alone in the house?.
- (B) He was referred to as 'Maithili ka Dadhichi' - the Dadhichi of Maithili, a mythological analogy for a being who sacrifices everything for a higher cause.
- (C) His themes - migration, village erosion, political hypocrisy, cultural loss - are precisely the themes that the Videha Parallel History privileges as the living concerns of...
- (D) ADDENDUM Tr.of Gopalji Jha 'Gopesh' Gajendra Thakur Gopalji Jha 'Gopesh' Late Gopalji Jha 'Gopesh' (1931-2008) is a Maithili poet of eminence.

७०७. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) The Bal Sahitya Puraskar of the Sahitya Akademi, which was instituted precisely for children's literature, has not been awarded to the creator of the Maithili children's...
- (B) Gender Poetry Several poems address the gender dynamics of rural Mithila with a directness that is rare in the mainstream Maithili poetic tradition.
- (C) The Nāṭyaśāstra's fourteenth chapter identifies the four purposes of drama as dharma, artha, kāma, and mokṣa (right conduct, wealth, pleasure, and liberation).
- (D) A brief appendix on Maithili manuscript study (Mithilakshar lipi) is also provided.

७०८. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) Anima Singh's academic expertise in "Samskargitas"—the very songs that celebrate the continuity of the lineage— informed her real-world role in ensuring that the third...
- (B) Ugranand rebukes the Pandit and the elders, pointing out that wealthy "upper caste" people regularly associate with Muslims and Christians but are never punished.
- (C) The campaign has expanded over time into the broader Jalashay Bachao Abhiyan (Save Water Bodies Campaign), encompassing rivers, wetlands, and other water bodies locally...
- (D) The critic and novelist Jainendra Kumar was among the first to hail it as a masterpiece, comparing it to the great works of world realist fiction.

७०९. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'.
- (B) Ramlochan Thakur was born on 18 March 1949 and died on 25 March 2021 in Kolkata.
- (C) Nand Vilas Roy is associated with short fiction, bihani kathā, and poetry.
- (D) The agricultural imagery in his poetry - the transplanting of rice (dhanrōpanī), the harvesting of wheat (gahumak kaṭanī-daonī), the plowing, the drought, the flood - is not...

७१०. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Pradeep Pushpa is described as a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district.
- (B) His translations in Videha Sadeha 27 include Maithili renderings of poems by Nirala, accompanied by a substantial theoretical essay on translation theory grounded in Navya...
- (C) Where Gaṅgeśa asked: what are the conditions under which verbal testimony yields valid knowledge? - Yadav asks: what is the structure of the linguistic system that makes...
- (D) In Maithili literary tradition, this temporal dimension is intimately linked to the seasonal songs (barahmasa) that Vidyapati and his successors wrote, marking the cycle of...

७११. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) In the Videha Parallel History Framework, Ilarani Singh represents the counter-tradition of women's voices that mainstream literary academies - the Sahitya Akademi, Maithili...
- (B) Kolkata, which has historically been a major diaspora centre for Maithil communities, offered him both a community of fellow writers and an audience for his work.
- (C) A crucial precursor figure illuminated by the Parallel History is Gaṅgeśa Upādhyāya (c.
- (D) An Annotated Overview 3.1 Katha-Samay (2020): Samanantar & Samang Katha-Samay (literally 'the time of story,' or 'story-time') is an omnibus bringing together two earlier...

७१२. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) His work in Maithili from this region reinforces the understanding that Maithili culture extends across a wide geographic expanse and is not confined to a single...
- (B) The oral folk tradition preserved in Mithila's village communities constitutes sabda pramana that Preeti Thakur's chitrakatha renders accessible in written/visual form.
- (C) Mishra's literary strategy is to give narrative form to experiences and perspectives that are socially silenced: the abused woman, the landless labourer, the lower-caste...
- (D) The pen-name Subodh (easily understood/accessible) is significant: it signals a commitment to accessible poetry rather than obscurantist literary difficulty.

७१३. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 52?

- (A) Looking into the Mirror of Time
- (B) Narayanji Chaudhary
- (C) Narendra Jha & Panna Jha
- (D) Prof. Premshankar Singh & Ilarani Singh

७१४. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) Gayatri Spivak's 'Can the Subaltern Speak?' and the Subaltern Studies Group's recovery of suppressed historical voices provide the theoretical underpinning for Gajendra...
- (B) Thematic & Critical Analysis Kamat's most striking contribution is the use of 'Maithili' as a bīhani kathā title: the language itself as a character, subject, or situation...
- (C) Lebai hama' (I will take/do) is an active, volitional radif - each sher ends with the first-person assertion of action.
- (D) The female speaker's suffering is aestheticised, yet within the Maithili tradition, this aestheticisation of female longing represents the only socially sanctioned space...

७१५. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Preeti Thakur's creative energy, unable to find official recognition, flows into the Videha counter-archive - a digital "attic" that is in fact more open and more widely...
- (B) Phanishwar Nath Renu is described as a major modern Hindi writer associated with the Aanchalik or regional tradition of fiction.
- (C) Social Realism and the Parallel Tradition Ramesh Narayan's stories are deeply embedded in the social texture of post-Independence rural Mithila.
- (D) The chapter includes Pandit Ramji Chaudhary (1878-1952) and Acharya Ramlochan Sharan (1889-1971).

७१६. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The theoretical implications of this work intersect with a fundamental question raised within Indian grammatical thought by the Mīmāṃsakas and Vaiyākaraṇas: what is the...
- (B) Critical Appreciation of Selected Works by Ramesh The literary corpus of Ramesh and Rabindra Narayan Mishra are extensive and varied, reflecting the " witness voice" across...
- (C) Roy is an important, underappreciated figure in contemporary Maithili literature - important precisely because he is systematically underappreciated by the establishment...
- (D) Vijaynath Jha's Maithili rendering of Jaishankar Prasad's Sanskrit-inflected Kāmāyanī demonstrates aucitya of the highest order: each chandas (metre) he selects is...

७१७. Consider the following statements about Chapter 56 (Pradeep Pushpa) in Tome III: 1. The rubāī (رباعی) - a four-line poem with AABA or AAAA rhyme scheme - is structurally distinct from the ghazal but shares its... 2. The radif 'ī kon gāma chai?' (What village is this?) does not merely ask a question; it dhvanis the entire experience of... 3. The Logic of Subaltern Reclamation A defining feature of the critique of Acharya Ramanand Mandal is the application of Navya... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 only
- (C) 1 and 2 only
- (D) 2 and 3 only

७१८. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Several Navya-Nyāya concepts are directly applicable to literary-critical analysis.
- (B) Her book Maithili Rangmanch (archived in the Videha repository) is a contribution to Maithili theatre studies.
- (C) The grammar is explicitly synchronic, describing the structure of Maithili as it was spoken in the late 1970s and 1980s.
- (D) Navya-Nyāya: Sunna Lāgae Gāma proceeds from a specific perceptual fact (the village is silent) through the vyāpti (silenced villages indicate absent youth) to the sādhyā...

७१९. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) The ending of 'Madan-Amar' is a formal masterpiece of what the Videha criticism calls 'seed logic - an ending that opens rather than closes meaning': the two men embrace;...
- (B) Yadav's analysis of compound verbs reveals precisely that the 'meaning' of a Maithili compound verb is not compositional but holistic: the combination of V1 + V2 produces a...
- (C) Ram Vilas Sahu's work - by an OBC writer from a Madhubani village, published by Pallavi Prakashan (Nirmali, Supaul) with Videha institutional support - is a direct...
- (D) Gajendra Thakur's editorial introduction to Videha 348 frames this as the defining intellectual challenge of the special issue: why are Thakur's songs great, and what...

७२०. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) Pushpa's Ghazal 3 - 'I write for the people, not for the scholar' - is a Gramscian manifesto of organic intellectual identity.
- (B) CE) argues that the essence of poetry is 'oblique expression' (vakrokti) - the deviation of speech from its ordinary form that produces aesthetic pleasure.
- (C) The Dominance of Karuna and Vira Rasas The works of Rabindra Narayan Mishra are most strongly animated by karuna (compassion) and
- (D) Both Singh's historical survey and Ilarani Singh's creative work are acts of linguistic vitality: they demonstrate that Maithili is a living, generative literary language...

७२१. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) The opening chapter is itself a contribution to the historiography of Maithili linguistics.
- (B) Applying Śabda criteria: the wife's initial dismissal ('Maithilī is not our language') fails Yogyatā - it is semantically incoherent because she herself speaks Maithili.
- (C) The PurniaKosi region in which he grew up was and remains a liminal space: geographically flat, seasonally flooded by the Kosi river (known as the 'sorrow of Bihar'),...
- (D) THEMATIC AND IDEOLOGICAL ANALYSIS 5.1 The Central Assertion: 'Hamara Binu Jagat Sunnaa Chhai' The title-poem's claim—that without the common person (hamara = us/me) the...

७२२. Which one of the following pairs is correctly matched according to Tome III?

- (A) Rajdeo Mandal - The chapter includes Ramji Prasad Mandal, Pt. Bal Govind Arya, Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha,...
- (B) Phanishwar Nath Renu - The chapter includes Ramji Prasad Mandal, Pt. Bal Govind Arya, Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha,...
- (C) Ravindra Nath Thakur - The chapter includes Ramji Prasad Mandal, Pt. Bal Govind Arya, Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha,...
- (D) A Critical Compendium of Nine Contemporary Maithili Voices - The chapter includes Ramji Prasad Mandal, Pt. Bal Govind Arya, Rameshwar Prasad Mandal, Ram Chandra Roy, Dr....

७२३. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) Thabir Jogi and Lal Pan Ki Bibi are further examples of stories in which Renu uses the specific social and cultural world of Mithila to explore universal themes of love,...
- (B) Nirmāṇa Karaita Calū (Let Us Build New Mithila) is an affirmative conclusion: the series of problem-naming poems concludes with a constructive vision.
- (C) Its recovery is itself a modest institutional recognition that the Parallel History Framework contextualises more fully.
- (D) Mithila was once the world center for Vedas and Vedanta.

७२४. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) The preacher knows the social truth (inequality is structural, not natural) but cannot communicate it through pravacana (public discourse) - only in private conversation...
- (B) The appreciation of Roy applies Dhvani, Rasa, Formalism, New Criticism, Marxism, Postcolonialism, Subaltern Studies, and Navya-Nyāya techniques.
- (C) Thakur in the lineage from Vidyapati through Madhup, arguing that Thakur achieved what Vidyapati had achieved for his age: a form of lyric that simultaneously addressed the...
- (D) Roy's bīhani kathā form is designed to work at both levels: the nirvikalpaka impact of the ending (the embrace, the tears) is the immediate aesthetic experience; the...

७२५. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) The books listed include Pāṭharak Nāo by Ramesh Narayan.
- (B) After how many decades and after the first edition was published in 2004 AD, did it reach the hands of the so-called famous ones?
- (C) The contrast loka/vidvān (people/scholar) and gāma/jajamāna (village/patron) is the definitional antithesis of the parallel literary tradition.
- (D) The Pratyaksha of the ghazal is the immediate sensory experience of the sound-pattern: the bahar's rhythmic pulse, the kafiya-radif's sonic architecture, the phonological...

७२६. Which one of the following pairs is correctly matched according to Tome III?

- (A) Acharya Ramanand Mandal - He is described as a postgraduate in Chemistry and Hindi Literature from a Maithili-speaking background.
- (B) Three Voices of the Maithili Ghazal - He is described as a postgraduate in Chemistry and Hindi Literature from a Maithili-speaking background.
- (C) Acharya Ramanand Mandal - Chapter 68 presents an original Maithili poem translated into English by Gajendra Thakur.
- (D) Acharya Ramanand Mandal - His Sadeha 22 reportage on the Kamala-Balan floods (Kamalā-Balānak Mārāla - Killed by the Kamala-Balan Rivers) is the most direct...

७२७. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) Rajdeo Mandal and Subhash Chandra Yadav Subhash Chandra Yadav is another significant figure of the Videha parallel tradition - a novelist whose works Gulo and Vote...
- (B) CE) argues that the highest poetry communicates through dhvani (resonance or suggestion), layers of meaning that exceed the literal.
- (C) The Prabandh-Nibandh-Samalochna reconstructs his lineage with precision: the ancestral migration from Panchobh, Darbhanga, was made by Jeevan Chaudhary (born 1801) who...
- (D) Second, Gaṅgeśa's anumāna (inference) schema - requiring vyāpti (universal concomitance) between liṅga (sign) and sādhyā (what is to be established) - demands that critical...

७२८. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) Mithilak Janapadiya Vikas (2005) examines development at the sub- regional level, attending to the distinctive economic micro-geographies of different janapad (localities)...
- (B) The second major collection, published by Pallavi Publications (Nirmali, Supaul, 2018), represents a formal deepening of the jhārū project.
- (C) Pushpa is a paradigmatic figure for the Videha Parallel History Framework.
- (D) The journal also published special thematic issues - issues devoted to folk art, women's writing, drama, children's literature.

७२९. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ravibhushan Pathak & Kumar Manoj Kashyap - Purnia, as part of the eastern Maithili-speaking belt, represents a slightly different cultural variant of Mithila from the...
- (B) Ravibhushan Pathak & Kumar Manoj Kashyap - Novels (Maithili) Mishra's novels are the most substantial part of his creative output.
- (C) Nand Vilas Roy - Chapter 72 studies the works of Ravibhushan Pathak and Kumar Manoj Kashyap.
- (D) Ravibhushan Pathak & Kumar Manoj Kashyap - Chapter 72 studies the works of Ravibhushan Pathak and Kumar Manoj Kashyap.

७३०. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) The anumāna structure of Pushpa's satirical ghazals is particularly Navya-Nyāya in character.
- (B) Choudhary) was born on Ram Navami, April 1946, in Dularpur village, Darbhanga district.
- (C) The story revolves around a strict officer who is characterized by his "munhfatpan"—a lack of filters or a blunt outspokenness.
- (D) The ghazal has a 100-year history in Mithila, but it faced a "dark interlude" in the late twentieth century characterized by the abandonment of grammatical rigor.

७३१. Which one of the following pairs is correctly matched according to Tome III?

- (A) Preeti Thakur - The eyes of every Mithila-Maithili servant across the country and abroad welled with tears.” - — Vijay Issar 'Vats', Visheshank...
- (B) Nand Vilas Roy - The eyes of every Mithila-Maithili servant across the country and abroad welled with tears.” - — Vijay Issar 'Vats', Visheshank...
- (C) Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya - The eyes of every Mithila-Maithili servant across the country and...
- (D) Rajnandan Lal Das - The eyes of every Mithila-Maithili servant across the country and abroad welled with tears.” - — Vijay Issar 'Vats', Visheshank...

७३२. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) 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...
- (B) The 170-page bāla kavita section in Sadeha 19 is the most sustained single children's poetry contribution in the archive.
- (C) In the Navya-Nyāya terms that Gaṅgeśa develops in the Tattvacintāmaṇi's Śabda-khaṇḍa, a linguistic utterance is valid (pramā) when it accurately represents reality, when the...
- (D) The chapter is framed as a complete critical appreciation of Rajdeo Mandal with comparative study of Maithili writers.

७३३. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Mānak Mail (Standard/Benchmark Letter/Train) appears to be a longer narrative or collection published in 2018 (separately from Dūdhbechnī).
- (B) He watches the receding waters and is consumed by anxiety about the destruction of the divine race, whose arrogance and obsession with luxury led to their downfall.
- (C) The Scholar as a Social Historian Work: Nibandh-Nikuṅj (निबन्ध-निकुञ्ज - A Grove of Essays) Formalist-Structuralist Analysis: This is a collection of academic essays and...
- (D) The subaltern studies contribution is to situate this not as an accident or backwardness but as an outcome of deliberate political-economic calculation.

७३४. Consider the following statements about Chapter 66 (Ramesh & Mala Jha) in Tome III: 1. An Annotated Overview 3.1 Katha-Samay (2020): Samanantar & Samang Katha-Samay (literally 'the time of story,' or 'story-time')... 2. Published in 2018 by Navarambh Prakashan, it is a collection of critical essays on Maithili literature. 3. The framework identifies and contests the 'mainstream' or 'dried main Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 and 2 only

७३५. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Videha Parallel History Framework (VPHF): Roy's stories are a parallel history of social reform.
- (B) Ramlochan Thakur is described as a poet, satirist, translator, editor, folklorist, and cultural activist.
- (C) The title poem's central metaphor—'red' bread—is a brilliant synecdoche, where the color red stands for the laborer's blood, passion, and struggle, while the 'roṭī' (bread)...
- (D) 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...

७३६. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The story concludes that "his life is ruined" by the very process of seeking justice.
- (B) The complementary dynamics she establishes between image and text (in Nikolajeva's typology) is sophisticated: neither element dominates, each adds what the other cannot...
- (C) The comparison with Athens is an explicit classical parallel that reframes Maithil identity from victimhood to civilisational contribution.
- (D) Her editorial notes in *Ijoriyak Angaithi-Mor* explicitly dedicate the work to the "struggle for social respect" within Mithila's Dalit and Bahujan societies.

७३७. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) Videha Parallel History Framework (VPHF): Jha's essays are a parallel history of literature.
- (B) I have aimed to preserve the raw, defiant, and evocative spirit of her Maithili verse.- Gajendra Thakur Mala Jha: Four Poems I.
- (C) The Parallel History's key achievement here - relevant to both figures - is the creation of a "counter- archive" (in Derrida's archival sense) that challenges the "archive..."
- (D) The *Tattvacintāmaṇi* is organized around the four valid means of knowledge (*pramāṇa*): *pratyakṣa* (perception), *anumāna* (inference), *upamāna* (comparison/analogy), and *śabda*...

७३८. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) CE) argues that the highest literary achievement consists not in what is directly stated (*vācya*) but in what is suggested (*dhvani*)—the resonant unstated meaning.
- (B) Ramlochan Thakur was born on 18 March 1949 and died on 25 March 2021 in Kolkata.
- (C) Today, if Mithila's 'matriarchal family system' (of Maithila script) like Bengal had been applicable in Mithila, then the history of Mithila would have been different.
- (D) Videha Parallel History Framework (VPHF): This work is a parallel history of linguistic standardization.

७३९. Which chapter of Tome III is devoted to Sandeep Kumar Safi?

- (A) Chapter 55
- (B) Chapter 75
- (C) Chapter 53
- (D) Chapter 61

७४०. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) His work is a counter-memory to the nationalist amnesia regarding internal colonialism and caste-based oppression.
- (B) The emergence of Dalit and Bahujan criticism in Hindi and other Indian literatures since the 1990s provides a framework for asking how Ramlochan Thakur's writing situates...
- (C) His early education was rooted in classical Sanskrit learning in a traditional Tol Pathshala (Sanskrit school), which gave his later literary work a strong classical...
- (D) He *Svarṇamayī* (O Golden One) and *'Ahāṁ Chī Katau'* (Where Are You?) sustain the lyric-address register.

७४१. Consider the following statements about Chapter 56 (Pradeep Pushpa) in Tome III: 1. Rubāiyāt Pradeep Pushpa has published rubāiyāt (the Persian/Urdu quatrain form) in Videha Sadeha 23 and 25, demonstrating... 2. In the Navya-Nyāya terms that Gaṅgeśa develops in the Tattvacintāmaṇi's Śabda-khaṇḍa, a linguistic utterance is valid (pramā)... 3. The Nāṭyashastra's concept of 'artha' (purpose/meaning) - that dramatic representation must serve a social and spiritual purpose... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 only
- (C) 1 and 2 only
- (D) 1, 2 and 3

७४२. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The preface to PrityThakur-3 explicitly describes a practice of guided co-creation: adult and child work together on the stories, the child choosing the colouring and...
- (B) Subaltern Studies and "History from Below" Mandal's focus on the "mute society" aligns perfectly with the methodology of Antonio Gramsci and Ranajit Guha.
- (C) Kavya Dwipak Ohi Par (काव्य-द्वीपक ओहि पार) Kavya Dwipak Ohi Par (2017) is a seminal collection of Maithili poetry by Ramesh that serves as a powerful document of the...
- (D) The emergence of Dalit and Bahujan criticism in Hindi and other Indian literatures since the 1990s provides a framework for asking how Ramlochan Thakur's writing situates...

७४३. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) The rubāī (رباعی) - a four-line poem with AABA or AAAA rhyme scheme - is structurally distinct from the ghazal but shares its prosodic framework (bahr) and its takhallus...
- (B) On 4 July 2021, the entire Maithili community was plunged into grief.
- (C) All four were or are resident in the Patna-Bihar-Mithila heartland, writing for a community of readers who consume literature through informal print networks, radio, and...
- (D) In Mithila, there are multiple kinds of brooms: the kharhā (made of stiff stalks for outdoor sweeping), the phulsokha (the feathery indoor broom), the lāṭhi-jhārū...

७४४. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Thakur's poetry of Mithila, with its insistent imagery of mati-pani (soil and water), son chiraiya (golden bird), and the specific ecological landscape of the Gangetic plain...
- (B) The opening survey of the grammatical tradition is itself a contribution to the historiography of South Asian linguistics, providing a critical account of both the native...
- (C) The schoolmaster Gopal observes at the end that the true sons are those who perform care, not those who achieve status.
- (D) Spivak's celebrated question—"Can the subaltern speak?"—is directly relevant to Mishra's project in Fasaad, where the voices of exploited women and the rural poor are given...

७४५. Consider the following statements about Chapter 57 (Preeti Thakur) in Tome III: 1. Preeti Thakur does not seek entry into this official space but creates a new space: the chitrakatha for children, where she is... 2. Anchinhar is editor of both critical volumes) Anchinhar provides the most systematic historical account of the Maithili... 3. After Baishakh Me Dalan Par, it is no longer possible to claim - consciously or unconsciously - that Maithili literature is... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 1 only

७४६. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) The body that does labouring work - washing clothes, cooking, domestic service - is also the body that is damaged by the conditions of that work, and that damage has...
- (B) Bhabha's concept of the 'third space'— the liminal zone where cultural meanings are translated and hybridised— illuminates Mishra's
- (C) Karnamrit's philosophy, as reflected in Rajnandan Lal Das's own editorials, was clear: Maithili is the folk language (lok bhasha) of Mithila - carrier of the consciousness...
- (D) Pangu, after decades of parallel tradition recognition - is the novelist-scale version of Roy's project.

७४७. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Yadav's syntactic analysis, especially his treatment of the conditions governing secondary verb agreement in Maithili, has a structural parallel with Navya-Nyāya inference.
- (B) He identifies Thakur as the figure who recognised the crisis in Maithili lyric performance culture and responded with a systematic programme of revitalisation.
- (C) Videha's recovery of his work is an act of "strategic essentialism" (another Spivak concept) - using the category of regional literary heritage to reinsert his voice into...
- (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.

७४८. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Novels (Maithili) Mishra's novels are the most substantial part of his creative output.
- (B) Gaṅgeśa's distinction between svataḥ pramāṇya (intrinsic validity - the Mīmāṃsā view that knowledge is self-validating) and parataḥ pramāṇya (extrinsic validity - Gaṅgeśa's...
- (C) In 'Rāṇiyāṃ Bhikhārīn', Mandal invites a moral analogy: Raniyan's relation to her child is analogous (upamāna) to Yashoda's relation to Krishna - the divine model of...
- (D) In 'Bhāsā Ke Na Bāṃṭiyo', the logical structure can be formalised thus: Wherever there is language fragmentation (Hetu), there is cultural impoverishment and political...

७४९. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) He is the 'master of the small form' in the tradition that Harimohan Jha and Jagdish Prasad Mandal established: the tradition of subaltern social realism in Maithili.
- (B) The vihani katha, in this context, is not a literary experiment but a continuation and formal refinement of the oral storytelling tradition, given written form without...
- (C) The most distinctively Navya Nyaya element in both writers is their attention to what might be called 'negation as presence' - the Navya Nyaya notion of abhava (absence) as...
- (D) The Bhasha-Bharati Samman he received from CIIL for this translation work is an institutional recognition of what is essentially a postcolonial literary-political act.

७५०. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Videha Parallel History Framework (VPHF): This book is the quintessential example of the VPHF.
- (B) Adhiviswas dramatises a conversation between two women in a village - the 'Orissawali kaniya' (the woman from Orissa) and her companion - in which the companion's...
- (C) Jivan Mukhiyā is not merely an individual tea-stall owner; he is a type of the subaltern aspirant in post- Independence Bihar, negotiating the space between caste...
- (D) Juga Badali Gela (The Era Has Changed) reflects on historical transformation.

৩৬২. Consider the following statements about Chapter 57 (Preeti Thakur) in Tome III: 1. Preeti Thakur is described as the spouse and literary partner of Gajendra Thakur, editor of Videha. 2. The chapter analyses her through Indian and Western literary theory, children's literature theory, the Videha Parallel History... 3. Using Sandra Gilbert and Susan Gubar's framework, we might ask whether Mishra's female characters suffer from the 'madwoman in... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

৩৬৩. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) The book engages in a form of tarka (hypothetical reasoning) by showing what would have happened if these individuals had not acted—the "if...then" of history.
- (B) Anchinhar is editor of both critical volumes) Anchinhar provides the most systematic historical account of the Maithili chitrakatha genre.
- (C) Within the tradition of Dalit Maithili poetry, Akshay Patra is a landmark: it is one of the very few published Dalit poetry collections in Maithili, and its existence is...
- (D) Pradeep Pushpa is described as a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district.

৩৬৪. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) The Visheshank's essay by Dilip Kumar Jha records that Rajnandan Lal Das was one of three towering figures who consistently championed this cause - the others being Dr.
- (B) He is simultaneously a scientist/science communicator (South Pole narrative, ozone/pollution writing, earthquake science fiction), children's poet and educator (the enormous...
- (C) When he dies, it is his daughter Suknī - who remained home to care for him - who performs the rituals of filial devotion.
- (D) The complementary dynamics she establishes between image and text (in Nikolajeva's typology) is sophisticated: neither element dominates, each adds what the other cannot...

৩৬৫. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) Within the Videha Parallel History Framework, this collection is significant as evidence of a non-Brahmin, subaltern male poet reclaiming classical Maithili genres for...
- (B) CRTITICISM The book "Sasarphani" (1947) by Nagendra Kumar is a foundational work of modern Maithili fiction that reflects the tension between traditionalism and modernity.
- (C) The founding editor was Arjunlal Karna, who handed over the responsibility to Rajnandan Lal Das, trusting him completely.
- (D) The agricultural imagery in his poetry - the transplanting of rice (dhanrōpanī), the harvesting of wheat (gahumak kaṭānī-daonī), the plowing, the drought, the flood - is not...

৩৬৬. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Within the Videha framework, Both are not viewed merely as a creator of fiction but as a chronicler of the Maithili condition in the twenty-first century.
- (B) Sub-standard / "Vulgar" The authentic "Desil Bayna" of the workers Mandal's poem "Angika Bajjika" asserts that these labels are "disappearing" the মিষ্ট (sweet) speech of...
- (C) The Vidyapati title Chapal Charan Chit Chanchal Bhan (a verse about restless youth) applied to his autobiographical text is itself a rasa citation - a deliberate...
- (D) The Sahitya Akademi establishment canon is characterised as a 'dried main drain' - institutionally powerful but literarily ossified.

७५६. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) The Maithili Academy was Bihar's governmental mechanism for promoting, publishing, and institutionally supporting the Maithili language and literature.
- (B) Gajendra Thakur has consistently documented how official Maithili grammars have been constructed primarily around the Brahmin- Kayastha literary koine, excluding the...
- (C) Ashish Anchinhar's technical essay on Thakur's 'so-called ghazal' is the most rigorous scholarly contribution, bringing the analytical framework of the Anchinhar Aakhar...
- (D) The reader is invited to follow this inferential movement.

७५७. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) 86–94): A Maithili poem first written in 2005, presented as a long-delayed personal tribute that was composed even before Anchinhar was aware of Chaudhary's campaign -...
- (B) The jhārū as a literary form has genuine potential beyond Jharudar's own work.
- (C) First, the practice of publishing special issues only for dead writers, which Videha disrupted by announcing its Thakur issue while he was still alive (though he died before...
- (D) The disclosure of caste identity in Safi's autobiography is direct and unapologetic: 'Ham jatik dhobi chhi, harijan (dalit) chhi' - We are of the dhobi caste, we are Harijan...

७५८. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Matribhoomi (Motherland) resonates simultaneously as the actual village of origin, the mother-tongue (Maithili), and the mother herself.
- (B) The grandmother - on discovering Ammar is the son of Bhola Chaupāl, a lower-caste family - expels the child with the words: 'Khatabaiye jātik chhaurā ke haveḷi bhtar...
- (C) Together, they make the case, in Maithili, that the parallel tradition is not peripheral to Maithili literature but constitutive of it: the voice of Mithila in its full...
- (D) Indianand We sternA rigorous critical appraisal of Mishra's works requires both Indian and Western theoretical lenses, since his oeuvre inhabits a literary space that is...

७५९. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Published in 1947/ 1948 (Sambat 2004), the book contains hymns dedicated to various Hindu deities and philosophical reflections on the nature of life.
- (B) The story of Radhiyā in "Śikṣāk Mahat" is equally significant: her decision to ensure her children's education despite extreme poverty is presented not as self-sacrifice...
- (C) The fourth section, on śabda, is directly relevant to linguistics.
- (D) Roy (affectionately known as Ramu Sarak, "Ramu from the road/street") is a writer of short and long fiction working in the parallel Maithili tradition.

७६०. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) His academic journey is described as moving from the Terai of Nepal to Kansas, Mainz, Kiel, Kentucky, and Tribhuvan University, Kathmandu.
- (B) The Talab Bachao Abhiyan (Save Ponds Campaign) - the civil society movement he founded and leads through the Mithila Gram Vikas Parishad - has become one of the most cited...
- (C) Gender Poetry Several poems address the gender dynamics of rural Mithila with a directness that is rare in the mainstream Maithili poetic tradition.
- (D) But even here, the Mithila cultural world is present in the characters' speech, their songs, their memories of village life, and their continued embeddedness in caste and...

७६१. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) The chapter analyses her through Indian and Western literary theory, children's literature theory, the Videha Parallel History Framework, and Navya-Nyāya epistemology.
- (B) The Maithili ghazal reader is invited to make connections between apparently unrelated shers, to find the emotional and thematic thread that runs beneath the formal surface.
- (C) The Maithili Manas translation and the Jayanti-Smarak-Granth (1966) belong to this layer, which is also the period of the Rajkamal Chaudhary avant-garde and the first...
- (D) First, he provides a voice for the Sitamarhi dialect, ensuring that regional variations are celebrated rather than erased by standardization.

७६२. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) The preface ('Apanā dis sañ...') notes that the stories in the collection were broadcast on Doordarshan and All India Radio from the Patna centre, and thanks the broadcasters.
- (B) Manabatiyā (Heart's Candle) is an image of the private inner light that is both vulnerable (a candle can be extinguished) and persistent (it continues to illuminate despite...)
- (C) Land mafia has filled ponds with soil and debris, constructing houses, shops and buildings on them.
- (D) Particular attention is paid to how the texts construct subjectivity, challenge hegemony, and negotiate with the colonial/caste archive.

७६३. Consider the following statements about Chapter 73 (Ravindra Nath Thakur) in Tome III: 1. Ravindra Nath Thakur is presented as a Maithili poet, lyricist, scholar, and literary administrator. 2. Ravindra Nath Thakur is described as former Director-cum-Secretary of Maithili Academy, Bihar Government. 3. The comparison with Bhikhari Thakur (1887–1971) is not merely an epithet coined by Gajendra Thakur for promotional effect; it is... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 1 only

७६४. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) He dates his author's note from Nanour, Madhubani, 5 March 2020 - the place of both his origin and his ongoing practice, signalling that his ghazal career is rooted in the...
- (B) The paksata (minor premise) is: this specific Maithili text is a translation of Tulsidas.
- (C) Parallel History Ravibhushan Pathak's significance in the Videha Parallel History framework is multi-dimensional.
- (D) Overview and Genre Lal Rang Chahait Achhi Roti (Red Wants the Bread) is a lean, politically charged kavya sangrah (poetry anthology) of approximately twenty-two poems in...

७६५. Consider the following statements about Chapter 52 (Narayanji Chaudhary) in Tome III: 1. His mission is framed as saving Mithila's traditional ponds and water bodies from encroachment, pollution, and administrative... 2. The Talab Bachao Abhiyan is described as a civil-society movement founded and led through the Mithila Gram Vikas Parishad. 3. Bharata identifies eight primary rasas (emotional essences): śṛṅgāra (erotic/love), hāsyā (comic), karuṇa... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 2 and 3 only

७६६. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Yadav identifies and analyses the nominative, accusative-dative, genitive, locative, ablative, and instrumental cases, along with the complex of postpositions that extend...
- (B) The preface cites Nirālā, Dushyant Kumar, Adām Gondavī, and Hasrat Mohānī as the formative influences, demonstrating that the Videha Maithili ghazal is conscious heir
- (C) Vaishakh (April-May) is the hottest month in the Maithili calendar - the month of blazing sun, dried ponds, dust storms, and the grinding summer work of the agricultural...
- (D) The collection was written over decades - literary activity she traces to 1965 - but assembled only after her retirement in 2008.

७६७. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The word 'rati' (night) exists in Maithili and many North Indian languages but is absent from standard Hindi - where 'raat' is preferred.
- (B) The combination is characteristic of the Dushyant-school political ghazal.
- (C) The suggested meaning - dhvani - is that the division of the language is the last step in the erasure of the non-elite Maithili subject: when your dialect is not recognised...
- (D) His most characteristic figure is Rupaka (sustained metaphor): the 'golden bird' for India, the 'solitary warrior of the battlefield' for the honest poet in a corrupt...

७६८. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) The collective presence of these writers suggests a socio-literary phenomenon: the rise of a new intelligentsia in Mithila that is not rooted in the traditional...
- (B) Mandal's prose style in Baukee is direct, accessible Maithili - what the Videha framework would call "lok-Maithili" (the people's Maithili) rather than the prestige literary...
- (C) The use of imagery in his poems is unique—for instance, metaphors where a flower pricks like a thorn demonstrate his formalist specialty.
- (D) The baluta system is Maharashtra's version of the jajmani system - the formal institutionalisation of caste-based labour exploitation as a quasi-contractual arrangement.

७६९. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Although she was their step-grandmother, she raised the children with the same devotion she had shown to her own biological sons, Udaya and Ajay.
- (B) Employing the rasa framework, the dominant aesthetic of Matribhoomi is vipralambha shringara— the erotic or passionate longing in separation—transposed from the realm of...
- (C) The humorous domain is represented by the Murchha Diwas (April Fool's Day) ghazal (No.
- (D) The intersectional complexity of these women's situations is one of the most important contributions of Mandal's literature to contemporary Maithili fiction.

७७०. Which one of the following pairs is correctly matched according to Tome III?

- (A) Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya - Navya-Nyāya: Sunna Lāgae Gāma proceeds from a specific perceptual...
- (B) Nand Vilas Roy - Navya-Nyāya: Sunna Lāgae Gāma proceeds from a specific perceptual fact (the village is silent) through the vyāpti (silenced villages...
- (C) Ramesh & Mala Jha - Navya-Nyāya: Sunna Lāgae Gāma proceeds from a specific perceptual fact (the village is silent) through the vyāpti (silenced villages...
- (D) Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya - To say 'Roy's bīhani kathā is formally innovative' requires...

७७१. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) The Maithili language movement, which achieved constitutional recognition in 2003, drew on the cultural prestige that Renu's work had helped to create.
- (B) His self-description in the preface is notably modest and reflexively self-aware: 'I was not a student of literature (sahitya ka vidyarthi nai chhalai).
- (C) Future research on Maithili - in phonology, syntax, sociolinguistics, and discourse - will for generations be built on the foundations that Ramawatar Yadav has laid.
- (D) Style and Method Jha's analytical prose in Maithili is characterised by directness, data-density, and a refusal of literary ornamentation.

७७२. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) Narendra Jha, a Chartered Accountant from Patna, pioneered the genre of economic and political writing in Maithili - a domain the language had largely ceded to Hindi and...
- (B) (comic-lyric) When Ravindra-Mahendra came on stage, the cold breeze of spring was felt even in the heat of summer. - Jagdish Chandra Thakur 'Anil', Videha Issue 348
- (C) The title—a plea, a cry, a supplication for justice—suggests a protagonist or community for whom legal redress is inadequate or inaccessible, who must therefore appeal to...
- (D) The most fascinating critical dimension of reading Premshankar Singh and Ilarani Singh together is the implicit dialogue between their works.

७७३. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) But even here, the Mithila cultural world is present in the characters' speech, their songs, their memories of village life, and their continued embeddedness in caste and...
- (B) Bhimnaath Jha observes in his preface to Abhilasha, the hallmark of Panna Jha's fiction is balance (santulan): every event, every utterance is contextually grounded, not...
- (C) Introduction (Aamukh): This section traces the history of Manu, the first man, from Vedic literature
- (D) XIII–XV) situates the collection in relation to her first: some stories that were ready for Anubhuti (2009/2010) - published earlier in Mithila Darshan, Karnaamrit, and...

७७४. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) Compared with Rajdeo Mandal, Subhash Chandra Yadav demonstrates a more overtly political and contemporary focus - his Vote is explicitly about the electoral process; his...
- (B) Prabodh Narayan Singh, published by the Sahitya Akademi in 2012.
- (C) The word 'rati' (night) exists in Maithili and many North Indian languages but is absent from standard Hindi - where 'raat' is preferred.
- (D) 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...

७७५. Consider the following statements about Chapter 61 (Rajnandan Lal Das) in Tome III: 1. His elder brother wrote to a maternal relative - Modan Narayan Das - who was living in Kolkata and tutoring the children of a... 2. Maithili Mithilaak lok bhasha chhai, lok chetanaak sanvaahak chhai' - Maithili is the people's language of Mithila, the carrier... 3. As the Stanford Encyclopedia of Philosophy notes, Gaṅgeśa's 'central focus is epistemology,' organized around four pramāṇas:... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 2 and 3 only
- (D) 1 only

७७६. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ramesh & Mala Jha - The chapter says their contributions span literary history, criticism, drama, poetry, textual scholarship, and women's writing in...
- (B) Sandeep Kumar Safi - The chapter says their contributions span literary history, criticism, drama, poetry, textual scholarship, and women's writing in...
- (C) Ravibhushan Pathak & Kumar Manoj Kashyap - The chapter says their contributions span literary history, criticism, drama, poetry, textual scholarship, and women's writing in...
- (D) Prof. Premshankar Singh & Ilarani Singh - The chapter says their contributions span literary history, criticism, drama, poetry, textual scholarship, and women's writing in...

७७७. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) Bhimnaath Jha writes that the stories are psychologically calibrated (manovaigyanik santulan) and sociologically contextualised, avoiding both exaggeration and sentimentality.
- (B) In reality, to impose 'second-class' is gender-biased, from which it is necessary for the whole literary category (including women poets) to be free.
- (C) Working within the Bihar government's Maithili Academy, Thakur was part of the administrative apparatus that sustained and promoted the language through this critical period...
- (D) His most characteristic figure is Rupaka (sustained metaphor): the 'golden bird' for India, the 'solitary warrior of the battlefield' for the honest poet in a corrupt...

७७८. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) 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.
- (B) Drama and Social Critique Riharsal is a Maithili play in two acts, set in the world of a village theatrical group ('Rang Chetana Manch') that is preparing a production.
- (C) In this sense, Mandal's screenplay writing is a literary act with potential cinematic consequences.
- (D) The recognition of Maithili by the Sahitya Akademi in 1965 was a watershed moment, yet it was fraught with internal tensions between the traditionalist elite and the...

७७९. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Despite all of this, Chaudhary has continued his work with, as several writers describe it, the quality of a bataahpani - a productive, almost reckless devotion - a quality...
- (B) Therefore, Rajmohan Jha was not ready to give separate-separate recognition to female-writing and male-writing—in the editorial of 'Aarambh'. Against Gendered...
- (C) Abhinavagupta's concept of sadharanikarana (universalisation) is particularly relevant: the chitrakatha format does not merely tell a local story but lifts the characters...
- (D) Development Singh's literary history, operating within a broadly historicist-nationalist paradigm, is less attentive to gender as a literary-critical category.

७८०. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) 473-479), includes Vasanti Doha (seasonal couplets in the doha metre), a devotional poem ('Nahin Suti Rahab Ahan Chaddari Tani' - 'I Will Not Lie Down under Your Sheet'),...
- (B) Each represents a different relationship between literary form and social function.
- (C) Vividh Bhajnavali is described as a miscellaneous hymn collection written by Pandit Shri Ramji Chaudhary from Rudrapur, Darbhanga, now Madhubani.
- (D) Gopesh, working in a different register (lyric-drama rather than social satire), participates in this same impulse: his work creates a stage within the text, inviting a...

७८१. Consider the following statements about Chapter 64 (Prof. Dr. Ramawatar Yadav) in Tome III: 1. From the perspective of Navya-Nyāya logic - the tradition founded by Gaṅgeśa Upādhyāya in his 2. The attention to caste variation, dialectal diversity, and the politics of standardization, though brief in the grammar, is... 3. (comic-lyric) When Ravindra-Mahendra came on stage, the cold breeze of spring was felt even in the heat of summer. - Jagdish... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 2 and 3 only

७८२. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) In an era where folk literature was often dismissed as peripheral, her research into the ritual songs associated with birth, marriage, and death (Samskars) provided a...
- (B) Education and the Future of Mithila A central insight that emerges from Mandal's body of work is the role of education as the primary engine of social change.
- (C) 2000), has titled him 'Mithila's Bhikhari Thakur'—invoking the legendary Bhojpuri playwright-poet Bhikhari Thakur (1887–1971), the low-caste barber who became the most...
- (D) For Abhinavagupta, the aesthetic experience of rasa is a form of ānanda (bliss) distinct from both ordinary pleasure and religious beatitude - a distinctive category of...

७८३. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) The dedication to Anand Kumar Jha signals Safi's awareness of and connection to the Videha literary movement's theatrical dimension (Anand Kumar Jha is a playwright in the...
- (B) In the Maithili context, where "Kul" (lineage) and "Parampara" (tradition) are of paramount importance, the Singh-Dhar family represents a successful adaptation of these...
- (C) The comparison with Bhikhari Thakur (1887–1971) is not merely an epithet coined by Gajendra Thakur for promotional effect; it is a structurally precise characterisation that...
- (D) My only hope is in your grace; Ramji desires only the dust of your feet." Hymns to Lord Shiva (Mahesh Bani) Hymn 5: Service to Shankara "O mind, serve Shankara, who is...

७८४. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Her Maithili Rangmanch represents an intervention in theatre studies, and her poetry in Ijoriyak Angaithi-Mor constitutes a feminine poetics of domesticity-as-creativity...
- (B) In Valmiki's Joothan, Ambedkar's text functions as the transformative encounter that makes Valmiki into a 'speaking subject' - the discovery of Ambedkar's writing is the...
- (C) Renu lived from 1921 to 1977 according to the chapter heading.
- (D) His takhallus is 'Chandan'.

७८५. Which chapter of Tome III is devoted to Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha?

- (A) Chapter 64
- (B) Chapter 67
- (C) Chapter 66
- (D) Chapter 57

७८६. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) The satirical mode here is reminiscent of Harimohan Jha's satirical tradition in Maithili, though Kashyap's irony is drier and more restrained.
- (B) 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
- (C) The Scholar as a Social Historian Work: Nibandh-Nikuñj (निबन्ध-निकुञ्ज - A Grove of Essays) Formalist-Structuralist Analysis: This is a collection of academic essays and...
- (D) His self-description in the preface is notably modest and reflexively self-aware: 'I was not a student of literature (sahitya ka vidyarthi nai chhalai).

७८७. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) 1243–1246) Subodh Kumar Thakur has one of the most sustained and chronologically extended presences in the Videha archive, with confirmed contributions from Sadeha 7 through...
- (B) CE) argues that the essence of poetry is 'oblique expression' (vakrokti) - the deviation of speech from its ordinary form that produces aesthetic pleasure.
- (C) The critic and novelist Jainendra Kumar was among the first to hail it as a masterpiece, comparing it to the great works of world realist fiction.
- (D) The piece Raja Aur Paraja (The King and His Subjects) is the most substantial of these reflections - a meditation on the breakdown of the traditional rural social contract...

७८८. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Thakur's Videha platform has provided both figures with a digital afterlife that compensates partially for institutional invisibility.
- (B) Mandal's work suggests that for Mithila to modernize, it must not only preserve its language —as he argues in *Bhasha Ke Na Bantiyo*—but also purify its institutions.
- (C) Western Critical Frameworks Antonio Gramsci's concept of the 'organic intellectual' (Prison Notebooks) precisely describes Pushpa's position.
- (D) Maithili as Medium of Primary Education One of the causes closest to Rajnandan Lal Das's heart was the introduction of Maithili as the medium of primary school education in...

७८९. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) The tragic ending of *Hamar Tol* is also Lukácsian in its rationale: the great realist novel does not impose a false resolution but traces the contradictions of social life to...
- (B) Oblique Critique and Propriety Kuntaka's *Vakrokti* (oblique expression) is evident in Ramesh's short stories, where social critiques are often articulated "slantwise" through...
- (C) Both writers seem to sense that no single literary mode can contain the fullness of what they need to say; both create containers that are larger and more various than the...
- (D) Thakur Visheshank (Special Issue 348, June 2022), edited by Gajendra Thakur, was announced in November 2021 and published shortly after Thakur's passing on 18 May 2022.

७९०. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Chatterjee's researches in the early twentieth century confirmed Maithili's status as an independent language; and subsequent grammarians have worked within both mainstream...
- (B) 1934, Tarauni, Darbhanga) is at once a professional Chartered Accountant and a public intellectual whose five decades of writing on Mithila's political economy constitute...
- (C) First, the practice of publishing special issues only for dead writers, which Videha disrupted by announcing its Thakur issue while he was still alive (though he died before...
- (D) Narratology (Genette, Propp) Vladimir Propp's morphology of the folktale - which identifies thirty-one narrative functions and seven character types common to Russian (and,...

७९१. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) The sequential presentation creates a cumulative portrait of Bihar-Mithila's social crisis that is both documentation and call to action.
- (B) The landmark anthology *Videha Maithili Vihani Kathā* (*Videha Sadeha* 5) establishes the genre's canon; Roy's work is among the contributions that define the genre's parameters.
- (C) Acharya Sharan's *Maithili Manas* is listed in the *Videha Pothi* archive ([pothi.htm](#)) and linked to the broader digital preservation effort that has digitised thousands of...
- (D) Frantz Fanon's analysis of cultural production in colonised languages - the argument in *The Wretched of the Earth* that literature in the national language is an act of...

७९२. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) He was the founding President of Maithili Lekhak Sangh, Patna.
- (B) Oomen's sociological observation (quoted in the *Videha Parallel History*) that Maithili is treated as a Hindi dialect despite scholarly consensus to the contrary captures the...
- (C) Where Gaṅgeśa asked: what are the conditions under which verbal testimony yields valid knowledge? - Yadav asks: what is the structure of the linguistic system that makes...
- (D) *Bhukhala Peta* (*The Hungry Belly*) is the story of Harkhoo and the Kosi flood that sweeps away his crop.

७९३. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) He believes that "Love is a poem" that cannot withstand the "fall of rhythm" (the harsh realities of poverty and disease).
- (B) Within the Maithili tradition, the closest analogue to his project is perhaps Prabhas Kumar Chaudhary, whose collection Prabhasak Katha won the Sahitya Akademi Award in 1990...
- (C) According to multiple contributors to the Visheshank, this is the moment his lifelong devotion to Maithili was kindled.
- (D) The story covers a range of issues from "unmatched marriages"—a long-standing social ill in Mithila where young women are married to much older men for financial or caste...

७९४. Consider the following statements about Chapter 58 (Prof. Premshankar Singh & Ilarani Singh) in Tome III: 1. Both Singh's historical survey and Ilarani Singh's creative work are acts of linguistic vitality: they demonstrate that Maithili... 2. Premshankar Singh's prose in Maithili is marked by dvandva (coordinate compound structures), characteristic of classical... 3. R AV IBHUSHAN PAT HAK - LIFE , WORKS , AND CRITICAL STUDY 2.1 Biography and Literary Context Ravibhushan Pathak was born in 1973,... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 and 2 only
- (D) 1 only

७९५. Consider the following statements about Chapter 55 (Three Voices of the Maithili Ghazal) in Tome III: 1. The technical vocabulary of the chapter includes makta, matla, radif, and kafiya. 2. Without this archival commitment, three slim volumes published by a small Delhi publisher in 2012 would be difficult to locate;... 3. The journal also published special thematic issues - issues devoted to folk art, women's writing, drama, children's literature. Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 2 and 3 only
- (D) 1, 2 and 3

७९६. Which chapter of Tome III is devoted to Rajnandan Lal Das?

- (A) Chapter 66
- (B) Chapter 61
- (C) Chapter 54
- (D) Chapter 64

७९७. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) Synoptic Description 2.1 Bhāsā Ke Na Bāṃṭiyo (2022) - Poetry Collection This debut collection of 87 poems is written in Western Maithili (Bajjika), the dialect spoken in the...
- (B) His early schooling was completed in his maternal village.
- (C) His oeuvre is not confined to a single genre but spans across the expansive canvases of poetry, fiction, criticism, and editorial work.
- (D) The ghazal's characteristic mode is Rasa-Dhvani - the suggestion of an entire emotional-aesthetic state through minimal verbal means.

७९८. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) In these poems, nature is not inert matter but "conscious" (sachetan), providing the poet with a fresh perspective.
- (B) The story's power derives from the contrast between this moral clarity and the total material powerlessness of the speaker: Budhni has no institutional recourse, but she...
- (C) In Navya Nyāya terms, this dialogue is a form of anuvyavasāya - apperception, the cognition that cognizes a preceding cognition.
- (D) Her positioning of woman not as goddess or victim but as a reasoning, aspiring, socially embedded agent is consistent with what Uma Chakravarti calls 'brahmanical'...

७९९. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 73?

- (A) Three Voices of the Maithili Ghazal
- (B) Narendra Jha & Panna Jha
- (C) Ramdeo Prasad Mandal 'Jharudar
- (D) Ravindra Nath Thakur

८००. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Each represents a different relationship between literary form and social function.
- (B) Singh's attention to the role of the railways, the print press, and the 'swaraj movement' (self- governance) in shaping Maithili modernity is New Historicist in spirit.
- (C) Indian Aesthetics (Rasa-Dhvani): The dominant rasa is raudra (fury) transitioning into vīra (heroism).
- (D) He is Mithila's rural working community thinking through the medium of art.

८०१. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) The contrast between the kohbar and Kolkata (the migrant city) is compressed into a single devastating sher.
- (B) Origins and Formation Pradeep Pushpa (प्रदीप पुष्प) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar - the...
- (C) He is editor of Videha- First Maithili Fortnightly e journal.
- (D) Rabindra Narayan Mishra and Ramesh's work in the Videha eJournal constitutes a "third space" that is neither purely traditional nor fully assimilated into globalized...

८०२. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) 473-479), includes Vasanti Doha (seasonal couplets in the doha metre), a devotional poem ('Nahin Suti Rahab Ahan Chaddari Tani' - 'I Will Not Lie Down under Your Sheet'),...
- (B) Rabindra Narayan Mishra is presented as a Maithili novelist, story-writer, and essayist.
- (C) Seen through Western linguistic theory, Yadav is a structuralist-generativist-phonetician of high competence and wide influence.
- (D) Indian Aesthetics (Rasa-Dhvani): The dominant rasa is raudra (fury) transitioning into vīra (heroism).

८०३. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Ghazal 5 (212 12 22): Simple vārṇik bahr - one of the 'simple metre' ghazals Anchinhar identifies as pedagogically oriented.
- (B) Kashyap thus writes from within a tension that is itself paradigmatically Maithili- modern: the tension between the inherited literary impulse (the grandmother's khissa) and...
- (C) Maithili scholar-translators that includes Sureendra Jha Suman (whose Maithili Anugitanjali remains the gold standard of Maithili translation) and Gajendra Thakur's own...
- (D) 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...

८०४. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) The disclosure of caste identity in Safi's autobiography is direct and unapologetic: 'Ham jatik dhobi chhi, harijan (dalit) chhi' - We are of the dhobi caste, we are Harijan...
- (B) He had already published some short stories, but the years 1952–54 saw the composition and publication of Maila Aanchal, which was initially greeted with bewilderment by...
- (C) Ramji pleads to you; I wish to describe the qualities of Rama." Hymn 2: To Goddess Bhavani (Durga) "O Goddess, my hope is in your feet.
- (D) 14th century) - whose Tattvacintamani provides the systematic analysis of the four pramanas (pratyaksha, anumana, upamana, shabda) - is not merely an abstract philosophical...

८०५. Consider the following statements about Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya) in Tome III: 1. Navya-Nyāya: Sunna Lāgae Gāma proceeds from a specific perceptual fact (the village is silent) through the vyāpti (silenced... 2. 1243–1246) Subodh Kumar Thakur has one of the most sustained and chronologically extended presences in the Videha archive, with... 3. The best poetry, for Anandavardhana, is that which maximises the realm of the unspoken - where the suggested meaning (Dhvani)... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 only

८०६. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) The screenplay, as a genre that anticipates cinematic realisation, engages with a specifically modern form of natyadharmi that Bharata could not have anticipated but whose...
- (B) (Write, but do not speak ill of your mother tongue Maithili)" — a verse by Kavivara Sitaram Jha that profoundly moved the young Rajnandan Lal Das This poem's impact on the...
- (C) Each character is defined by their Dharma (essential attribute) relative to their social station, creating a logical "grid" of Maithili society.
- (D) Pathak's translation is not servile reproduction but an active negotiation: he appropriates the prestige of Nirala's oeuvre while insisting on Maithili's own phonological,...

८०७. Which chapter of Tome III is devoted to Narayanji Chaudhary?

- (A) Chapter 64
- (B) Chapter 52
- (C) Chapter 61
- (D) Chapter 56

८०८. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Restoration of Formal Standards Ramesh's poetry is often evaluated against the standards of the Anchinhar Aakhar movement (launched April 11, 2008), which sought to restore...
- (B) The chapter associates Pradeep Pushpa with the ghazal collection Monak Dehairpar (2020).
- (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...
- (D) The Epic of the Oppressed and the Akshaya Patra of Hope Work: Akṣay Pātra (अक्षय पात्र - The Inexhaustible Vessel) Formalist-Structuralist Analysis: Paswan's poetry is a...

८०९. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Maithili The document provides a comparison (Banagi) of the original Avadhi text and the new Maithili translation to show how the meter and meaning are preserved.
- (B) The editor, Gajendra Thakur, notes in his preface that the special issue was announced while Rajnandan Lal Das was still alive, but by the time of publication he had passed...
- (C) Evaluated by this standard, Ramlochan Thakur's choice of genre for each subject is exemplary.
- (D) Its literal meaning (what village is this?) dhvanis: What has become of my village?

८१०. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The rubaī (رباعی) - a four-line poem with AABA or AAAA rhyme scheme - is structurally distinct from the ghazal but shares its prosodic framework (bahr) and its takhallus...
- (B) Index of the Seven Chapters (Sopans) The text is divided into seven "stairs" (chapters), as follows: 1.
- (C) 900–980 CE), philosopher of the Navya Nyāya lineage - has in the contemporary period produced a remarkable body of prose fiction, poetry, and literary criticism.
- (D) Seen through Western linguistic theory, Yadav is a structuralist-generativist-phonetician of high competence and wide influence.

८११. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Ijoriyak Angaithi-Mor - Ilarani Singh's Poetic Context Ilarani Singh's poetic presence is documented within the anthology Ijoriyak Angaithi-Mor: A Collection of Maithili...
- (B) Land mafia has filled ponds with soil and debris, constructing houses, shops and buildings on them.
- (C) He dates his author's note from Nanour, Madhubani, 5 March 2020 - the place of both his origin and his ongoing practice, signalling that his ghazal career is rooted in the...
- (D) The industries chapter - the longest at 63 pages - is a detailed inventory of industrial

८१२. Which one of the following pairs is correctly matched according to Tome III?

- (A) Three Voices of the Maithili Ghazal - Chapter 55 studies three voices of the Maithili ghazal: Om Prakash Jha, Amit Mishra, and Chandan Kumar Jha.
- (B) Three Voices of the Maithili Ghazal - The Videha Visheshank itself, by devoting 97 pages to Chaudhary's work, is an act of canonical inscription: it places this socially...
- (C) Acharya Ramanand Mandal - Chapter 55 studies three voices of the Maithili ghazal: Om Prakash Jha, Amit Mishra, and Chandan Kumar Jha.
- (D) Three Voices of the Maithili Ghazal - Biographical Profile 2.1 Early Life and Education Ravindra Nath Thakur was born on 8 August 1938.

८१३. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) The Visheshank's essay by Dilip Kumar Jha records that Rajnandan Lal Das was one of three towering figures who consistently championed this cause - the others being Dr.
- (B) Thakur's Videha platform has provided both figures with a digital afterlife that compensates partially for institutional invisibility.
- (C) In Navya-Nyāya: It is a Nirvikalpaka (non-conceptual) state that Manoj believes can only be maintained if the Savikalpaka (conceptual/worldly) relationship is abandoned .
- (D) Dr Kailash Kumar Mishra, while celebrating Chaudhary's contribution, explicitly calls for replication at every district, sub-district, block, and gram panchayat level, and...

८१४. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) His oeuvre is not confined to a single genre but spans across the expansive canvases of poetry, fiction, criticism, and editorial work.
- (B) The Pratyaksha of the ghazal is the immediate sensory experience of the sound-pattern: the bahar's rhythmic pulse, the kafiya-radif's sonic architecture, the phonological...
- (C) Baishakh Me Dalan Par is, in Limbale's formulation, a text that 'names' - gives written literary form to - an experience that was previously unnameable within the Maithili...
- (D) Gajendra Thakur's own collection Dhangī Baat Banebaak Daam Agoobaar Pene Chan - described as a 'collection of Maithili Ghazal/Rubai/Kata' - represents one practitioner's...

८१५. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) I will tell Yashoda today so she can tie you up." Hymn 37: The Four Months of Rain (Chaumasa) "My beloved has not come; how can I stay alone in the house?."
- (B) The work is a "consciousness of the age" (Yugbodh) that finds the poet "still standing," caught between a glorious history and a fragmented, mechanical present.
- (C) The first-person plural 'hama' (we) is not confessional but communal: this is the ghazal of a community speaking to itself.
- (D) Gaṅgeśa's distinction between svataḥ pramāṇya (intrinsic validity - the Mīmāṃsā view that knowledge is self-validating) and parataḥ pramāṇya (extrinsic validity - Gaṅgeśa's...

८१६. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Varṇa Prakaraṇa Bhāṣya-Bhūmikā (वर्ण प्रकरण भाष्य-भूमिका - A Commentary on the Science of Phonetics) Formalist-Structuralist Analysis: This is a pedagogical grammar.
- (B) The dampati lekhaka (couple-writers) framework, in this light, is not merely biographical but structural: their intellectual projects are complementary critiques of the same...
- (C) The farmer's relationship to rain, drought, river, and soil is not background but the very substance of the poetry.
- (D) The six-word radif 'ī kon gāma chai?' (what village is this?) is not merely a formal refrain but the poem's entire thematic question enacted at the formal level.

८१७. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 58?

- (A) Narendra Jha & Panna Jha
- (B) Prof. Premshankar Singh & Ilarani Singh
- (C) Looking into the Mirror of Time
- (D) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha

८१८. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) The distributorship (Pallavi Distributors, Ward 6, Nirmali, Pin 847452) is the material infrastructure of the counter-canonical tradition.
- (B) (i) the three published works of Acharya Ramanand Mandal(iii) established scholarship on Indian and Western literary theory.
- (C) The ending of 'Madan-Amar' is a formal masterpiece of what the Videha criticism calls 'seed logic - an ending that opens rather than closes meaning': the two men embrace;...
- (D) Indian Aesthetics (Rasa-Dhvani): The dominant rasa here is śānta (peace/quietism) and vīra (heroism of the mind).

८१९. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) His date of birth is listed as 8 August 1938, with some sources giving 1936.
- (B) According to the preface (Puravaak) by an associate critic, the collection's best pieces are the long stories "Nirvashit Jivan" (Exiled Life) and "Buni Mai Ka Betha" (Old...
- (C) A woman writing about or contributing to Maithili rangmanch is therefore a political act as well as a scholarly one.
- (D) 9th century CE) argues that poetry achieves its highest power through vyañjanā - suggestion, resonance, the meaning that vibrates beneath the expressed meaning.

८२०. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The Gatanjali Jharoo (2018) represents a further deepening and systematisation of the jhārū project, suggesting a continuing creative development.
- (B) The above two essays situates her work within the broader tradition of Maithili women's poetry (nārī-kāvya), highlighting its evolution from personal lyricism to socially...
- (C) The interplay of Karuṇa and Vīra - suffering acknowledged but not surrendered to - is the characteristic rasa-configuration of the Videha Maithili ghazal tradition.
- (D) ACHAR YA RAMLOCHANSHARAN (1 8 8 9 - 1 9 7 1) - SCHOLAR , GRAMMARIANANDTRANSL AT O R 3.1 Biographical Profile and Institutional Significance Acharya Ramlochan Sharan, was...

८२१. Which one of the following pairs is correctly matched according to Tome III?

- (A) Pradeep Pushpa - Rabindra Narayan Mishra is presented as a Maithili novelist, story-writer, and essayist.
- (B) Rabindra Narayan Mishra - Without this archival commitment, three slim volumes published by a small Delhi publisher in 2012 would be difficult to locate; with...
- (C) Rabindra Narayan Mishra - Rabindra Narayan Mishra is presented as a Maithili novelist, story-writer, and essayist.
- (D) Rajnandan Lal Das - Rabindra Narayan Mishra is presented as a Maithili novelist, story-writer, and essayist.

८२२. Which one of the following pairs is correctly matched according to Tome III?

- (A) Phanishwar Nath Renu - Maila Aanchal (1954) is identified as his landmark novel.
- (B) Ravindra Nath Thakur - Maila Aanchal (1954) is identified as his landmark novel.
- (C) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan - Maila Aanchal (1954) is identified as his landmark novel.
- (D) Rabindra Narayan Mishra - Maila Aanchal (1954) is identified as his landmark novel.

८२३. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) A Paradigm of Digital Sovereignty The Videha Parallel History Framework, established by Gajendra Thakur through the Videha eJournal (ISSN 2229-547X), represents a...
- (B) Preeti Thakur's creative energy, unable to find official recognition, flows into the Videha counter-archive - a digital "attic" that is in fact more open and more widely...
- (C) One Taka _____ About the Author and Play In the preface, Prabodh Narayan Singh notes that Pravir Mukhopadhyay is a renowned playwright and director...
- (D) In Bajitpur (Manigachi), a 15-acre pond (Suryahi Pokhar) was saved in 2024 when residents filed a police complaint after encroachment began.

८२४. Consider the following statements about Chapter 74 (Phanishwar Nath Renu) in Tome III: 1. The critic and novelist Jainendra Kumar was among the first to hail it as a masterpiece, comparing it to the great works of... 2. The Maithili language movement, which achieved constitutional recognition in 2003, drew on the cultural prestige that Renu's... 3. A valid cognition of his work requires that this restraint is not just a formal imposition but a necessary condition for the... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 only
- (C) 1 and 2 only
- (D) 2 and 3 only

८२५. Consider the following statements about Chapter 61 (Rajnandan Lal Das) in Tome III: 1. The editor, Gajendra Thakur, notes in his preface that the special issue was announced while Rajnandan Lal Das was still alive,... 2. At 85 years old, he wrote in one of his editorials: 'Maithili kein ekta aur Bhagirath chaahi' - Maithili needs one more Bhagirath. 3. Abhinavagupta's concept of *sādhāraṇīkaraṇa* (universalisation of emotion) is relevant: Mandal achieves this through placing... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 only
- (C) 1 and 2 only
- (D) 2 and 3 only

८२६. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Language and Social Location The most fundamental difference is social location and its linguistic consequence.
- (B) Limbale also argues that Dalit autobiography functions as 'community autobiography' rather than individual autobiography - that the Dalit autobiographer writes not merely of...
- (C) Ramlochan Thakur is described as a poet, satirist, translator, editor, folklorist, and cultural activist.
- (D) The poetry collection "Ahiṅk Lel" by Vijaynath Jha presents a sophisticated interplay between classical Maithili tradition and modern existential inquiry.

८२७. Consider the following statements about Chapter 58 (Prof. Premshankar Singh & Ilarani Singh) in Tome III: 1. Premshankar Singh is a retired University Professor and Head, Department of Maithili, Tilka Manjhi Bhagalpur University... 2. Her presence in the Videha archive situates her as a participant in what Gajendra Thakur calls the 'parallel stream' of Maithili... 3. Mimesis Aristotle's concept of mimesis - the idea that literature imitates reality not as it is but as it might or ought to be -... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 1 only

८२८. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) In an era where folk literature was often dismissed as peripheral, her research into the ritual songs associated with birth, marriage, and death (Samskars) provided a...
- (B) Panna's answer is psychological and feminist - through the recovery of women's agency and the psycho-social health of the community.
- (C) Narendra Jha, a Chartered Accountant from Patna, pioneered the genre of economic and political writing in Maithili - a domain the language had largely ceded to Hindi and...
- (D) Dalita Chī Hama' is the most Ambedkarite assertion in the Batohi corpus.

८३९. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) Indian Aesthetics (Rasa-Dhvani): The rasa here is śānta (the peace of knowledge) and vīra (the heroism of the scholar).
- (B) Sakhārī-Peṭārī ('The Seed-Chest') - First published by Shruti Prakashan, New Delhi, 2013; Second edition, Pallavi Prakashan, Nirmali, 2024.
- (C) The preface is written partly in Devnagari- rendered Maithili with some phonological features typical of the Dalit-Paswan community's speech - a linguistic self-presentation...
- (D) Jharudar's entire poetic project is an argument that the āpta (reliable witness) of Mithila's social reality is the person who lives it, not the person who theorises it from...

८३०. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) His songs (gīt) have circulated beyond the literary sphere into community events, as the folk-song form naturally does.
- (B) Content and Genre Sapna Sakar is a collection of Maithili katha (stories) spanning both laghukatha (short story) and dirghakatha (long story) forms.
- (C) From the perspective of Navya-Nyāya logic - the tradition founded by Gaṇgeśa Upādhyāya in his
- (D) The question is structurally unanswerable - and the unanswered question is the poem's emotional core.

८३१. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The folk-hero stories, particularly the Reshma-Chuharmal narrative and the Mahua Ghatwarin story, are suffused with karuna shaded by vira (heroic emotion) as characters...
- (B) Her role is not merely supportive but foundational; she is an active participant in the "Stree Dalan" (Women's Wing) of the Maithili literary movement and a representative...
- (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...
- (D) His study of Marxist-Leninist thought and the Russian Revolution during his time at Calcutta University - where left-wing politics was the dominant intellectual current -...

८३२. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) In the title Ijoriyak Angaithi Mor, Navya Nyāya would analyze the vṛtti (functional mode) of each word: 'ijoriyak' operates through lakṣaṇā - its denotation (of the...
- (B) His surname Yadav immediately identifies him within the Yadav community - the largest OBC caste in Bihar, historically associated with cattle-herding and agriculture, and in...
- (C) Sher 6's reference to Rādheya (Karna's name as son of Radha, used in the Mahābhārata) is the collection's most literary allusion.
- (D) Jha argues for scientific, locally-informed water management against politically-motivated embankment culture, positioning flood control and drought prevention as...

८३३. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) The TBA was also involved in the listing of natural heritage sites in Darbhanga and Madhubani districts through the INTACH (Indian National Trust for Art and Cultural...
- (B) The title poem's central metaphor—'red' bread—is a brilliant synecdoche, where the color red stands for the laborer's blood, passion, and struggle, while the 'roṭī' (bread)...
- (C) In the Videha Parallel History Framework, Ilarani Singh represents the counter-tradition of women's voices that mainstream literary academies - the Sahitya Akademi, Maithili...
- (D) Acharya Sharan's Maithili Manas is listed in the Videha Pothi archive (pothi.htm) and linked to the broader digital preservation effort that has digitised thousands of...

८३४. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) He speaks in his own name, in his own gamaya Maithili, about his own community's life, in a published text that enters the Maithili literary archive through the Videha...
- (B) Student groups, political party workers, doctors, engineers, scientists and university faculty have all been drawn into the movement.
- (C) Chaudhary (born 30 August 1959) is one of the most consequential grassroots environmental activists in contemporary Bihar.
- (D) Other notable works include Shaurya Gaan (Songs of Valor), Janak Nandini Janaki, and the poetry collection Sanjhiya.

८३५. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Mala Jha, his wife and intellectual partner, has pioneered the curation of the female "witness voice" through her landmark editorial project, Ijoriyak Angaithi-Mor,...
- (B) His identification of Mayanand Mishra's radio plays as a distinct genre requiring craft analysis ('Radio Shilp' - radio artistry) is a formalist move within a historicist...
- (C) The kāmā and mokṣa registers are less prominent—Jharudar is not a mystical poet like Kabir or Vidyapati—but his prayer poem (Prārthanā) reaches toward mokṣa in its...
- (D) Rabindra Narayan Mishra and Ramesh as a Cultural Witness and Parallel Historian The work of Rabindra Narayan Mishra and Ramesh is a critical node in the Videha Parallel...

८३६. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) The Visheshank records the apprehension felt by friends and observers when she died - fearing that such a devastating personal blow might interrupt his work - but Rajnandan...
- (B) Additionally he wrote Hindi musical programmes and a verse drama Uttar Vidyapati for Akashvani Darbhanga.
- (C) The social ghazals are Om Prakash's equal in political directness.
- (D) Applying a multi-layered critical framework reveals a work that is both a revival of ancient aesthetics and a response to contemporary history.

८३७. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Acharya Sharan's Maithili Manas implies a reader who can engage with the Sanskrit-inflected literary Maithili of the pandit class, is familiar with the Hindi original, and...
- (B) Limbale also argues that Dalit autobiography functions as 'community autobiography' rather than individual autobiography - that the Dalit autobiographer writes not merely of...
- (C) The chapter presents Gajendra Thakur's Sarala Varnik Bahar System as part of the ghazal technical framework.
- (D) 900–980 CE), philosopher of the Navya Nyāya lineage - has in the contemporary period produced a remarkable body of prose fiction, poetry, and literary criticism.

८३८. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) The parallel tradition - of which Roy is part - is the living stream, connected to oral tradition, subaltern experience, and formal experiment.
- (B) First, it constitutes an unprecedented body of OBC/backward-caste writing within Maithili - a tradition that has historically been dominated by upper-caste voices.
- (C) 1300–1350 CE), born in Mithila, authored the Tattvacintāmaṇi ('Thought- Jewel of Truth'), which inaugurated the Navya-Nyāya school of Indian logic.
- (D) He traces the bahr - specifically the metre 2122+2122+2122+212 - from its earliest Maithili practitioners to Pushpa's generation.

८३९. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Applied to living writers like Roy, this concept illuminates the mechanisms by which the Sahitya Akademi apparatus ignores writers from the parallel tradition, no matter how...
- (B) 200) is his first published literary work and specifically his first published Maithili ghazal collection.
- (C) The ghazal's self-naming (takhallus) convention is neither Romantic spontaneity nor modernist impersonality but something distinctive: a structured, formal self-reference...
- (D) 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.

८४०. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) What distinguishes Renu's treatment of caste from that of many other Hindi writers is his refusal of simple villainy and victimhood.
- (B) Organizational Work 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan Lal Das was deeply involved in the...
- (C) The grammar thus serves not only as a description of Maithili structure but as an archive of the social-semiotic conditions of language use in the late twentieth century.
- (D) The Enduring Legacy of the Singh-Dhar Household The search for the history of Premashankar Singh and Ila Rani Singh reveals a story that is far more than a simple biography.

८४१. Consider the following statements about Chapter 52 (Narayanji Chaudhary) in Tome III: 1. In October 2024, TBA and Chaudhary were formally honoured at Maharaja Laxmishwar Singh Memorial College, Darbhanga, in a... 2. The broader NGT jurisprudence on ponds in Darbhanga has set important precedents for the entire Mithilanchal region. 3. The character list includes Haricharan (a farmer), Dhirba (his son), Kulanand (a rich landlord), Bhogendra (his son), Bisekhi (a... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 1 only

८४२. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) His place of birth is given as Nanour village, Madhubani District on the maternal side and Dhamnaha, Purnia District on the paternal side.
- (B) The Apta (reliable witness) concept in Navya Nyaya - the speaker whose Shabda Pramana is valid because they have direct and authoritative knowledge - is relevant to the...
- (C) Akshay Patra is both a poem-collection and a political act of linguistic-cultural survival.
- (D) Together, title and epigraph position Akshay Patra as a work of communal and spiritual service - a performance of what the Dalit literary tradition calls "sahitya se samaj..."

८४३. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) The Parallel History framework is built on several key principles.
- (B) The framework identifies and contests the 'mainstream' or 'dried main'
- (C) Restoration of Formal Standards Ramesh's poetry is often evaluated against the standards of the Anchinhar Aakhar movement (launched April 11, 2008), which sought to restore...
- (D) Jharudar's jhārū poems can be analysed as operating through all four: Pratyakṣa (Direct Perception): Jharudar's poems are grounded in observed social reality—the broken...

८४४. Which one of the following pairs is correctly matched according to Tome III?

- (A) Ravindra Nath Thakur - The Videha Parallel History has noted that Gaṅgeśa's biography was partly suppressed in official accounts: genealogical (Panji)...
- (B) Ravindra Nath Thakur - Rajdeo Mandal and Subhash Chandra Yadav Subhash Chandra Yadav is another significant figure of the Videha parallel tradition - a...
- (C) Ravindra Nath Thakur - He died on 18 May 2022 in Noida, Uttar Pradesh, after an illness described as cancer.
- (D) A Critical Compendium of Nine Contemporary Maithili Voices - He died on 18 May 2022 in Noida, Uttar Pradesh, after an illness described as cancer.

८४५. Consider the following statements about Chapter 71 (Ram Vilas Sahu) in Tome III: 1. Chapter 71 is a complete critical appreciation of Ram Vilas Sahu. 2. The chapter integrates Indian and Western literary theory, the Videha Parallel History Framework, and Navya-Nyāya epistemology. 3. Yadav identifies a set of vector verbs - highly grammaticalized secondary verbs (jā- 'go', le- 'take', de- 'give', ā- 'come',... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 2 and 3 only
- (C) 1 and 2 only
- (D) 1 only

८४६. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) The Rasa of the work is primarily Raudra (righteous indignation), but it moves toward Shanta (peace) as the character finds resolution not just in the law, but in the...
- (B) The practical consequences are visible in his Nirala translations.
- (C) The development projects of the 1950s and 1960s irrigation works, flood control, the Green Revolution are depicted not as unambiguous goods but as contested interventions...
- (D) Key Firsts in Maithili Literature These "firsts" are documented in multiple sources, including the testimony collected in Preeti Karan Setu Banhal - Redefining Maithili (Ed).

८४७. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Vygotsky) Piaget's theory of cognitive development identifies distinct stages: sensorimotor (0–2), preoperational (2–7), concrete operational (7–11), and formal operational...
- (B) Law, Conscience, and Moral Inquiry Mishra's legal career is not incidental to his literary project; it is constitutive of it.
- (C) An Annotated Overview 3.1 Katha-Samay (2020): Samanantar & Samang Katha-Samay (literally 'the time of story,' or 'story-time') is an omnibus bringing together two earlier...
- (D) Dalita Chī Hama' is the most Ambedkarite assertion in the Batohi corpus.

८४८. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Similarly, his folk poetry compilation Maithili Lokakatha resonates with Dhvani at the cultural level: the folk narrative is never only what it says but always also a map of...
- (B) The technical precision of Yadav's feature specifications - encoded in interlinear glosses such as 'PST-(3NH + 3H)' - is, in its own way, a formal paribhāṣā for Maithili...
- (C) He notes the loss of traditional values—where grandmothers used to teach "Saate au Bhavat" (traditional lore), they now teach "One-Two" to their grandchildren.
- (D) Āñjana Sām Āñjita Āmkhi' (Eyes Anointed with Kajal/Collyrium) is a classic Maithili lyric image - the kajal-darkened eye is one of the most recurring images in Maithili love...

८४९. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Bakhtin's theory of the novel - particularly heteroglossia (the coexistence of multiple social voices and languages within a text) and the carnivalesque - applies...
- (B) Thakur's Videha platform has provided both figures with a digital afterlife that compensates partially for institutional invisibility.
- (C) Similarly, there is vyāpti between 'Roy's female characters' and 'the representation of constrained agency exercised with dignity': this is the invariable concomitance that...
- (D) All four were or are resident in the Patna-Bihar-Mithila heartland, writing for a community of readers who consume literature through informal print networks, radio, and...

८५०. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) For centuries, the Panji was controlled by hereditary Panjikars (genealogists) who used it to enforce Brahmin endogamy and casteism.
- (B) Sahu, writing from the OBC social location in a Madhubani village, is similarly a voice that the literary establishment has historically ignored - and that the Videha...
- (C) His passing has caused an irreparable loss to literature, especially Maithili literature.
- (D) In the Videha Parallel History's terms, this is 'literature from below': not the court poetry of Vidyapati's era, not the Brahminic philosophical discourse, but the anxious,...

८५१. Consider the following statements about Chapter 60 (Rajdeo Mandal) in Tome III: 1. Published by a different publisher (Pallavi Prakashan) from his usual Shruti Prakashan, Waapsi demonstrates his expanding reach... 2. The seed story or vihani katha represents Maithili's contribution to the world tradition of the very short story - akin to the... 3. In that society, women of all caste-classes have become (neglected). Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 1 only

८५२. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) CE argues that the highest literary achievement consists not in what is directly stated (vācya) but in what is suggested (dhvani)—the resonant unstated meaning.
- (B) The source text, Jaishankar Prasad's 1936 Hindi Chhāyāvāda epic, is itself densely intertextual with Sanskrit mahākāvya tradition, Vedic cosmogony (the flood myth of Manu...
- (C) The preface is written partly in Devnagari- rendered Maithili with some phonological features typical of the Dalit-Paswan community's speech - a linguistic self-presentation...
- (D) Publishing Rajnandan Lal Das's most concrete and practically significant anti-caste contribution was the consistent, deliberate editorial policy of Karnamrit: the journal...

८५३. Consider the following statements about Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan) in Tome III: 1. Acharya Sharan's Maithili Manas is listed in the Videha Pothi archive (pothi.htm) and linked to the broader digital preservation... 2. Videha's recovery of his work is an act of "strategic essentialism" (another Spivak concept) - using the category of regional... 3. In 'Assal Beṭā' ('The Real Son'), Roy narrates the life of Jīvan Mukhiyā, a fisherman by caste who has abandoned his caste... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 only
- (C) 1 and 2 only
- (D) 2 and 3 only

८५४. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) The development projects of the 1950s and 1960s irrigation works, flood control, the Green Revolution are depicted not as unambiguous goods but as contested interventions...
- (B) He is not an academic economist but a Chartered Accountant with fifty years of professional practice in Patna - embedded in the Mithila economic world that he analyses.
- (C) The story 'बुधनी माइक बेथा' (Budhanī Māik Bethā - The Ailment of Budhni Mai) uses the folk-trial structure to create a courtroom drama rasa, where suspense and moral outrage...
- (D) The radif (refrain) in each ghazal is the most expressive formal choice.

८५५. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) The title 'सन्देश' (Sanes/Message) itself becomes a structuring principle; each poem is a message delivered from the poet's consciousness to the reader, concerning the...
- (B) Publishing Rajnandan Lal Das's most concrete and practically significant anti-caste contribution was the consistent, deliberate editorial policy of Karnamrit: the journal...
- (C) His deployment of folk forms - the Betal Katha frame, the lok-katha tradition, the mati-pani imagery - within modern literary conventions creates a productive hybridity (in...
- (D) Preeti Thakur does not seek entry into this official space but creates a new space: the chitrakatha for children, where she is simultaneously author, illustrator, and the...

८५६. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) The English title of the poem is Looking into the Mirror of Time.
- (B) Voice of the Soil The choice of language in Mandal's work is a deliberate act of cultural reclamation.
- (C) The Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and...
- (D) Tatparya - the total intended meaning of an utterance, going beyond its literal semantic content - is particularly illuminating for the ghazal's characteristic multi-...

८५७. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) In "Adarsh Putra" (The Ideal Son), he contrasts a village school teacher who serves his aging parents with an engineer in America who cannot return for his father's funeral.
- (B) The Pratyaksha of the ghazal is the immediate sensory experience of the sound-pattern: the bahar's rhythmic pulse, the kafiya-radif's sonic architecture, the phonological...
- (C) His book is published by Pallavi Parkashan - a small regional publisher in Nirmali, Supaul, not a Delhi or Patna mainstream press.
- (D) Stanley Fish's concept of 'interpretive communities' - groups of readers who share interpretive conventions - is directly applicable to the Anchinhar era ghazal readership.

८५८. Consider the following statements about Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices) in Tome III: 1. The Videha Parallel History Framework illuminates a crucial dimension of Baukee: the protagonist's disability is also a figure... 2. He is positioned, in the Pallavi imprint, as a direct inheritor of the social realist tradition associated with Jagadish Prasad... 3. The collection is explicitly dedicated in its paratextual address to the democratic Maithili reading public. Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 2 and 3 only
- (D) 1, 2 and 3

८५९. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) The baluta system is Maharashtra's version of the jajmani system - the formal institutionalisation of caste-based labour exploitation as a quasi-contractual arrangement.
- (B) Critical Appreciation of Selected Works by Ramesh The literary corpus of Ramesh and Rabindra Narayan Mishra are extensive and varied, reflecting the " witness voice" across...
- (C) In Arthtantra O Bhrashtachar (2012) he revisits this with data: '76 per cent of Mithila's cultivable land is affected by flooding.
- (D) The folk-hero stories, particularly the Reshma-Chuharmal narrative and the Mahua Ghatwarin story, are suffused with karuna shaded by vira (heroic emotion) as characters...

८६०. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) Sahu, writing from the OBC social location in a Madhubani village, is similarly a voice that the literary establishment has historically ignored - and that the Videha...
- (B) The vihani katha, in this context, is not a literary experiment but a continuation and formal refinement of the oral storytelling tradition, given written form without...
- (C) Maithili Sangram Samiti He was also associated with the Maithili Sangram Samiti - 1967 - an activist organization working for Maithili's rights in education and official...
- (D) His date of birth is listed as 8 August 1938, with some sources giving 1936.

८६१. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) The story is simultaneously a social-realist document and a metaphysical meditation on vatsalya (parental love) as the most primal human capacity.
- (B) Cultivation - in the sense of disciplined inquiry) is Panna Jha's only essay collection, published by Antika Prakashan in 2012.
- (C) The entire ghazal operates through nominal characterisation - each sher describes a type
- (D) The ghazals are composed in a Maithili that navigates the classical Urdu-Persian ghazal tradition (matla, maqta, radif, qafia) with the phonological and lexical resources of...

८६२. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Renu's most celebrated stories, several are particularly notable for their engagement with Mithila and Maithili culture.
- (B) Thakur Visheshank is editorially framed by the Parallel Literature Movement (Samaanantar Parampara) advanced by Videha since its founding in 2004.
- (C) My only hope is in your grace; Ramji desires only the dust of your feet." Hymns to Lord Shiva (Mahesh Bani) Hymn 5: Service to Shankara "O mind, serve Shankara, who is...
- (D) Rabindra Narayan Mishra is presented as a Maithili novelist, story-writer, and essayist.

८६३. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Renu's Predecessors and Contemporaries In the Hindi tradition, Renu's immediate predecessor is Premchand, whose village fiction of the 1920s/1930s set the stage for serious...
- (B) Mandal 'Jharudar' was born into a non-elite, farming family of the Koshi- Kamla-Balan river-belt of Mithila (Bihar), the heartland of the Maithili-speaking world.
- (C) All ten stories are grounded in the folk memory and oral tradition of Mithila, featuring characters from across caste and class lines, with particular attention to artisan,...
- (D) The first title—'from dawn to dusk'— maps a life onto the diurnal rhythm, suggesting that individual existence is a kind of day: born into light, moving through the arc of...

८६४. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Caubaṭiyāpar Izzati Luṭāe (Honour is looted at the crossroads): On gender violence in public spaces. Āgie Āgie (Fire everywhere): "Sagaro lagal chhai āgie āgi / bhāgi paṛā...
- (B) The village has become a simulation of itself, hollowed out by modernity.
- (C) Pathak's critical essays are structured around the absence of recognition - the absence of the Sahitya Akademi award for Harimohan Jha in 1967, the absence of Gangesa's true...
- (D) He is not merely responding to individual creative impulses but actively mapping and developing the generic landscape of Maithili literature.

८६५. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Sahu, writing from the OBC social location in a Madhubani village, is similarly a voice that the literary establishment has historically ignored - and that the Videha...
- (B) The accompanying critical essay one by Ramesh and one by Mala Jha is summarised below: 1 Preface to the second edition of the Maithili poetry collection "Ijoriyak...
- (C) The framework draws on the Dooshan Panji (genealogical records of social infractions), oral histories, and non-canonical sources to contest the hegemonic narrative.
- (D) Women and Gender in Renu's Fiction Renu's female characters are among the most complex and memorable in Hindi literature.

८६६. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The dalan (verandah/courtyard) is the social space of Maithili village life - the threshold between the domestic interior and the public street, the space where men gather...
- (B) Nand Vilas Roy is associated with short fiction, bihani kathā, and poetry.
- (C) CRITICAL APPRECIATION THROUGH MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics 3.1.1 Dominant Rasas Bharata's Nāṭyaśāstra identifies eight sthāyibhāvas (permanent...
- (D) Formal Analysis Sasarpānī's stories belong to the social-realist tradition of mid-20th-century Maithili prose that also includes the early work of Braj Kishore Varma and...

८६७. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Sahu's story defamiliarizes this reification, making visible what ideology has naturalized.
- (B) In literary analysis, Navya Nyaya's most fruitful contribution is its theory of meaning and reference.
- (C) The novel is set in the fictional village of 'Merigan gaon' (based on Simrauni village in Purnia district), in the period 1946–1947, the tumultuous years of Independence and...
- (D) From the perspective of Western literary theory, Jharudar is an organic intellectual in the Gramscian sense, a practitioner of folk humour in the Bakhtinian sense, and a...

८६८. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) The study relates Mishra's works to homeland and identity, social justice and exploitation, temporal memory, and law and conscience.
- (B) The story uses this ritual delay to expose the constitutive contradiction of caste: the Dom is untouchable in life but indispensable in death.
- (C) While her essay is primarily on Panna Jha, it implicitly situates the couple's intellectual partnership.
- (D) Naṭuā' (dancer/performer in a patron's service) is the opposite of the committed artist - the one who performs for whoever pays.

८६९. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) All three poets are writing within and against a dense web of intertexts: the Urdu ghazal tradition (Mir, Ghalib, Faiz), the Hindi ghazal (Dushan Dushyant Kumar), and the...
- (B) The social reality of Dhanuk community life in Mithila does not offer easy resolutions - the structural forces of caste oppression, economic marginalisation, and political...
- (C) Dalit autobiography has sometimes been read as a literature of pure protest - a counter-narrative that defines itself entirely through its opposition to the dominant culture.
- (D) Premshankar Singh's prose in Maithili is marked by dvandva (coordinate compound structures), characteristic of classical Maithili literary prose, and upama (simile) drawn...

८७०. Which chapter of Tome III is devoted to Phanishwar Nath Renu?

- (A) Chapter 68
- (B) Chapter 66
- (C) Chapter 62
- (D) Chapter 74

८७१. Consider the following statements about Chapter 74 (Phanishwar Nath Renu) in Tome III: 1. The novel is set in the fictional village of 'Merigan gaon' (based on Simrauni village in Purnia district), in the period... 2. His political formation was deeply shaped by the Quit India Movement of 1942, in which he participated actively, and later by... 3. In both cases, what is absent is as real and as cognitively significant as what is present - a fully Navya Nyaya insight.

Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1 only
- (D) 1, 2 and 3

८७२. Consider the following statements about Chapter 55 (Three Voices of the Maithili Ghazal) in Tome III: 1. Writing technically demanding ghazals in Maithili, at the same level of formal rigour as Urdu or Hindi, is a cultural-political... 2. The ghazal's characteristic mode is Rasa-Dhvani - the suggestion of an entire emotional-aesthetic state through minimal verbal... 3. The responsibility of the reader, and of the critic, is to listen to the sanes (message) they send and to understand the world... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 and 2 only
- (C) 1 only
- (D) 2 and 3 only

८७३. Which chapter of Tome III is devoted to Ramesh & Mala Jha?

- (A) Chapter 65
- (B) Chapter 66
- (C) Chapter 67
- (D) Chapter 60

८७४. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) Thakur's entire career is an implicit refusal of this Orientalisation - a sustained assertion that Maithili is a language with its own literary tradition, its own aesthetic...
- (B) CRITICISM The book "Sasarphani" (1947) by Nagendra Kumar is a foundational work of modern Maithili fiction that reflects the tension between traditionalism and modernity.
- (C) The question is structurally unanswerable - and the unanswered question is the poem's emotional core.
- (D) Maithili Mithilaak lok bhasha chhai, lok chetanaak sanvaahak chhai' - Maithili is the people's language of Mithila, the carrier of popular consciousness.

८७५. Which one of the following pairs is correctly matched according to Tome III?

- (A) Prof. Dr. Ramawatar Yadav - The books listed include Pāṭharak Nāo by Ramesh Narayan.
- (B) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha - The books listed include Pāṭharak Nāo by Ramesh Narayan.
- (C) A Critical Compendium of Nine Contemporary Maithili Voices - The books listed include Pāṭharak Nāo by Ramesh Narayan.
- (D) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha - Its seventeen essays span literary criticism, feminist social analysis, psychological commentary, and...

८७६. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) As Assistant Director, Deputy Director, and ultimately Director-cum-Secretary, he had executive authority over the state's primary body for the promotion and documentation...
- (B) Ram Vilas Sahu's work - by an OBC writer from a Madhubani village, published by Pallavi Prakashan (Nirmali, Supaul) with Videha institutional support - is a direct...
- (C) Sher 3 - 'New was my trade, always hunting for fragrance; / Thinking it was a rose, I kissed the lips of a palāś flower' - is the collection's most beautiful nature-metaphor.
- (D) Musba, who is 'a terror outside' is 'tamed inside his house' by his daughter-in-law.

८७७. With reference to Chapter 69 (The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan), which of the following statements is source-backed by Tome III?

- (A) The six-word radif 'ī kon gāma chai?' (what village is this?) is not merely a formal refrain but the poem's entire thematic question enacted at the formal level.
- (B) Gaṅgeśa's distinction between svataḥ pramāṇya (intrinsic validity - the Mīmāṃsā view that knowledge is self-validating) and parataḥ pramāṇya (extrinsic validity - Gaṅgeśa's...
- (C) Mithila Rising (2014) - His English Manifesto This 167-page English work, published by Sasta Sahitya Mandal, is Jha's most accessible intervention for a national and global...
- (D) The work is a verse-by-verse translation intended to preserve the full emotional and spiritual intent of the original Avadhi text in the Maithili language.

८७८. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) Within the Videha Parallel History Framework, this collection is significant as evidence of a non-Brahmin, subaltern male poet reclaiming classical Maithili genres for...
- (B) Hamar Tol (My Quarter of the Village) - Novel Hamar Tol is Rajdeo Mandal's landmark novel and the work that most fully establishes his position in Maithili literary history.
- (C) The most politically resonant thread across all of Jha's work is the argument for a separate state of Mithila.
- (D) The oral folk tradition preserved in Mithila's village communities constitutes sabda pramana that Preeti Thakur's chitrakatha renders accessible in written/visual form.

८७९. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) His takhallus is 'Chandan'.
- (B) The pen-name Subodh (easily understood/accessible) is significant: it signals a commitment to accessible poetry rather than obscurantist literary difficulty.
- (C) Biographical Context 1.1 Narendra Jha (1934–2024) Narendra Jha was born on 22 September 1934 (Ananta Chaturdashi, Bhadrpad Shukla), in Tarauni village, Darbhanga district,...
- (D) Jha's work is a "Saratsvat" (Saraswati-blessed) and "Swabhimani" (proud) reclamation of Maithili identity.

८८०. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) Thakur's poetry is characterised by a selective and restrained use of alamkaras - unlike the ornamental excess that sometimes marks classical Sanskrit poetry.
- (B) In 'Rāṇiyāṃ Bhikhārīn', Mandal invites a moral analogy: Raniyan's relation to her child is analogous (upamāna) to Yashoda's relation to Krishna - the divine model of...
- (C) Preeti Thakur is identified as a Mithila-based Maithili writer, illustrator, archivist, and cultural worker.
- (D) The first edition was published in 2004 by Kisun Sankalp Lok, Supaul, and was launched at a ceremony in Darbhanga by the renowned storyteller Ashok.

८८१. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Raymond Williams's concept of the 'structure of feeling' - the lived emotional experience of a historical moment that hasn't yet crystallised into formal ideology - is...
- (B) The disappointing thing is also that some of the new women poets of the first edition, like Vandana Jha, Mausumi Mukherjee (Banerjee), Nutan Chandra Jha, Mukta, Kumari...
- (C) Mallick argues that Preeti Thakur's chitrakatha series is not simply a contribution to children's literature but to the feminist counter-canon of Maithili.
- (D) The inclusion of a section on English spelling rules (Śuddha-Śuddha Aṅgrezī Lilek Niyam) is a remarkable structural hybrid, acknowledging the new linguistic reality while...

८८२. Consider the following statements about Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices) in Tome III: 1. The Videha framework explicitly defends this mixed-register Maithili against the purism of the mainstream stream which, as... 2. Videha Parallel History Framework (VPHF): This work is a parallel history of linguistic standardization. 3. The snake metaphor of the title operates at the level of dhvani throughout: lives are slender, sinuous, in constant danger of... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 1 only

८८३. Which one of the following pairs is correctly matched according to Tome III?

- (A) A Critical Compendium of Nine Contemporary Maithili Voices - Preeti Thakur is identified as a Mithila-based Maithili writer, illustrator, archivist, and cultural worker.
- (B) Preeti Thakur - The Question of Linguistic Politics Renu's use of Maithili in Hindi prose was not without political dimension.
- (C) Preeti Thakur - Preeti Thakur is identified as a Mithila-based Maithili writer, illustrator, archivist, and cultural worker.
- (D) Prof. Dr. Ramawatar Yadav - Preeti Thakur is identified as a Mithila-based Maithili writer, illustrator, archivist, and cultural worker.

८८४. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) 1352–1448 CE), wrote devotional lyrics (padaavali) in the voice of Radha and Krishna that continue to be sung across Mithila, Bengal, and Nepal to this day.
- (B) The survey of works names Hamara Binu Jagat Sunnaa Chhai (2012) and Gatanjali Jharoo (2018).
- (C) The most fascinating critical dimension of reading Premshankar Singh and Ilarani Singh together is the implicit dialogue between their works.
- (D) Maithili, by virtue of Yadav's description, has entered the canon of languages that challenge the assumption that agreement encodes only nominative subjects.

८८५. Consider the following statements about Chapter 58 (Prof. Premshankar Singh & Ilarani Singh) in Tome III: 1. Ek Kavita (Love: A Poem) examines the work through the lenses of traditional Indian aesthetics, Western dramatic theory, the... 2. Gayatri Spivak's question 'Can the Subaltern Speak?' (1988) is answered in the Videha framework by the insistence that yes - but... 3. Baishakh Me Dalan Par is, in Limbale's formulation, a text that 'names' - gives written literary form to - an experience that... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 1 only

८८६. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) ACHAR YA RAMLOCHANSHARAN (1 8 8 9 - 1 9 7 1) - SCHOLAR , GRAMMARIAN AND TRANSLATOR 3.1 Biographical Profile and Institutional Significance Acharya Ramlochan Sharan, was...
- (B) Philosophical Reflection on Life "O foolish mind, chant the name of Rama..." This is the only work that will help you in life.
- (C) The back-cover biography of Ahīnk Lel lists his earlier publications: a Maithili short-story collection, another Maithili poetry anthology (Sajnā Jha), and Maithili-medium...
- (D) The rubaī (رباعی) - a four-line poem with AABA or AAAA rhyme scheme - is structurally distinct from the ghazal but shares its prosodic framework (bahr) and its takhallus...

८८७. Which chapter of Tome III is devoted to Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya?

- (A) Chapter 62
- (B) Chapter 75
- (C) Chapter 68
- (D) Chapter 67

८८८. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) His logic mirrors the Navya Nyaya concept of abhava (non-existence)— specifically, he argues that the "absence" of these dialects in official literature is not a natural...
- (B) Education as Interrupted Aspiration The central narrative thread of Safi's autobiography is the pursuit of education against structural obstacles.
- (C) The story is simultaneously a social-realist document and a metaphysical meditation on vatsalya (parental love) as the most primal human capacity.
- (D) His tenure at the Maithili Academy was marked by one signal achievement above all others: the publication of the first two- volume Maithili dictionary, a milestone in the...

८८९. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) CRITICAL RECEPTION IN VIDEHA 395 Appreciative Perspectives Kalpana Jha analyses Panna Jha's essay collection Anushilan and calls it a work requiring sustained critical study...
- (B) Just as Gaṅgeśa's low-caste birth was suppressed in official Mithila intellectual history (Videha Parallel History, Part 16), Ramaphal Mandal's martyrdom was suppressed...
- (C) The chapter includes Pandit Ramji Chaudhary (1878-1952) and Acharya Ramlochan Sharan (1889-1971).
- (D) The parallel tradition championed by Videha operates as a counter-hegemonic archive, preserving and disseminating texts that mainstream Maithili institutions have failed to...

८९०. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) Indianand We sternA rigorous critical appraisal of Mishra's works requires both Indian and Western theoretical lenses, since his oeuvre inhabits a literary space that is...
- (B) Safi's Baishakh Me Dalan Par is a work of enduring literary and historical significance.
- (C) The Pratyaksha of the ghazal is the immediate sensory experience of the sound-pattern: the bahar's rhythmic pulse, the kafiya-radif's sonic architecture, the phonological...
- (D) He died on 18 May 2022 in Noida, Uttar Pradesh, after an illness described as cancer.

८९१. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) Mishra's literary strategy is to give narrative form to experiences and perspectives that are socially silenced: the abused woman, the landless labourer, the lower-caste...
- (B) Chaudhary (born 30 August 1959) is one of the most consequential grassroots environmental activists in contemporary Bihar.
- (C) The chapter notes that Mishra serves as a Special Metropolitan Magistrate under the High Court of Delhi.
- (D) A. "Ahink LeI" (For You), is a collection of Maithili poetry consisting of songs and ghazals written by Vijay Nath Jha and published in November 2008.

८९२. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) The dalan (verandah/courtyard) is the social space of Maithili village life - the threshold between the domestic interior and the public street, the space where men gather...
- (B) An Annotated Overview 3.1 Katha-Samay (2020): Samanantar & Samang Katha-Samay (literally 'the time of story,' or 'story-time') is an omnibus bringing together two earlier...
- (C) Maithili's greatest literary monument, the work of Vidyapati, was composed as sung padavali - poetry designed for performance and music, not merely silent reading.
- (D) No cartel or crutches of ideology are required for this creation.' This critical observation - that Mandal's best poetry achieves its effect through intrinsic power rather...

८९३. Consider the following statements about Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap) in Tome III: 1. 50), with first staging at the occasion of the first anniversary of the Udayanachary Mithila Library, and was later included in... 2. Parallel History Ravibhushan Pathak's significance in the Videha Parallel History framework is multi-dimensional. 3. 1830-1947): The Parallel History identifies this era as the site of both agrarian-protest literature (Faturilal's famine poetry)... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 2 and 3 only

८९४. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) The combination is characteristic of the Dushyant-school political ghazal.
- (B) The act of compiling and publishing these tales is itself a form of Dhvani criticism - it makes the culture's suppressed 'suggestion' audible.
- (C) Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'.
- (D) His death marked the end of an era, but the structures he had built—both intellectual and familial—remained.

८९५. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Beeti Gel Samay (Time That Has Passed), one of his novels, engages more directly with the literary representation of memory and temporal loss.
- (B) From the perspective of Navya-Nyāya logic - the tradition founded by Gaṅgeśa Upādhyāya in his
- (C) Thematic Analysis 3.1 Caste, Class, and Social Discrimination The thematic backbone of Roy's fiction is the experience of caste and class discrimination in rural Mithila.
- (D) His elder brother wrote to a maternal relative - Modan Narayan Das - who was living in Kolkata and tutoring the children of a wealthy family.

८९६. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) The title, 'Having awakened the sting in the heart, how hard you have become', is a ghazal-like utterance in itself - it compresses the entire Maithili ghazal's dominant...
- (B) In the title Ijoriyak Angaithi Mor, Navya Nyāya would analyze the vṛtti (functional mode) of each word: 'ijoriyak' operates through lakṣaṇā - its denotation (of the...
- (C) Limbale also argues that Dalit autobiography functions as 'community autobiography' rather than individual autobiography - that the Dalit autobiographer writes not merely of...
- (D) The poem 'जलवायु परिवर्तन' (Jalvāyu Parivartan - Climate Change) is a perfect example of anumāna (inference) in poetry.

८९७. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) The Gatanjali Jharoo (2018) represents a further deepening and systematisation of the jhārū project, suggesting a continuing creative development.
- (B) The cast - with its internal hierarchy of caste markers encoded in names - is itself a microcosm of Mithila's social stratosphere.
- (C) The chapter includes Pandit Ramji Chaudhary (1878-1952) and Acharya Ramlochan Sharan (1889-1971).
- (D) The generation of Hindi writers who came after him including Shrilal Shukla (Raag Darbari), Vinod Kumar Shukla, and many others have engaged, sometimes critically, with the...

८९८. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) Mandal 'Jharudar' was born into a non-elite, farming family of the Koshi- Kamla-Balan river-belt of Mithila (Bihar), the heartland of the Maithili-speaking world.
- (B) Safi opens his autobiography with a statement about the nature of life itself: 'Jivan ego sangharsha hoait achhi, sangharshamy hoait achhi' - Life is a struggle, it is...
- (C) Sadeha 25's Bakari Samskrti (Goat Culture) is a sustained satirical essay on the culture of docility, conformity, and following-the-herd that Roy observes in Bihar's social...
- (D) Her book Maithili Rangmanch (archived in the Videha repository) is a contribution to Maithili theatre studies.

८९९. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) The Navya Nyaya concept of avacchedakatva (delimitation/qualification) is particularly relevant to Mandal's novelistic method.
- (B) The Aṣṭādhyāyī is the most compact and comprehensive grammar of any natural language in pre- modern times, describing Sanskrit morphology through a system of rules (sūtra),...
- (C) The TBA was also involved in the listing of natural heritage sites in Darbhanga and Madhubani districts through the INTACH (Indian National Trust for Art and Cultural...
- (D) Ogarbaah is a meditation on the changing ecology of Maithili agricultural life.

९००. Consider the following statements about Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices) in Tome III: 1. Content and Genre Sapna Sakar is a collection of Maithili katha (stories) spanning both laghukatha (short story) and dirghakatha... 2. Place in Maithili Grammatical Tradition The grammatical study of Maithili has a distinguished history: George Grierson's survey... 3. He is the 'master of the small form' in the tradition that Harimohan Jha and Jagdish Prasad Mandal established: the tradition of... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

९०१. Consider the following statements about Chapter 70 (Ramlochan Thakur) in Tome III: 1. Ramlochan Thakur was born on 18 March 1949 and died on 25 March 2021 in Kolkata. 2. His birthplace is given as Babupali (Pali Mohan), Khajoli, Madhubani, Mithila. 3. Karion village near Darbhanga, founded the Navya Nyāya ('New Logic') school with his magnum opus the Tattvacintāmaṇi ('Jewel of... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1 only
- (D) 1, 2 and 3

९०२. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) For Abhinavagupta, the rasa is not merely felt; it is a generalised, universalised affect that the cultivated spectator or reader (sahṛdaya) savours through the very medium...
- (B) The main thing is, when the second updated and enlarged edition is being published, the printing arrangement is being managed in Maithili through literary and linguistic...
- (C) 2000), has titled him 'Mithila's Bhikhari Thakur'—invoking the legendary Bhojpuri playwright-poet Bhikhari Thakur (1887–1971), the low-caste barber who became the most...
- (D) Karuṇa is the rasa of suffering-witnessing - the emotional response to the sight of another's pain.

१०३. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Muslim poets are writing about the sorrow-pain of Muslim life, and male poets of Dalit castes are writing about the life of the deprived class.
- (B) He views "Manak" Maithili as a "language of the oppressor," proving that linguistic standards are often part of the "ideological superstructure" used to maintain the...
- (C) 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...
- (D) 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.

१०४. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Sakhārī-Peṭārī ('The Seed-Chest') - First published by Shruti Prakashan, New Delhi, 2013; Second edition, Pallavi Prakashan, Nirmali, 2024.
- (B) Content and Genre Sapna Sakar is a collection of Maithili katha (stories) spanning both laghukatha (short story) and dirghakatha (long story) forms.
- (C) The book's cover painting by Sunita Jha is a Madhubani folk art rendering - a visual assertion of Maithili cultural identity that refuses the 'colonial' logic of the English...
- (D) The publication of Safi's Baishakh Me Dalan Par through Shruti Prakashan (the Videha movement's associated publishing house, New Delhi) in 2014 is an institutional act of...

१०५. Which one of the following pairs is correctly matched according to Tome III?

- (A) Phanishwar Nath Renu - Pathak's contribution is characterised by range - the capacity to move between drama, prose, poetry, critical essay, and translation...
- (B) Ram Vilas Sahu - Phanishwar Nath Renu is described as a major modern Hindi writer associated with the Aanchalik or regional tradition of fiction.
- (C) Phanishwar Nath Renu - Reshma-Chuharmal, whose story crosses caste lines (a Dugdhvanshi Dusadh hero and a Purnia Bhumihar Brahmin heroine), or Mahua...
- (D) Phanishwar Nath Renu - Phanishwar Nath Renu is described as a major modern Hindi writer associated with the Aanchalik or regional tradition of fiction.

१०६. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) His elder brother wrote to a maternal relative - Modan Narayan Das - who was living in Kolkata and tutoring the children of a wealthy family.
- (B) In the Videha Parallel History framework, this network constitutes a "living parallel institution" - an alternative to the Sahitya Akademi-Delhi axis that has historically...
- (C) The first edition was published in 2004 by Kisun Sankalp Lok, Supaul, and was launched at a ceremony in Darbhanga by the renowned storyteller Ashok.
- (D) The technical vocabulary of the chapter includes makta, matla, radif, and kafiya.

१०७. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) Āñjana Sām Āñjita Āmkhi' (Eyes Anointed with Kajal/Collyrium) is a classic Maithili lyric image - the kajal-darkened eye is one of the most recurring images in Maithili love...
- (B) However, within the Videha Parallel History Framework, the act of preservation itself has a political dignity that transcends aesthetic polish.
- (C) The work is divided into four khaṇḍas: Pratyakṣakhaṇḍa (perception), Anumānakhaṇḍa (inference), Upamānakhaṇḍa (comparison), and Śabdakhaṇḍa (verbal testimony).
- (D) After the grammar, the field of Maithili linguistics became significantly more sophisticated.

१०८. Consider the following statements about Chapter 71 (Ram Vilas Sahu) in Tome III: 1. The theoretical frameworks include Indian Rasa-Dhvani aesthetics, Alampkāra, Vakrokti, Marxist theory, post-colonial theory,... 2. Ram Vilas Sahu's work - by an OBC writer from a Madhubani village, published by Pallavi Prakashan (Nirmali, Supaul) with Videha... 3. Within the Videha Parallel History Framework, any act of codifying and teaching Maithili grammar outside the official... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 2 and 3 only

१०९. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) His emergence as a significant Maithili writer represents a challenge to the historically upper-caste (predominantly Maithil Brahmin) dominance of Maithili literary...
- (B) The ideology encoded is not of caste supremacy but of folk dignity and cross-caste solidarity.
- (C) The story revolves around a strict officer who is characterized by his "munhfatpan"—a lack of filters or a blunt outspokenness.
- (D) He has faced death threats, physical intimidation, and false FIRs filed against him and his associates by land mafia networks.

११०. Consider the following statements about Chapter 65 (Ramdeo Prasad Mandal 'Jharudar') in Tome III: 1. The Jan Kavi is the one who voices what the community knows but has not articulated in literary form; who holds up a mirror (to... 2. Gajendra Thakur's preface to Hamara Binu Jagat Sunnaa Chhai (2012) is the most substantial critical assessment of his work to... 3. Juga Badali Gela (The Era Has Changed) reflects on historical transformation. Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 2 and 3 only
- (C) 1, 2 and 3
- (D) 1 only

१११. With reference to Chapter 68 (Looking into the Mirror of Time), which of the following statements is source-backed by Tome III?

- (A) Baishakh Me Dalan Par is, in Limbale's formulation, a text that 'names' - gives written literary form to - an experience that was previously unnameable within the Maithili...
- (B) Terai variety of Maithili, and the Darbhanga variety of Bihar - the most populous dialect region - has been shown in subsequent research (e.g., Kumari 2023) to have...
- (C) The English title of the poem is Looking into the Mirror of Time.
- (D) Overview and Genre Lal Rang Chahait Achhi Roti (Red Wants the Bread) is a lean, politically charged kavya sangrah (poetry anthology) of approximately twenty-two poems in...

११२. Which chapter of Tome III is devoted to Preeti Thakur?

- (A) Chapter 61
- (B) Chapter 57
- (C) Chapter 67
- (D) Chapter 60

११३. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) Videha Parallel History Framework (VPHF): This book is the quintessential example of the VPHF.
- (B) His self-description in the preface is notably modest and reflexively self-aware: 'I was not a student of literature (sahitya ka vidyarthi nai chhalai).
- (C) Following an BSPCB inquiry triggered by an NGT order, the Darbhanga Railway Station was fined Rs 1.61 crore for polluting Harahi and Dighi ponds with sewage discharge...
- (D) Sahu is identified as one of the pioneers of haiku and tanka writing in Maithili.

११४. Consider the following statements about Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap) in Tome III: 1. Chapter 72 studies the works of Ravibhushan Pathak and Kumar Manoj Kashyap. 2. The chapter applies Indian and Western literary criticism, the Videha Parallel History Framework, and Navya-Nyāya epistemology. 3. The dedication identifies Nagendra Kumar as the son of a Maithili literary scholar, placing him within an intergenerational... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 1 only

११५. Consider the following statements about Chapter 57 (Preeti Thakur) in Tome III: 1. Mallick argues that Preeti Thakur's chitrakatha series is not simply a contribution to children's literature but to the feminist... 2. Its core argument is that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has... 3. Chapter 72 studies the works of Ravibhushan Pathak and Kumar Manoj Kashyap. Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 1 only

११६. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) Kavita-Samay (Poetry Evaluation) "Rameshak 'Kavita-Samay': Vistarak Unmad aa Sankochak Vivekak Beech— Ekta Samagra Mulyankan," identifies the core tension in his poetic work.
- (B) The story is set in a recognizable Mithila village and uses Maithili folksong fragments and idiomatic speech to
- (C) Benjamin argues that the great storyteller draws on a 'community of listeners' who share a common experience and for whom the story carries 'counsel' - practical wisdom...
- (D) 200) is his first published literary work and specifically his first published Maithili ghazal collection.

११७. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) The Economist-Activist Duality What distinguishes Jha from an academic economist is his activist orientation.
- (B) In his logic, the divine "Brahma" is universal—"Aham Brahmasmi"—and to limit it to a single caste is a logical fallacy that denies the divinity of the marginalized.
- (C) Limitor) Principle in Textual Classification One of Gangesa's most sophisticated logical innovations is the avacchedaka - the "limitor," a relational operator that qualifies...
- (D) The chapter recognises Preeti Thakur as the first creator of picture-story books, or chitrakatha, in the Maithili language.

११८. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) Women, Patriarchy, and Agency A persistent concern in Roy's fiction is the gendered structure of Maithili rural society and the forms of agency women assert within it.
- (B) The work is divided into four khaṇḍas: Pratyakṣakhaṇḍa (perception), Anumānakhaṇḍa (inference), Upamānakhaṇḍa (comparison), and Śabdakhaṇḍa (verbal testimony).
- (C) Navya-Nyāya: Sunna Lāgae Gāma proceeds from a specific perceptual fact (the village is silent) through the vyāpti (silenced villages indicate absent youth) to the sādhyā...
- (D) Dhanakara Thakur and Madhukant Jha is that his books are primarily documentary rather than prescriptive - they assemble data impressively but do not always provide adequate...

११९. Consider the following statements about Chapter 71 (Ram Vilas Sahu) in Tome III: 1. Sahu's own story - an OBC man from a Madhubani village who found his literary voice through the Videha movement - is itself an... 2. His books are published by Pallavi Prakashan, Nirmali - the same distributor network (Pallavi Distributors, Ward 6, Nirmali,... 3. The story of Ram Lashan Salhaita dying in jail after a hunger strike is not a footnote; in this framework, it is the main event. Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 2 and 3 only
- (D) 1, 2 and 3

१२०. Consider the following statements about Chapter 63 (Acharya Ramanand Mandal) in Tome III: 1. Acharya Ramanand Mandal is described as born in 1960 in Sitamarhi, Bihar. 2. The chapter presents him as a retired schoolteacher-turned-writer who retired from government service on 31 December 2019. 3. Its core argument is that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has... Which of the statements above are correctly associated with this chapter?

- (A) 1 only
- (B) 1, 2 and 3
- (C) 1 and 2 only
- (D) 2 and 3 only

१२१. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Roland Barthes's distinction between 'readerly' texts (lisible - which merely confirm reader expectations) and 'writerly' texts (scriptible - which demand active...
- (B) Oblique Critique and Propriety Kuntaka's Vakrokti (oblique expression) is evident in Ramesh's short stories, where social critiques are often articulated "slantwise" through...
- (C) In Mithila, there are multiple kinds of brooms: the kharhā (made of stiff stalks for outdoor sweeping), the phulsokha (the feathery indoor broom), the lāṭhi-jhārū...
- (D) Maithili, spoken by approximately fifty million people, is one of the twenty-two scheduled languages of the Indian Constitution.

१२२. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Despite all of this, Chaudhary has continued his work with, as several writers describe it, the quality of a bataahpani - a productive, almost reckless devotion - a quality...
- (B) The headmaster's gentle response - that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from...
- (C) His legacy is the "representational future" of Maithili—one that is "naturally inclusive and strong," where the "Bhumija" daughter and the "Pachpaniya" laborer finally find...
- (D) 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...

१२३. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) The dominant rasa of Roy's fiction is karuṇa (compassion-grief), consistently evoked through the portrayal of the poor, the dispossessed, and the socially humiliated.
- (B) Her book Maithili Rangmanch (archived in the Videha repository) is a contribution to Maithili theatre studies.
- (C) The court ordered the pond enclosure to be restored and the Vice-Chancellor was penalised.
- (D) Retrieval of Intellectual History Ramesh's edited work on Mandan Mishra (the 8th-century Maithil philosopher who debated Shankara) serves to reconnect contemporary Maithili...

१२४. Consider the following statements about Chapter 55 (Three Voices of the Maithili Ghazal) in Tome III: 1. All three poets are writing within and against a dense web of intertexts: the Urdu ghazal tradition (Mir, Ghalib, Faiz), the... 2. The explicit naming of the bahar, the careful notation of kafiya and radif, the pedagogical prefaces - all these are assertions... 3. He began writing songs (gīta) in high school and produced many cassettes in various styles, but found no lasting satisfaction... Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 2 and 3 only

१२५. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) In an era where folk literature was often dismissed as peripheral, her research into the ritual songs associated with birth, marriage, and death (Samskars) provided a...
- (B) The chapter integrates Indian and Western literary theory, the Videha Parallel History Framework, and Navya-Nyāya epistemology.
- (C) He is not an academic economist but a Chartered Accountant with fifty years of professional practice in Patna - embedded in the Mithila economic world that he analyses.
- (D) The distinctive technique of incorporating folk songs and regional idioms into Hindi prose which Renu pioneered has been widely imitated, though rarely with Renu's mastery.

१२६. With reference to Chapter 63 (Acharya Ramanand Mandal), which of the following statements is source-backed by Tome III?

- (A) However, within the Videha Parallel History Framework, the act of preservation itself has a political dignity that transcends aesthetic polish.
- (B) Mikhail Bakhtin's theory of heteroglossia (The Dialogic Imagination, 1981) is relevant to Pushpa's ghazals' multi-register quality.
- (C) Abhinavagupta's concept of sādharmaṇīkaraṇa (universalisation of emotion) is relevant: Mandal achieves this through placing universal archetypes (Sita, Kabir, Buddha) in...
- (D) The Bhasha-Bharati Samman he received from CIIL for this translation work is an institutional recognition of what is essentially a postcolonial literary-political act.

१२७. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) Ram Vilas Sahu is a writer of the village, writing from the village and for the village - not as an ethnographer looking in but as an insider speaking out.
- (B) The rasa of vīra (heroism) is subtly present in Roy's portrayal of subaltern aspiration: Jīvan Mukhiyā's determination to educate his children against economic odds, Ammar's...
- (C) The cast - with its internal hierarchy of caste markers encoded in names - is itself a microcosm of Mithila's social stratosphere.
- (D) Both Premshankar Singh's scholarly recovery of suppressed manuscripts and Ilarani Singh's poetry in an anthology of women poets are acts that answer Spivak's challenge...

१२८. Which chapter of Tome III is devoted to Rabindra Narayan Mishra?

- (A) Chapter 65
- (B) Chapter 58
- (C) Chapter 72
- (D) Chapter 59

१२९. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) However, her most enduring legacy is perhaps her poetry.
- (B) Within the Mithila cultural universe, this is not simple Western feminism transplanted but a re-activation of the feminine divine as creative authority.
- (C) Examples named in the chapter include Matribhoomi, Fasaad, Bhor San Sanjh Dhari, Nyaay Kee Guhaar, and Lajakotar.
- (D) Thematic & Critical Analysis Yadav's poetry is a programmatic social manifesto in lyric form.

१३०. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Everyone just watches everyone else's face - what village is this? // The outer hall is empty, the courtyard desolate; a dog perches cross on the sofa, laughing - what...
- (B) A Bibliographic Overview The following is a survey of Rabindra Narayan Mishra's documented works, drawn from his Goodreads author page, Videha, and Amazon Kindle listings.
- (C) Karm Binu Jag Sunnā (Without Work the World is Empty) - Second poetry/tanka collection 10.
- (D) The ending of 'Madan-Amar' is a formal masterpiece of what the Videha criticism calls 'seed logic - an ending that opens rather than closes meaning': the two men embrace;...

१३१. With reference to Chapter 51 (Nand Vilas Roy), which of the following statements is source-backed by Tome III?

- (A) The parallel tradition championed by Videha operates as a counter-hegemonic archive, preserving and disseminating texts that mainstream Maithili institutions have failed to...
- (B) The Vidyapati title Chapal Charan Chit Chanchal Bhan (a verse about restless youth) applied to his autobiographical text is itself a rasa citation - a deliberate...
- (C) Nand Vilas Roy is associated with short fiction, bihani kathā, and poetry.
- (D) The characters are recognisably of Mithila - in their clothing, setting, and gesture - without being nostalgic or frozen.

१३२. Consider the following statements about Chapter 70 (Ramlochan Thakur) in Tome III: 1. Similarly, his folk poetry compilation Maithili Lokakatha resonates with Dhvani at the cultural level: the folk narrative is... 2. Ramlochan Thakur's Maithili Lokakatha (1983, reprinted 2006) is a major contribution to this tradition. 3. His takhallus is 'Chandan'. Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 1 and 2 only

१३३. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Mandal, associated with the Videha movement, has contributed picture-dictionaries of Mithila's flora, fauna, and traditional crafts to the archive.
- (B) Mithila's potential wealth is vast; it is going to waste through political negligence.
- (C) In Navya-Nyāya: It is a Nirvikalpaka (non-conceptual) state that Manoj believes can only be maintained if the Savikalpaka (conceptual/worldly) relationship is abandoned .
- (D) The Philosophical Lyric and Existential Inquiry Work: Sanes (सनेस - Message/News) Formalist-Structuralist Analysis: Choudhary's poetry in Sanes is characterized by a...

१३४. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) The result was that Karnamrit had readers in every state of India and in some parts of Nepal.
- (B) The Nāṭyaśāstra's concept of rasa-siddhi (theatrical success in emotional impact) is achieved in Mandal's work through the specific mechanism of laukika...
- (C) Gajendra Thakur's editorial introduction to Videha 348 frames this as the defining intellectual challenge of the special issue: why are Thakur's songs great, and what...
- (D) Matribhoomi (Motherland) resonates simultaneously as the actual village of origin, the mother-tongue (Maithili), and the mother herself.

१३५. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The narrative is organised around the Maithili cycle of seasons and agricultural labour - sowing, harvest, the filling of ponds, the planting of orchards - which functions...
- (B) The specific combination of karuna and hasya - pathos and comedy - is the most distinctive tonal feature of Safi's poetry.
- (C) A collaborator was killed in 2015 while saving the Betagami pond.
- (D) Dhvani, Vakrokti, and Aucitya Ānandavardhana's dhvani (suggestive resonance) theory argues that the true poetic meaning always exceeds the literal denotation (abhidhā): it...

१३६. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) The nine rasas (navarasa) are shringara (erotic love), hasya (humour), karuna (compassion), raudra (fury), vira (heroism), bhayanaka (terror), bibhatsa (disgust), adbhuta...
- (B) The comparison with Bhikhari Thakur (1887–1971) is not merely an epithet coined by Gajendra Thakur for promotional effect; it is a structurally precise characterisation that...
- (C) His place of birth is given as Nanour village, Madhubani District on the maternal side and Dhamnaha, Purnia District on the paternal side.
- (D) Despite this ancient and distinguished literary heritage, Maithili has long existed in a politically subordinate relationship to Hindi in the postIndependence Indian state.

१३७. Consider the following statements about Chapter 70 (Ramlochan Thakur) in Tome III: 1. The folk, the oral, the village, the mother tongue are simultaneously what his poetry most desires and what the metropolitan... 2. His poems characteristically use a first-person lyric subject whose focalization is carefully managed: the 'I' of his poetry is... 3. Roy is an important, underappreciated figure in contemporary Maithili literature - important precisely because he is... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1, 2 and 3
- (D) 1 only

१३८. Which one of the following pairs is correctly matched according to Tome III?

- (A) Looking into the Mirror of Time - I have the right to marry by law.' This assertion of legal rights against caste custom - the appeal to the constitutional right to...
- (B) Looking into the Mirror of Time - The English title of the poem is Looking into the Mirror of Time.
- (C) Acharya Ramanand Mandal - The English title of the poem is Looking into the Mirror of Time.
- (D) Looking into the Mirror of Time - The essays in Gāgar Mem̐ Sāgar were composed after active participation in the Sagar Rāti Dīp Jaray (108th–112th) literary evenings,...

१३९. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) His work in Maithili from this region reinforces the understanding that Maithili culture extends across a wide geographic expanse and is not confined to a single...
- (B) Together, they make the case, in Maithili, that the parallel tradition is not peripheral to Maithili literature but constitutive of it: the voice of Mithila in its full...
- (C) First, it constitutes an unprecedented body of OBC/backward-caste writing within Maithili - a tradition that has historically been dominated by upper-caste voices.
- (D) Thakur's folk tale compilations (Maithili Lokakatha) operate primarily as readerly texts - they are designed to communicate folk wisdom clearly and accessibly to a broad...

१४०. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) She became a central figure in the Maithili language movement.
- (B) In the languages, culture, and social events of Mithila-Maithili, the wealthy class is performing a criminal silence and building their own official history.
- (C) His Ahīnk Lel (Geet- Ghazal Sangraha, 73 pages) - a collection of Maithili songs and ghazals - and his Kāmāyanī Mahākāvya Maithilī Chandānuvāda (155 pages, Vikram Prakashan,...
- (D) The Foreword by Krishna Dutt Paliwal of Sasta Sahitya Mandal echoes this: Mithila has been sidelined and marginalised despite immense natural resources, and needs special...

१४१. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The sudden death of Ila Rani Singh in 1995 was a catastrophic event for the family.
- (B) Gajendra Thakur) constitutes the institutional context within which Safi's work was produced and published.
- (C) Stories about officials' empty words, about the politics of village water, about migration to Patna - these are the materials of a literature of witness.
- (D) The Videha Parallel History Framework illuminates a crucial dimension of Baukee: the protagonist's disability is also a figure for the social silencing of Dalit and...

१४२. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) 54–116 - by far the longest chapter at 63 pages) is the most empirically dense section of his English work.
- (B) The pun on the cobbler's name - 'Baitha' (literally 'Seated') but always on his feet - is representative of Kashyap's verbal economy: a single detail that carries...
- (C) Ramji Chaudhary, a Jyestha Raiyat (agricultural tenant) composing in Maithili and Brajbuli across 22 ragas, represents exactly the "democratic-spiritual corpus" that the...
- (D) In this tradition, rasa (aesthetic emotion/flavour) is evoked through dhvani (resonance, suggestive power) - the way a text or utterance carries meanings beyond its literal...

१४३. Consider the following statements about Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha) in Tome III: 1. The back-cover biography of Ahīnk Lel lists his earlier publications: a Maithili short-story collection, another Maithili poetry... 2. Karion village near Darbhanga, founded the Navya Nyāya ('New Logic') school with his magnum opus the Tattvacintāmaṇi ('Jewel of... 3. Mandal, associated with the Videha movement, has contributed picture-dictionaries of Mithila's flora, fauna, and traditional... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 and 2 only
- (C) 1 only
- (D) 2 and 3 only

१४४. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Mānak Mail (Standard/Benchmark Letter/Train) appears to be a longer narrative or collection published in 2018 (separately from Dūdhbechnī).
- (B) The campaign has expanded over time into the broader Jalashay Bachao Abhiyan (Save Water Bodies Campaign), encompassing rivers, wetlands, and other water bodies locally...
- (C) The novel is set in the fictional village of 'Merigan gaon' (based on Simrauni village in Purnia district), in the period 1946–1947, the tumultuous years of Independence and...
- (D) His play Riharsal (Rehearsal) was published by Shruti Prakashan, Delhi, in 2011 (ISBN 978-93-80538-43-3, priced at Rs.

१४५. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Women writers in Maithili have been systematically excluded from official literary infrastructure.
- (B) Baishakh Me Dalan Par is described as his landmark autobiographical work.
- (C) His ancestral (patrik) village was Gonoun (Gonon) in Ghanshyampur, Darbhanga - the cultural heartland of Mithila.
- (D) His date of birth is listed as 8 August 1938, with some sources giving 1936.

१४६. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) Its key innovation is the recognition that 'Mithila' is not an economically homogeneous zone: different districts face distinct agricultural, hydrological, and industrial...
- (B) While none of the four authors are Dalit themselves, their works frequently engage with women's suffering, agrarian poverty, and the daily violence of hierarchical social...
- (C) Nagarjuna's Legacy and Jharudar's Claim Nagarjuna was universally acknowledged as Janakavi ('People's Poet') in both Hindi and Maithili.
- (D) The story is set in a recognizable Mithila village and uses Maithili folksong fragments and idiomatic speech to

१४७. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) Land, Geology, and Agricultural Decline Jha's treatment of Mithila's geography is one of the most careful available in any regional language.
- (B) The case system of Maithili, detailed in section 3.3, presents a rich postpositional morphology.
- (C) Karion village near Darbhanga, founded the Navya Nyāya ('New Logic') school with his magnum opus the Tattvacintāmaṇi ('Jewel of Thought on the Nature of Things').
- (D) Kashyap thus writes from within a tension that is itself paradigmatically Maithili- modern: the tension between the inherited literary impulse (the grandmother's khissa) and...

१४८. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) Maithili as Medium of Primary Education One of the causes closest to Rajnandan Lal Das's heart was the introduction of Maithili as the medium of primary school education in...
- (B) Ram Vilas Sahu's literary project is a direct response to this question: it insists that the subaltern can speak, provided the literary institution (Videha, Pallavi...
- (C) The Baluta System and the Dhobi System Daya Pawar's Baluta is named after the baluta system - the traditional arrangement in Maharashtra's villages by which lower-caste...
- (D) Chaudhary's decision to use the National Green Tribunal as a strategic tool - filing public-interest-style complaints about specific ponds - represents an important...

१४९. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) Index of the Seven Chapters (Sopans) The text is divided into seven "stairs" (chapters), as follows: 1.
- (B) He is Mithila's rural working community thinking through the medium of art.
- (C) Baitha infers that his daughter's elopement represents a practical solution; the village infers that it represents a moral catastrophe.
- (D) He identifies Thakur as the figure who recognised the crisis in Maithili lyric performance culture and responded with a systematic programme of revitalisation.

१५०. Consider the following statements about Chapter 63 (Acharya Ramanand Mandal) in Tome III: 1. Anvaya (Agreement): Wherever there is an institutional insistence on Manak (Standard) Maithili as the only valid form of... 2. SynopticDescription 2.1 Bhāsā Ke Na Bāṃṭiyo (2022) - Poetry Collection This debut collection of 87 poems is written in Western... 3. A critical reading is valid only if its qualifier accurately characterises what is intrinsic to the work.

Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

१५१. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) CRITICAL RECEPTION IN VIDEHA 395 Appreciative Perspectives Kalpana Jha analyses Panna Jha's essay collection Anushilan and calls it a work requiring sustained critical study...
- (B) The TBA was also involved in the listing of natural heritage sites in Darbhanga and Madhubani districts through the INTACH (Indian National Trust for Art and Cultural...
- (C) SynopticDescription 2.1 Bhāsā Ke Na Bāṃṭiyo (2022) - Poetry Collection This debut collection of 87 poems is written in Western Maithili (Bajjika), the dialect spoken in the...
- (D) Kolkata, which has historically been a major diaspora centre for Maithil communities, offered him both a community of fellow writers and an audience for his work.

१५२. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) All three show the influence of their shared formation - none of the three has yet fully mastered the Arabic bahar system's complex requirements, but all three demonstrate...
- (B) The second major collection, published by Pallavi Publications (Nirmali, Supaul, 2018), represents a formal deepening of the jhārū project.
- (C) Organizational Wo r k 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan Lal Das was deeply involved in the...
- (D) According to multiple contributors to the Visheshank, this is the moment his lifelong devotion to Maithili was kindled.

१५३. With reference to Chapter 70 (Ramlochan Thakur), which of the following statements is source-backed by Tome III?

- (A) Unlike the traditional intellectual (the pandit, the academic critic) who is detached from the producing class, the organic intellectual emerges from within it and...
- (B) Roy is contemporaneous with the form's institutionalisation in Videha.
- (C) The folk, the oral, the village, the mother tongue are simultaneously what his poetry most desires and what the metropolitan subject (the Kolkata migrant) is sociologically...
- (D) The female speaker's suffering is aestheticised, yet within the Maithili tradition, this aestheticisation of female longing represents the only socially sanctioned space...

१५४. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Mikhail Bakhtin's theory of heteroglossia (The Dialogic Imagination, 1981) is relevant to Pushpa's ghazals' multi-register quality.
- (B) He is not primarily interested in theory for its own sake but in the concrete, ameliorative change of Mithila's condition.
- (C) The novel is a sharp, satirical study of the corruption of the democratic political process in postIndependence India, with Renu showing how the idealism of the Independence...
- (D) His father, Vidyavachaspati Pandit Upendra Jha, was a distinguished Sanskrit scholar who received the Rashtrapati Award from the President of India, establishing a...

१५५. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) Their marriage on July 28, 1950, was a landmark event that synthesized the Maithili linguistic tradition with Bengali scholarship.
- (B) Panna Jha's major Maithili works include Anubhuti, Anusheelan, and Abhilasha.
- (C) Their common thread is social commitment, linguistic innovation in the Maithili vernacular, and an insistence on recovering subaltern life-experience from invisibility.
- (D) He views "Manak" Maithili as a "language of the oppressor," proving that linguistic standards are often part of the "ideological superstructure" used to maintain the...

१५६. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) कुलदीपक' (Kuladīpak - The Lamp of the Family) is a parallel history of how educated daughters became the true agents of change in conservative families, a narrative often...
- (B) The daughter, who stays, who performs the actual labour of care, is the one without institutional recognition.
- (C) The preface to PrityThakur-3 explicitly describes a practice of guided co-creation: adult and child work together on the stories, the child choosing the colouring and...
- (D) His legal career as a magistrate, his fiction about justice and injustice, and his essays exploring 'resolution' (Samaadhaan) all suggest a writer for whom literature is not...

१५७. Consider the following statements about Chapter 60 (Rajdeo Mandal) in Tome III: 1. Rajdeo Mandal and Subhash Chandra Yadav Subhash Chandra Yadav is another significant figure of the Videha parallel tradition - a... 2. His work represents the fullest literary expression of the Videha Parallel Literature Movement's project of cultural... 3. Within the Videha framework, Both are not viewed merely as a creator of fiction but as a chronicler of the Maithili condition in... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 only
- (C) 2 and 3 only
- (D) 1 and 2 only

१५८. With reference to Chapter 55 (Three Voices of the Maithili Ghazal), which of the following statements is source-backed by Tome III?

- (A) Although she was their step-grandmother, she raised the children with the same devotion she had shown to her own biological sons, Udaya and Ajay.
- (B) Its absence in Maithili Dalit writing is the literary equivalent of the social verdict that a Dalit life is not worth narrating.
- (C) Metre), as described and applied by Gajendra Thakur, requires that every line (pankti) in a ghazal has the same number of syllables (varna).
- (D) His identification of Mayanand Mishra's radio plays as a distinct genre requiring craft analysis ('Radio Shilp' - radio artistry) is a formalist move within a historicist...

१५९. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Mishra's social fiction, even if his own position, as a Brahmin magistrate, is one of complex complicity and critique.
- (B) The character list includes Haricharan (a farmer), Dhirba (his son), Kulanand (a rich landlord), Bhogendra (his son), Bisekhi (a labourer), Shyambabu (a teacher); and women:...
- (C) Preeti Thakur is described as the spouse and literary partner of Gajendra Thakur, editor of Videha.
- (D) The story concludes that "his life is ruined" by the very process of seeking justice.

१६०. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Renu's Predecessors and Contemporaries In the Hindi tradition, Renu's immediate predecessor is Premchand, whose village fiction of the 1920s/1930s set the stage for serious...
- (B) There is a strong vyāpti between 'Roy's stories featuring caste encounter' and 'Roy's stories ending with a democratic reversal or affirmation'.
- (C) All three poets began writing ghazals and sharing them digitally on Facebook groups (the 'Videha' group) and the Anchinhar Akhar blog before they published in print.
- (D) The story "Ī Chī Hamr Majbūrī" (This is my compulsion) dramatizes the distinction between pravṛtilakṣaṇa (public knowledge, what is said) and nivṛtilakṣaṇa (private...

१६१. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) Initially, I thought of it as comics for Maithili children, but as I started reading, I became immersed in it.
- (B) The recovery of Maithili literature - long suppressed as a 'dialect of Hindi' by colonial and postcolonial language politics - is itself a postcolonial act.
- (C) However, this history is "parallel" rather than linear; the poet stands at a "junction of eras" (Yugsandhi) where the "ancient tradition" has been "thrown into the furnace".
- (D) Videha Issue 395 is the first systematic critical reckoning with his work.

१६२. With reference to Chapter 61 (Rajnandan Lal Das), which of the following statements is source-backed by Tome III?

- (A) He is not merely responding to individual creative impulses but actively mapping and developing the generic landscape of Maithili literature.
- (B) Vyatireka (Difference): Where such an insistence is absent—as in the "Parallel" stream or folk traditions—the subaltern voice (e.g., in Bajjika or Angika) is present,...
- (C) At the age of 84, on 14 February 2017, he wrote a petition to the President of India requesting that Maithili be made the medium of primary education.
- (D) In a literary landscape often dominated by male perspectives, Ila Rani Singh became an eminent poetess, addressing the nuances of the female experience and the socioeconomic...

१६३. Consider the following statements about Chapter 65 (Ramdeo Prasad Mandal 'Jharudar') in Tome III: 1. The survey of works names Hamara Binu Jagat Sunnaa Chhai (2012) and Gatanjali Jharoo (2018). 2. SURVEY OF WORKS 4.1 Hamara Binu Jagat Sunnaa Chhai (2012) Published by Shruti Publications (New Delhi) in 2012, this is... 3. He is the 'master of the small form' in the tradition that Harimohan Jha and Jagdish Prasad Mandal established: the tradition of... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 and 2 only
- (C) 2 and 3 only
- (D) 1 only

१६४. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) In a context where Maithili has struggled for constitutional recognition—it was added to the Eighth Schedule only in 2003—the act of writing novels in Maithili and the act...
- (B) In the languages, culture, and social events of Mithila-Maithili, the wealthy class is performing a criminal silence and building their own official history.
- (C) कुलदीपक' (Kuladīpak - The Lamp of the Family) is a parallel history of how educated daughters became the true agents of change in conservative families, a narrative often...
- (D) Choudhary) was born on Ram Navami, April 1946, in Dularpur village, Darbhanga district.

१६५. With reference to Chapter 64 (Prof. Dr. Ramawatar Yadav), which of the following statements is source-backed by Tome III?

- (A) In 2004 AD, and even today, this was and is the only collective poetry collection of Maithili women poets.
- (B) The ghazal collection Lekhani Ek Rang Anek is sometimes dated to 1978 in other sources, but the preface (written by Thakur himself, dated 15 August 1985) establishes the...
- (C) The reader is invited to follow this inferential movement.
- (D) His academic journey is described as moving from the Terai of Nepal to Kansas, Mainz, Kiel, Kentucky, and Tribhuvan University, Kathmandu.

१६६. With reference to Chapter 54 (A Critical Compendium of Nine Contemporary Maithili Voices), which of the following statements is source-backed by Tome III?

- (A) The Prabandh-Nibandh-Samalochna reconstructs his lineage with precision: the ancestral migration from Panchobh, Darbhanga, was made by Jeevan Chaudhary (born 1801) who...
- (B) Law, Conscience, and Moral Inquiry Mishra's legal career is not incidental to his literary project; it is constitutive of it.
- (C) The novel enacts what the Videha framework calls "parallel voice" - the creation of a literary space in which those who have been systematically excluded from cultural...
- (D) Community and Individuality The three collections are simultaneously deeply individual (each poet's voice is distinct) and communally produced (through shared training,...

१६७. With reference to Chapter 59 (Rabindra Narayan Mishra), which of the following statements is source-backed by Tome III?

- (A) Narendra Jha's economic writing is 'parallel' in all these senses - not Dalit in its authorship but marginalised by the literary establishment's failure to recognise...
- (B) The practical consequences are visible in his Nirala translations.
- (C) Nirmāṇa Karaita Calū (Let Us Build New Mithila) is an affirmative conclusion: the series of problem-naming poems concludes with a constructive vision.
- (D) The Ganges Whispers, Mishra's English-language novel, invites comparison with the tradition of Indian writing in English—Amitav Ghosh, Vikram Seth, Arundhati Roy—though...

१६८. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 71?

- (A) Ramdeo Prasad Mandal 'Jharudar
- (B) Ram Vilas Sahu
- (C) Phanishwar Nath Renu
- (D) Prof. Premshankar Singh & Ilarani Singh

१६९. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Critical Perspectives Not all the essays in Videha 395 are uncritical.
- (B) Its literal meaning (what village is this?) dhvanis: What has become of my village?
- (C) He is the “subaltern poet” in the strictest sense outside the patronage networks of both the Darbhanga Raj and the colonial literary establishment.
- (D) The bhrama is that the Brahmin-Kayastha literary tradition represents all of Mithila; the prama offered by Safi's text is the direct perceptual testimony of a life lived...

१७०. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) Jha's forest girl is firīshān (anxious), sweaty, in pain – refusing the purdah of mythology. b) Dalit-Vanchod (Marginalized) Perspective The critical essay laments that...
- (B) His books are published by Pallavi Prakashan, Nirmali - the same distributor network (Pallavi Distributors, Ward 6, Nirmali, Supaul) that circulates the Munnaji, Vineet...
- (C) In future I will keep your feelings and honour in mind.' This narrative of conscious intergenerational rupture-with-acknowledgement is one of the most psychologically...
- (D) Navya-Nyāya and Śabda-Pramāṇa Gaṅgeśa Upādhyāya's epistemological framework of śabda-pramāṇa (verbal testimony as valid knowledge) is relevant to the ghazal's claim to be a...

१७१. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 62?

- (A) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha
- (B) Ravindra Nath Thakur
- (C) Prof. Dr. Ramawatar Yadav
- (D) Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya

१७२. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) His legacy is the "representational future" of Maithili—one that is "naturally inclusive and strong," where the "Bhumija" daughter and the "Pachpaniya" laborer finally find...
- (B) The poem about the wedding feast (Ek Tham Gelai Bariati) is pure comic observation - the narrator overwhelmed by the sequence of dishes served at the wedding, the rascal...
- (C) The village panics, thinking he is dying, and his family begins mourning.
- (D) His involvement in the militant freedom struggle was so significant that he became a "most wanted" person by the British administration, forcing him to interrupt his formal...

१७३. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) The title metaphor - the slender snake navigating the paddy fields - is an example of vakrokti at the level of the title itself: it prepares the reader for a sinuous,...
- (B) The falling of the veil (ghosh - the traditional covering a woman draws over her face) is rendered as a cosmic event: when the beloved's veil falls, light spreads everywhere.
- (C) The tulsi tree as a metaphor for the beloved is both intimate and culturally specific: it locates the love poem within the material ecology of Mithila domestic space.
- (D) The bīhani kathā 'Sapanā Sapane Achi' (A Dream Is Only a Dream) suggests the characteristic gap between aspiration and reality in the lives of Bihar's rural and working poor.

१७४. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) The Chhath festival, celebrated with extraordinary devotion primarily by lower-caste and agrarian women, is the poetic universe of Chhāthik Dālā - a deliberate reclamation...
- (B) Philosophical Reflection on Life "O foolish mind, chant the name of Rama..." This is the only work that will help you in life.
- (C) The fourth section, on śabda, is directly relevant to linguistics.
- (D) Pradeep Pushpa is explicitly situated by Anchinhar as a member of this second generation of Videha ghazal writers.

१७५. With reference to Chapter 57 (Preeti Thakur), which of the following statements is source-backed by Tome III?

- (A) Ghazal 5 (212 12 22): Simple vārṇik bahr - one of the 'simple metre' ghazals Anchinhar identifies as pedagogically oriented.
- (B) Jayatu Jaanakee (May Janaki Triumph)—the title invoking Sita, the paradigmatic figure of Maithili female identity, who was born in Mithila—is perhaps the most direct...
- (C) Literature becomes complete only when it is written in all genres and the compositions are mature.
- (D) Manabatiyā (Heart's Candle) is an image of the private inner light that is both vulnerable (a candle can be extinguished) and persistent (it continues to illuminate despite...

१७६. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The announcement of the Videha special issue had been made in November 2021; that the subject died before the issue's completion became one of the ironies noted in Gajendra...
- (B) Gaṅgeśa's marriage to a Charmkarini and extra-matrimonial birth were suppressed for centuries; Mandal's Bajjika is dismissed by the Sanskrit literary gatekeepers.
- (C) The opening survey of the grammatical tradition is itself a contribution to the historiography of South Asian linguistics, providing a critical account of both the native...
- (D) 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...

१७७. In Tome III of A Parallel History of Mithila & Maithili Literature, which topic is assigned to Chapter 56?

- (A) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan
- (B) Pradeep Pushpa
- (C) Acharya Ramanand Mandal
- (D) Phanishwar Nath Renu

१७८. Consider the following statements about Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha) in Tome III: 1. Academic surveys of 21st-century Maithili short fiction (notably published in IJCRT, October 2025) specifically cite 'Pāṭharak... 2. His published works include “Album,” “Gumm Bhel Tharh Chhi,” “Son Daik Chitthi,” and “Aab Kahu man Kehan Lagaiye.” Gajendra... 3. When he dies, it is his daughter Suknī - who remained home to care for him - who performs the rituals of filial devotion. Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1, 2 and 3
- (C) 1 only
- (D) 2 and 3 only

१७९. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) The Maithili ghazal reader is invited to make connections between apparently unrelated shers, to find the emotional and thematic thread that runs beneath the formal surface.
- (B) The bride Citrā in “Abisavās” is the most striking example: she refuses marriage not through romantic sentiment but through political analysis.
- (C) In this story, Rajeshwar Pratap's initial perception of Raniyan is Nirvikalpaka - pure visual apprehension without the caste-qualifier.
- (D) Jharudar is called 'Mithila's Bhikhari Thakur' by Gajendra Thakur—a comparison that captures his invention of a new form, his social-critical purpose, and his rootedness in...

१८०. With reference to Chapter 53 (Narendra Jha & Panna Jha), which of the following statements is source-backed by Tome III?

- (A) Choudhary) was born on Ram Navami, April 1946, in Dularpur village, Darbhanga district.
- (B) Thakur's theatre is primarily performative, while Mandal's dramatic writing is primarily literary - designed for reading and publishing as much as for performance.
- (C) Mandal's work suggests that for Mithila to modernize, it must not only preserve its language—as he argues in Bhasha Ke Na Bantiyo—but also purify its institutions.
- (D) 50), with first staging at the occasion of the first anniversary of the Udayanachary Mithila Library, and was later included in the Videha Sadeha 29 collection.

१८१. With reference to Chapter 74 (Phanishwar Nath Renu), which of the following statements is source-backed by Tome III?

- (A) The plot devices—the abusive in-laws, the indifferent husband, the protagonist's academic success—serve as hetu (logical reasons) to prove the sādhyā (thesis) that...
- (B) Hama Nai Khelab Holī (I Will Not Play Holi) is a refusal of festivity - a cultural-political statement about the conditions under which celebration is or is not appropriate.
- (C) Maithili was also one of the first vernacular languages to develop a sophisticated prose tradition.
- (D) His songs (gīt) have circulated beyond the literary sphere into community events, as the folk-song form naturally does.

१८२. Consider the following statements about Chapter 73 (Ravindra Nath Thakur) in Tome III: 1. He died on 18 May 2022 in Noida, Uttar Pradesh, after an illness described as cancer. 2. Thakur Visheshank (Special Issue 348, June 2022), edited by Gajendra Thakur, was announced in November 2021 and published... 3. Premshankar Singh's prose in Maithili is marked by dvandva (coordinate compound structures), characteristic of classical... Which of the statements above are correctly associated with this chapter?

- (A) 2 and 3 only
- (B) 1 and 2 only
- (C) 1 only
- (D) 1, 2 and 3

१८३. With reference to Chapter 73 (Ravindra Nath Thakur), which of the following statements is source-backed by Tome III?

- (A) Following retirement, he was called back into active service through deputation to the Maithili Academy established by the Bihar State Education Department.
- (B) Therefore, Rajmohan Jha was not ready to give separate-separate recognition to female-writing and male-writing—in the editorial of 'Aarambh'. Against Gendered...
- (C) Mandal's essay 'Babuavādi Samskṛti Banam Hāsiye kā Samāj' makes this Spivakian argument explicitly, citing the Bajjika writer who brought her manuscript to the Maithili...
- (D) The Voice of the Subaltern and Social Justice A defining feature of this collection is its commitment to the Dalit and Bahujan discourse.

१८४. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) He is the “subaltern poet” in the strictest sense outside the patronage networks of both the Darbhanga Raj and the colonial literary establishment.
- (B) Rubāiyāt Pradeep Pushpa has published rubāiyāt (the Persian/Urdu quatrain form) in Videha Sadeha 23 and 25, demonstrating engagement with the full range of the ghazal's...
- (C) The disclosure of caste identity in Safi's autobiography is direct and unapologetic: 'Ham jatik dhobi chhi, harijan (dalit) chhi' - We are of the dhobi caste, we are Harijan...
- (D) His self-description in the preface is notably modest and reflexively self-aware: 'I was not a student of literature (sahitya ka vidyarthi nai chhalai).

१८५. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) Authorial Significance Jhauli Paswan is among the very few published Dalit poets writing in Maithili.
- (B) The female speaker's suffering is aestheticised, yet within the Maithili tradition, this aestheticisation of female longing represents the only socially sanctioned space...
- (C) Unlike many grassroots movements that operate on cultural or emotional grounds alone, TBA has actively sought scientific validation.
- (D) The marriage produced two small children, representing the third generation of the Singh-Dhar lineage.

१८६. With reference to Chapter 71 (Ram Vilas Sahu), which of the following statements is source-backed by Tome III?

- (A) Sahu's own story - an OBC man from a Madhubani village who found his literary voice through the Videha movement - is itself an example of the subaltern gaining conditions...
- (B) 13th–14th century CE) was a native of Mithila—the same geographical and cultural world that produced Jharudar.
- (C) The contrast between the kohbar and Kolkata (the migrant city) is compressed into a single devastating sher.
- (D) Ramlochan Thakur's pseudonyms include Agradoot, Kumaresha Kashyap, and Mujtaba Ali.

१८७. With reference to Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha), which of the following statements is source-backed by Tome III?

- (A) The ghazal's self-naming (takhallus) convention is neither Romantic spontaneity nor modernist impersonality but something distinctive: a structured, formal self-reference...
- (B) The books listed include Pāṭharak Nāo by Ramesh Narayan.
- (C) Sentences are short and declarative; dialogue is rendered in the register of the character's community.
- (D) Limbale argues that Dalit literature is defined by its 'authenticity of experience' rather than by formal aesthetic criteria derived from the upper-caste literary tradition.

१८८. With reference to Chapter 52 (Narayanji Chaudhary), which of the following statements is source-backed by Tome III?

- (A) The Navya Nyaya concept of avacchedakatva (delimitation/qualification) is particularly relevant to Mandal's novelistic method.
- (B) Jha's participation in the ghazal tradition is itself an act of epistemic positioning: he claims the right to speak within a validated discourse, while simultaneously...
- (C) In Bajitpur (Manigachi), a 15-acre pond (Suryahi Pokhar) was saved in 2024 when residents filed a police complaint after encroachment began.
- (D) The use of imagery in his poems is unique—for instance, metaphors where a flower pricks like a thorn demonstrate his formalist specialty.

१८९. Consider the following statements about Chapter 63 (Acharya Ramanand Mandal) in Tome III: 1. Western Maithili is Mandal's second published work, dedicated to his mother Chandra Devi. 2. The Videha framework's critical insight is that Maithili literary canonisation has functioned as a 'sieve' that filters out... 3. Bhabha's concept of the 'third space'— the liminal zone where cultural meanings are translated and hybridised—illuminates Mishra's Which of the statements above are correctly associated with this chapter?

- (A) 1 and 2 only
- (B) 1 only
- (C) 1, 2 and 3
- (D) 2 and 3 only

१९०. Consider the following statements about Chapter 59 (Rabindra Narayan Mishra) in Tome III: 1. Employing the rasa framework, the dominant aesthetic of Matribhoomi is vipralambha shringara— the erotic or passionate longing... 2. Mishra's literary strategy is to give narrative form to experiences and perspectives that are socially silenced: the abused... 3. The Gatanjali Jharoo (2018) represents a further deepening and systematisation of the jhārū project, suggesting a continuing... Which of the statements above are correctly associated with this chapter?

- (A) 1, 2 and 3
- (B) 1 only
- (C) 2 and 3 only
- (D) 1 and 2 only

१९१. With reference to Chapter 72 (Ravibhushan Pathak & Kumar Manoj Kashyap), which of the following statements is source-backed by Tome III?

- (A) Arya's grammar is a parallel archive of Maithili's internal logic and systematic rules.
- (B) Second, demystification of caste-based institutional capture: the Sahitya Akademi awards for Maithili, the first of which (1966) went to a philosophy academic text rather...
- (C) Formally, the stories in Katha-Samay are notable for their layered narrative structures - what the criticism in Nikti terms 'narrative layers' (Layers) or 'streams of...
- (D) 13th century CE, Darbhanga, Mithila) is the founder of the Navya Nyāya (New Logic) school of Indian philosophy.

१९२. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) The book's publication by Shruti Publication, one of the few Delhi-based Maithili-language publishers, is likewise significant as part of the diaspora-driven revitalization...
- (B) In the Navya-Nyāya terms that Gaṅgeśa develops in the Tattvacintāmaṇi's Śabda-khaṇḍa, a linguistic utterance is valid (pramā) when it accurately represents reality, when the...
- (C) The text suggests that peace is only found when intellect (Ida) is balanced by faith (Shraddha), leading to the final state of Ananda (Bliss).
- (D) 1352–1448): Continuity and Counter-Tradition Vidyapati, the great medieval poet of Mithila, wrote his padāvalī in the śṛṅgāra (erotic- devotional) rasa, in a richly...

११३. With reference to Chapter 60 (Rajdeo Mandal), which of the following statements is source-backed by Tome III?

- (A) Vīra rasa (heroic): The women's empowerment poems and the calls for social solidarity evoke a 'subaltern vīra'—not the warrior-king's heroism but the heroism of the ordinary...
- (B) She has already been exploited through illiteracy; her children's education is an act of class warfare by other means.
- (C) The Navya Nyaya concept of avacchedakatva (delimitation/qualification) is particularly relevant to Mandal's novelistic method.
- (D) The narrative is organised around the Maithili cycle of seasons and agricultural labour - sowing, harvest, the filling of ponds, the planting of orchards - which functions...

११४. With reference to Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which of the following statements is source-backed by Tome III?

- (A) Kashyap's contribution is characterised by formal intensity - the concentrated power of the laghu-katha perfected through decades of patient observation and compression.
- (B) Jha's Khattar Kakak Tarang is Maithili's foundational social-satirical prose work, attacking Brahmin orthodoxy from within.
- (C) Oomen's sociological observation (quoted in the Videha Parallel History) that Maithili is treated as a Hindi dialect despite scholarly consensus to the contrary captures the...
- (D) The paksata (minor premise) is: this specific Maithili text is a translation of Tulsidas.

११५. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) Works analysed here all belong to, or are deeply informed by, this parallel tradition.
- (B) CE) - the theory of suggestive resonance (Dhvani) as the soul of poetry - is particularly central to the ghazal form, which is structurally dependent on suggestion,...
- (C) Such a money-greedy class is becoming a victim of the 'Shishnodari' (sensualist) civilization and consumer-culture and will end its own life-play.
- (D) Safi's autobiography is more affectionate and less outraged - it documents suffering but does not dwell in anger; it records injustice but moves quickly to the next episode;...

११६. With reference to Chapter 66 (Ramesh & Mala Jha), which of the following statements is source-backed by Tome III?

- (A) His work has been distributed through Videha's networks, through Pallavi Distributors (Nirmali, Supaul), and through the oral circulation of folk performance.
- (B) Within the framework of Bhartrhari's Vākyapadīya, the concept of sphota - the unanalysed unity of the sentence as the primary bearer of meaning - is relevant here.
- (C) Her editorial project, Ijoriyak Angaithi-Mor (The Flare of the Moonlight), is an anthology of Maithili poetesses first published in 2004 and updated in a second edition in...
- (D) At the formal level, the endings of Roy's bīhani kathā are structured to produce maximum dhvani: the embrace of Madan and Ammar, with Madan weeping, says nothing and means...

११७. With reference to Chapter 75 (Sandeep Kumar Safi), which of the following statements is source-backed by Tome III?

- (A) 1352-1448)], the poet whose lyrics are so embedded in Maithili cultural identity that they survive in living oral performance to this day.
- (B) The domain of philosophical reflection includes ghazals on the nature of life, the paradox of existence, and the human condition.
- (C) The contents list includes stories with the following incipit-summaries: 'Kodelō bacan guhukait chīk laS ke janaita chīk' (p.
- (D) Kshemendra's auchitya (contextual propriety) is tested by the collection's range of registers - from the intimate love-ghazal (Ghazal 2, 6) to the didactic political sher...

१९८. With reference to Chapter 62 (Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya), which of the following statements is source-backed by Tome III?

- (A) His death marked the end of an era, but the structures he had built—both intellectual and familial—remained.
- (B) Jha is the most formally ambitious (baal ghazal, hazal, the fullest theoretical preface), the most metatextually self-aware, and the most cinematically specific in imagery...
- (C) Āñjana Sām Āñjita Āmkhi' (Eyes Anointed with Kajal/Collyrium) is a classic Maithili lyric image - the kajal-darkened eye is one of the most recurring images in Maithili love...
- (D) The ghazal's self-naming (takhallus) convention is neither Romantic spontaneity nor modernist impersonality but something distinctive: a structured, formal self-reference...

१९९. With reference to Chapter 58 (Prof. Premshankar Singh & Ilarani Singh), which of the following statements is source-backed by Tome III?

- (A) All ten stories are grounded in the folk memory and oral tradition of Mithila, featuring characters from across caste and class lines, with particular attention to artisan,...
- (B) 300) situates her within a larger tradition of Maithili women's poetry.
- (C) कुलदीपक' (Kuladīpak - The Lamp of the Family) is a parallel history of how educated daughters became the true agents of change in conservative families, a narrative often...
- (D) Ecocriticism - the study of the relationship between literature and the natural environment - has emerged as a major critical school since the 1990s (Lawrence Buell, Greg...

१०००. With reference to Chapter 56 (Pradeep Pushpa), which of the following statements is source-backed by Tome III?

- (A) His novels precisely delimit their social domain - they are about the Dhanuk community's specific social situation, not about 'Mithila society' in the abstract.
- (B) The preface cites Nirālā, Dushyant Kumar, Adām Gondavī, and Hasrat Mohānī as the formative influences, demonstrating that the Videha Maithili ghazal is conscious heir
- (C) 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 oeuvre is not confined to a single genre but spans across the expansive canvases of poetry, fiction, criticism, and editorial work.

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

१. (A) Mishra's novel, by placing lajja in the title's very structure, invites examination of how these codes operate and what forms of resistance are available within them. — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 214.

२. (B) Grandmothers told stories to all of us - stories from royal courts, stories of Gonu Jha - and we were amazed. — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 145.

३. (A) Mānak Mail (Standard/Benchmark Letter/Train) appears to be a longer narrative or collection published in 2018 (separately from Dūdhbechnī). — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 495.

४. (B) The Videha Parallel History makes a specific and politically charged intervention regarding Gangesh: original Panji (genealogical) manuscripts demonstrate that he was born... — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 152.

५. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Prof. Dr. Ramawatar Yadav; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 311 and 313.

६. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Rabindra Narayan Mishra; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 208 and 209.
७. (C) The founder of Mithila's greatest philosophical tradition was himself socially marginalised by the Brahmin caste apparatus. — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 223.
८. (C) Chapter 55 studies three voices of the Maithili ghazal: Om Prakash Jha, Amit Mishra, and Chandan Kumar Jha. — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 92.
९. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Narendra Jha & Panna Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 60 and 39.
१०. (B) Baal Ghazal and Generic Innovation The most formally innovative dimension of Monak Baat is the inclusion of 15 Baal Ghazals (children's ghazals) - a genre that Chandan Kumar... — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 102.
११. (A) The grandmothers' bedtime stories are the original apta; the chitrakatha is their authorised transcription. — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 153.
१२. (A) Reshma Chuhamal; Naika Banijara; Bhagata Jyoti Panjiyar; Mahua Ghatwarin; Raja Salhes; Chhechhan Maharaj; Raja Salhes Aan Kalidas. "Seeing Preeti Thakur's Maithili picture... — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 144.
१३. (C) Videha Parallel History Framework (VPHF): Jha's essays are a parallel history of literature. — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 77.
१४. (C) You are needlessly attached to your wife, children, and kin. — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 447.
१५. (B) XIII–XV) situates the collection in relation to her first: some stories that were ready for Anubhuti (2009/2010) - published earlier in Mithila Darshan, Karnaamrit, and... — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 53.
१६. (A) Below, each major Indian theoretical framework is applied to his literature. — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 477.
१७. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Narayanji Chaudhary; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 25 and 26.
१८. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 450 and 452.
१९. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 462 and 462.
२०. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Ram Vilas Sahu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 493 and 498.
२१. (B) The editor, Gajendra Thakur, notes in his preface that the special issue was announced while Rajnandan Lal Das was still alive, but by the time of publication he had passed... — This statement is drawn from the chapter on Rajnandan

Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 253.

२२. (A) Investigating the cause, he traced the groundwater depletion to the rapid disappearance of ponds that had historically recharged the aquifer. — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 27.

२३. (D) Ghazal 9 ('ī kon gāma chai?') is the collection's most successful single poem, achieving in its sustained radif-driven structure the kind of cumulative emotional and... — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 122.

२४. (C) In these shorter works, the Maithili cultural world is often rendered with even greater intensity and concentration than in the novels. — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 546.

२५. (A) Sandeep Kumar Safi is presented as the author of the first Dalit autobiography in Maithili. — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 555.

२६. (C) Through the lens of Bharata's Nāṭyaśāstra, the rasa here is Shānta (tranquillity- devotion); the sthāyī-bhāva is rati (devotional love); the vibhāva is the invocation of... — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Rāmji Chaudhary & Acharya Rāmlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 460.

२७. (B) Ram Vilas Sahu - Chapter 71 is a complete critical appreciation of Ram Vilas Sahu. — The correct pair matches Ram Vilas Sahu with a fact from its own chapter. Source: PDF page 489.

२८. (A) The most distinctively contemporary dimension of Nav Anshu is the cluster of ghazals addressing urban-rural migration and its emotional consequences. — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 100.

२९. (A) His legal career as a magistrate, his fiction about justice and injustice, and his essays exploring 'resolution' (Samaadhaan) all suggest a writer for whom literature is not... — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 213.

३०. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Preeti Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 149 and 153.

३१. (C) Jharudār's central theme is the soil itself—the farm, the river, the flood, the village's political life—not the migrant's journey but the stayers' resistance. — This statement is drawn from the chapter on Rāmdeo Prasad Mandal 'Jharudār'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 330.

३२. (D) The Videha eJournal has been a major forum for these debates, publishing ghazals, critical responses, and formal theoretical discussions by Maithili practitioners. — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 374.

३३. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Ram Vilas Sahu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 498 and 491.

३४. (B) His work is published exclusively through Pallavi Prakashan, Nirmali, and is archived in the Videha e-Journal (ISSN 2229-547X). — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 10.

३५. (D) Matribhoomi (Motherland) resonates simultaneously as the actual village of origin, the mother-tongue (Maithili), and the mother herself. — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 211.

३६. (D) Narayanji Chaudhary is described as a native of Isahpur village, Pandaul, Madhubani district. — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 25.
३७. (C) Thakur's poetry is characterised by a selective and restrained use of alamkaras - unlike the ornamental excess that sometimes marks classical Sanskrit poetry. — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 479.
३८. (B) His maternal family home was in Nanour village, Madhubani District—the heartland of Mithila—while his paternal family was from Dhamnaha, Purnia District, Bihar. — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 526.
३९. (C) Chapter 55 — The contents of Tome III place Three Voices of the Maithili Ghazal under Chapter 55.
४०. (D) The tulsi tree as a metaphor for the beloved is both intimate and culturally specific: it locates the love poem within the material ecology of Mithila domestic space. — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 102.
४१. (C) Sharan's strategy - using Sanskrit loan-words and Maithili's own tatsama register - is precisely the technique that minimises this vyabhicara (deviation of the hetu). — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 467.
४२. (A) The journal was founded under the auspices of the Karnagoshti (कर्णगोष्ठी) - an association representing the Karna Kayastha community of Mithila. — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 247.
४३. (D) Sandeep Kumar Safi - Baishakh Me Dalan Par is described as his landmark autobiographical work. — The correct pair matches Sandeep Kumar Safi with a fact from its own chapter. Source: PDF page 555.
४४. (A) The Videha Visheshank itself, by devoting 97 pages to Chaudhary's work, is an act of canonical inscription: it places this socially marginal activist within the official... — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 31.
४५. (A) Chapter 58 — The contents of Tome III place Prof. Premshankar Singh & Ilarani Singh under Chapter 58.
४६. (A) Structure and Features of Karnamrit Karnamrit was a fortnightly (dwaimas) journal. — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 247.
४७. (B) A sharp political satire on the misallocation of national resources toward prestige projects while rural poverty continues: "Jantāk vikeṭ gir gael / deśāk paiyā... — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 492.
४८. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Narendra Jha & Panna Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 42 and 40.
४९. (B) Educational and Social Initiatives After retirement from government service, Thakur founded or helped establish several institutions. — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 533.
५०. (C) 14th century) - whose Tattvacintamani provides the systematic analysis of the four pramanas (pratyaksha, anumana, upamana, shabda) - is not merely an abstract philosophical... — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 222.
५१. (D) The dhvani of the collection is the vindication of Maithili as a subject of serious, university-level scholarship. — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are

source-backed facts from other chapters, not from this chapter. Source: PDF page 77.

५२. (B) **The vakratā is in the perspective: the story is told not from the viewpoint of the nationalist leaders in Delhi, but from the fields and villages of Mithila, making the...** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 79.

५३. (A) **Realising he had not contributed sufficiently to the Mithila-Maithili cause through writing, he began systematic literary and analytical work, also becoming active on...** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 40.

५४. (B) **Thematic & Critical Analysis Kamat's most striking contribution is the use of 'Maithili' as a bīhani kathā title: the language itself as a character, subject, or situation...** — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 265.

५५. (A) **1 and 2 only** — Statements 1 and 2 are from the chapter on Rajnandan Lal Das; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 252 and 244.

५६. (A) **Rajdeo Mandal** — The contents of Tome III list Chapter 60 as Rajdeo Mandal.

५७. (A) **The ghazal's characteristic mode is Rasa-Dhvani - the suggestion of an entire emotional-aesthetic state through minimal verbal means.** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 103.

५८. (A) **But to describe Maila Aanchal as a love story or even primarily as a story of its main characters would be to miss its most radical formal achievement: the novel's true...** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 544.

५९. (B) **He notes that four reviews of the first critical volume (Preeti Karan Setu Banhal) were published together in Videha Issue 398 (July 15, 2024).** — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 148.

६०. (D) **Over six decades of sustained creative work, he transformed the landscape of Maithili song, drama, and verse, reaching audiences that no literary text could have reached on...** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 525.

६१. (A) **In the Videha editorial framework, this recognition is inseparable from the Parallel Literature Movement's project of restoring the dignity and visibility of Mithila's...** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 313.

६२. (A) **The story covers a range of issues from "unmatched marriages"—a long-standing social ill in Mithila where young women are married to much older men for financial or caste...** — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 285.

६३. (D) **Ramlochan Thakur - Ramlochan Thakur was born on 18 March 1949 and died on 25 March 2021 in Kolkata.** — The correct pair matches Ramlochan Thakur with a fact from its own chapter. Source: PDF page 474.

६४. (A) **(What is marriage?), Āzukā Dina (Today's day), Putra Kuputra (Good son, bad son), Kateka Dukh Kāṭab Hari He (How much suffering shall I endure, O Hari), Bāraho Māsa (All...** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 491.

६५. (B) **The lowercaste characters the weavers, the landless labourers, the Musahar (ratcatcher) community are depicted not as passive sufferers but as agents with their own cultural...** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 547.

- ६६. (C) Yadav, by contrast, adopts the descriptive stance of modern linguistics: his grammar describes what Maithili speakers of the Terai varieties actually say, not what educated...** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 309.
- ६७. (B) Applying Navya Nyāya to Ilarani Singh's Poetry For Ilarani Singh's poetry, Navya Nyāya's theory of śabda (verbal testimony and meaning) is most productive.** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 192.
- ६८. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ramdeo Prasad Mandal 'Jharudar'; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 321 and 326.
- ६९. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ramdeo Prasad Mandal 'Jharudar'; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 328 and 323.
- ७०. (B) Ravindra's songs will bring a new age to Maithili music." He was also lyricist and screenplay writer for a second Maithili film, Gonujha, and wrote and directed an...** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 530.
- ७१. (A) Maithili lokgeet (folk songs) are woven into the fabric of virtually all his major works, and they perform multiple narrative and thematic functions.** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 543.
- ७२. (D) His political formation was deeply shaped by the Quit India Movement of 1942, in which he participated actively, and later by his involvement in the armed people's...** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 541.
- ७३. (B) Lalita, and Madhu Kishwar, and extended to Maithili literature by figures associated with the Stri Kona section of Videha - offers a framework for evaluating how gender is...** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 480.
- ७४. (B) The carnivalesque element - the 'upside-down world' of the play- within-a-play, where low-caste characters momentarily occupy canonical roles - is simultaneously liberatory...** — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 511.
- ७५. (A) The chapter examines how Renu wove Mithila and Maithili into his Hindi literature.** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 539.
- ७६. (B) Dalit autobiography has sometimes been read as a literature of pure protest - a counter-narrative that defines itself entirely through its opposition to the dominant culture.** — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 562.
- ७७. (A) Thakur's picture stories, this gap-filling is made literal and pedagogically intentional: the preface to PrityThakur-3 explicitly describes how children are invited to...** — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 151.
- ७८. (B) In Betal Katha, the ancient frame-narrative (Vikrama and Baital/Betal) is itself a form of Vakrokti - an oblique strategy for speaking about contemporary realities by...** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 478.
- ७९. (D) The designation of Hindi as the official language of Bihar, and the subsequent marginalization of Maithili in education and administration, created a situation in which...** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 542.
- ८०. (D) For centuries, the Panji was controlled by hereditary Panjikars (genealogists) who used it to enforce Brahmin endogamy and casteism.** — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts

from other chapters, not from this chapter. Source: PDF page 153.

८१. (D) The poems are short (6-15 lines), tightly structured by raga convention, and depend for full realisation on musical performance. — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 466.

८२. (C) The narrative is organised around the Maithili cycle of seasons and agricultural labour - sowing, harvest, the filling of ponds, the planting of orchards - which functions... — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 74.

८३. (A) He identifies Thakur as the figure who recognised the crisis in Maithili lyric performance culture and responded with a systematic programme of revitalisation. — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 535.

८४. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 426 and 409.

८५. (A) As the Stanford Encyclopedia of Philosophy notes, Gaṅgeśa's 'central focus is epistemology,' organized around four pramāṇas: pratyakṣa (perception), anumāna (inference),... — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 191.

८६. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Prof. Premshankar Singh & Ilarani Singh; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 183 and 190.

८७. (D) Her suffering is mundane, unmythologized – the parallel history of anonymous tribal women. - Navya Nyāya: The pakṣa (subject) is “I” – a woman with agency to eat, sleep,... — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 358.

८८. (D) CE argues that the highest literary achievement consists not in what is directly stated (vācya) but in what is suggested (dhvani)—the resonant unstated meaning. — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 326.

८९. (B) The Sanskrit invocatory verses are rendered as Sanskrit-inflected Maithili, with compounds like “Bhaktavatsalam, Kripalu, Sheela Komalam” retained from Tulsidas while the... — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 462.

९०. (C) Safi's text is written by a Dalit man who is largely sympathetic to the conditions of the women around him but does not write from within female experience. — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 570.

९१. (D) He is the “subaltern poet” in the strictest sense outside the patronage networks of both the Darbhanga Raj and the colonial literary establishment. — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 465.

९२. (D) Chapter 51 — The contents of Tome III place Nand Vilas Roy under Chapter 51.

९३. (D) Maithili has an ancient tradition of poetry (Vidyapati, Govindadas) and modern prose fiction, but its non-literary, knowledge-based, socio-economic writing has been... — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 47.

९४. (B) The temporal framing - the 'first' and the 'new' - sets up an ironic counterpoint with the stories' conclusions, in which nothing is truly new and the first letter carries... — This statement is drawn from the chapter on Ravibhushan Pathak

& Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 518.

१५. (C) The Talab Bachao Abhiyan (Save Ponds Campaign) - the civil society movement he founded and leads through the Mithila Gram Vikas Parishad - has become one of the most cited... — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 26.

१६. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Ramesh & Mala Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 374 and 385.

१७. (C) The Maithili language movement, which achieved constitutional recognition in 2003, drew on the cultural prestige that Renu's work had helped to create. — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 550.

१८. (B) He began writing songs (gīta) in high school and produced many cassettes in various styles, but found no lasting satisfaction until the ghazal form drew him. — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 114.

१९. (C) Women in this system have occupied positions of simultaneously central symbolic importance and structural subordination. — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 215.

१००. (C) The story is told through natural dialogue with specific sensory details (Navratna cooling oil, soap, the smell of a lemon at a door) that anchor the social observation in a... — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 563.

१०१. (D) She has already been exploited through illiteracy; her children's education is an act of class warfare by other means. — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 498.

१०२. (D) For Ravibhushan Pathak's play Riharsal, the dominant rasa is karuna (the tragic- pathetic), inflected with a persistent undertone of raudra (the wrathful) directed at caste... — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 510.

१०३. (C) As Assistant Director, Deputy Director, and ultimately Director-cum-Secretary, he had executive authority over the state's primary body for the promotion and documentation... — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 533.

१०४. (D) Beeti Gel Samay (Time That Has Passed), one of his novels, engages more directly with the literary representation of memory and temporal loss. — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 215.

१०५. (C) Jha is placed in the lineage of Maithili's classical intellectual energy, recast for the modern economic domain. — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 50.

१०६. (C) The poems are not metrically rigid; they employ a loose rhythmic structure closer to the oral folk tradition (geet, chaita, bidapaiti) of Mithila than to the formal... — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 560.

१०७. (A) To translate a poem is thus not only to transfer meaning but to reconstitute a sonic environment. — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 515.

१०८. (D) Reshma-Chuharmal, whose story crosses caste lines (a Dugdhvanshi Dusadh hero and a Purnia Bhumihaar Brahmin heroine), or Mahua Ghatwarin, whose story was fading from even... — This statement is drawn from the chapter

on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 150.

१०९. (D) The female speaker's suffering is aestheticised, yet within the Maithili tradition, this aestheticisation of female longing represents the only socially sanctioned space... — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 461.

११०. (A) Videha Parallel History Framework (VPHF): This original framework, derived from the archive's unique function, posits that these texts are not mere reflections of mainstream... — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 64.

१११. (A) Restoration of Formal Standards Ramesh's poetry is often evaluated against the standards of the Anchinhar Aakhar movement (launched April 11, 2008), which sought to restore... — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 383.

११२. (D) Nand Vilas Roy is presented as a contemporary Maithili parallel-literature writer from Bhapatiyahi, Madhubani, Bihar. — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 9.

११३. (C) The best jhārū couplets are those in which the specific collapses into the universal: 'Āi har gharamē Sītā roai chhai' ('Today in every home Sita weeps') is already a... — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 328.

११४. (D) Ramesh & Mala Jha - The chapter includes the Bahār debate in Maithili ghazal as part of its framing. — The correct pair matches Ramesh & Mala Jha with a fact from its own chapter. Source: PDF page 336.

११५. (C) Where Gaṅgeśa asked: what are the conditions under which verbal testimony yields valid knowledge? - Yadav asks: what is the structure of the linguistic system that makes... — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 311.

११६. (A) By Gangesa's criteria, the Maheshvani is a valid form of shabda-pramana - it produces genuine knowledge: specifically, knowledge of the devotee's relationship to the divine. — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 467.

११७. (C) Adbhuta-rasa (wonder) is the dominant aesthetic of good science communication - the cultivation of wonder at the natural world as the foundation of scientific curiosity. — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 259.

११८. (A) The radif 'hansi ka kahu' is not merely a formal requirement but a philosophical position: the wisdom that all life's difficulties must ultimately be expressed with... — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 100.

११९. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Prof. Dr. Ramawatar Yadav; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 303 and 303.

१२०. (A) The book, published as part of the Videha archive and available at videha.co.in/pothi.htm, extends Kashyap's range into new thematic territory while maintaining — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 517.

१२१. (A) PRIMARY WORKS - SYSTEMATIC ANALYSIS 2.1 Rathak Cakkā Ulait Cale Bāṭ (The Wheel of the Chariot Turns Backward to Make its Way, 2013/2024) Title semantics: The title is a... — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 491.

- १२२. (C) Three Voices of the Maithili Ghazal** — The contents of Tome III list Chapter 55 as Three Voices of the Maithili Ghazal.
- १२३. (A) The theoretical frameworks include Indian Rasa-Dhvani aesthetics, Alamkāra, Vakrokti, Marxist theory, post-colonial theory, feminist theory, reader-response, New Criticism,...** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 489.
- १२४. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Prof. Premshankar Singh & Ilarani Singh; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 200 and 186.
- १२५. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Sandeep Kumar Safi; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 560 and 560.
- १२६. (A) Mishra's literary strategy is to give narrative form to experiences and perspectives that are socially silenced: the abused woman, the landless labourer, the lower-caste...** — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 214.
- १२७. (C) Videha Parallel History Framework (VPHF): This work is a parallel history of linguistic standardization.** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 69.
- १२८. (A) Narendra Jha & Panna Jha** — The contents of Tome III list Chapter 53 as Narendra Jha & Panna Jha.
- १२९. (D) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ramlochan Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 485 and 479.
- १३०. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Narendra Jha & Panna Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 51 and 52.
- १३१. (D) 1 and 2 only** — Statements 1 and 2 are from the chapter on Narayanji Chaudhary; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 30 and 29.
- १३२. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Nand Vilas Roy; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 17 and 12.
- १३३. (D) 1 and 2 only** — Statements 1 and 2 are from the chapter on Phanishwar Nath Renu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 542 and 544.
- १३४. (B) Indian and Western Critical Perspectives Rasa and Dhvani (Suggestion) The aesthetic impact of Ramesh's work is analyzed through Bharata's Nāṭyaśāstra.** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 383.
- १३५. (C) His early education was rooted in classical Sanskrit learning in a traditional Tol Pathshala (Sanskrit school), which gave his later literary work a strong classical...** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 475.
- १३६. (B) Navya-Nyāya Epistemology: The Logical Architecture of Literary Criticism The application of Navya-Nyāya (Neo-Logic) techniques to literary criticism is perhaps the most...** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 385.
- १३७. (C) Chapter 58 undertakes a critical appreciation of Prof. Premshankar Singh and Ilarani Singh.** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 182.
- १३८. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ram Vilas Sahu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 501 and 502.
- १३९. (B) Renu's Predecessors and Contemporaries In the Hindi tradition, Renu's immediate predecessor is Premchand, whose village fiction of the 1920s1930s set the stage for serious...** — This statement is drawn from the chapter on

Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 549.

१४०. (A) In Navya Nyāya terms, the poem operates through upamāna (comparison): the silent village is compared to a lover who has gone speechless; the cultural silence is compared to... — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 426.

१४१. (D) Where Nirala writes 'विजन वन वल्लरी' (vijana-vana-vallari - isolated forest creeper), Pathak retains the Sanskrit compound because, as he explicitly notes, the phonetic... — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 515.

१४२. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Ravindra Nath Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 529 and 531.

१४३. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Phanishwar Nath Renu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 543 and 544.

१४४. (B) The novel's chief structural achievement is its management of dramatic irony: the reader always knows more than the community that marginalises Baukee, creating a karuna... — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 73.

१४५. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Three Voices of the Maithili Ghazal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 106 and 106.

१४६. (D) Prof. Dr. Ramawatar Yadav - Prof. Dr. Ramawatar Yadav is described as a linguist, phonetician, grammarian, and scholar of Maithili. — The correct pair matches Prof. Dr. Ramawatar Yadav with a fact from its own chapter. Source: PDF page 303.

१४७. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Prof. Premshankar Singh & Ilarani Singh; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 192 and 196.

१४८. (D) He produced documentaries for the Panchayat Ministry of the Government of India and for the Sahitya Akademi. — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 530.

१४९. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Rajdeo Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 222 and 230.

१५०. (D) By placing Maithili's agreement system, phonological system, and syntactic structures in comparative perspective, Yadav's work has contributed to general linguistic typology... — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 315.

१५१. (D) The ideology encoded is not of caste supremacy but of folk dignity and cross-caste solidarity. — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 152.

१५२. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Ramlochan Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 479 and 481.

१५३. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Nand Vilas Roy; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 20 and 12.

- १५४. (C) Rabindra Narayan Mishra - Examples named in the chapter include Matribhoomi, Fasaad, Bhor San Sanjh Dhari, Nyaay Kee Guhaar, and Lajakotar.** — The correct pair matches Rabindra Narayan Mishra with a fact from its own chapter. Source: PDF page 207.
- १५५. (B) The songs they sing at festivals, weddings, and work are full of irony, longing, celebration, and grief.** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 548.
- १५६. (C) 1830-1947): The Parallel History identifies this era as the site of both agrarian-protest literature (Faturilal's famine poetry) and institutional language standardisation...** — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 468.
- १५७. (B) The nine rasas (navarasa) are shringara (erotic love), hasya (humour), karuna (compassion), raudra (fury), vira (heroism), bhayanaka (terror), bibhatsa (disgust), adbhuta...** — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 210.
- १५८. (D) Within the Videha Parallel History Framework, any act of codifying and teaching Maithili grammar outside the official academic-Akademi nexus is politically charged.** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 71.
- १५९. (B) 9th century CE) argues that poetry achieves its highest power through vyañjanā - suggestion, resonance, the meaning that vibrates beneath the expressed meaning.** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 496.
- १६०. (A) Singh's scholarly criticism and textual recovery work represents the recovery of Maithili's own intellectual heritage - including its most sophisticated philosophical** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 195.
- १६१. (B) 1 and 2 only** — Statements 1 and 2 are from the chapter on Rabindra Narayan Mishra; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 208 and 214.
- १६२. (B) None of these, however, combines the formal bipartite structure (couplet + song) with the specific naming device (the instrument of social cleansing) that Jharudar has...** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 322.
- १६३. (D) From Bharata's Natyashastra perspective, the screenplay form engages with what the text calls 'natyadharmi' - the theatrical representation that transforms reality into...** — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 225.
- १६४. (C) The Navya Nyaya framework is directly applicable to the panchayat testimony scene.** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 76.
- १६५. (C) Ramlochan Thakur** — The contents of Tome III list Chapter 70 as Ramlochan Thakur.
- १६६. (A) R AV IBHUSHAN PAT HAK - LIFE , WORKS , AND CRITICAL STUDY 2.1 Biography and Literary Context Ravibhushan Pathak was born in 1973, in Karyan village, Samastipur district,...** — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 512.
- १६७. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Narayanji Chaudhary; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 28 and 29.

१६८. (D) The Videha Parallel History also recovers a suppressed biographical fact: Gaṅgeśa was born five years after the death of his recognised father and married a Charmkarini (a... — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 272.

१६९. (A) The final couplet - “without work, the world is empty” - is the sādhyā that all eighteen preceding vyāptis have been demonstrating by way of analogy (upamāna). — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 500.

१७०. (A) 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... — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 510.

१७१. (C) Maithili The document provides a comparison (Banagi) of the original Avadhi text and the new Maithili translation to show how the meter and meaning are preserved. — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 452.

१७२. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Phanishwar Nath Renu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 539 and 539.

१७३. (B) 50), with first staging at the occasion of the first anniversary of the Udayanachary Mithila Library, and was later included in the Videha Sadeha 29 collection. — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 512.

१७४. (D) CE) - the theory of suggestive resonance (Dhvani) as the soul of poetry - is particularly central to the ghazal form, which is structurally dependent on suggestion... — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 103.

१७५. (D) Acharya Ramanand Mandal — The contents of Tome III list Chapter 63 as Acharya Ramanand Mandal.

१७६. (D) Gajendra Thakur's own collection Dhangī Baat Banebaak Daam Agoobaar Pene Chan - described as a 'collection of Maithili Ghazal/Rubai/Kata' - represents one practitioner's... — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 374.

१७७. (C) Its seventeen essays span literary criticism, feminist social analysis, psychological commentary, and cultural studies - the broadest intellectual range of any single-author... — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 52.

१७८. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Phanishwar Nath Renu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 546 and 542.

१७९. (D) Sandeep Kumar Safi — The contents of Tome III list Chapter 75 as Sandeep Kumar Safi.

१८०. (C) Gopesh, working in a different register (lyric-drama rather than social satire), participates in this same impulse: his work creates a stage within the text, inviting a... — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 426.

१८१. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Rajdeo Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 222 and 230.

१८२. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 512 and 521.

- १८३. (B) The Videha framework explicitly defends this mixed-register Maithili against the purism of the mainstream stream which, as Gajendra Thakur has documented, uses linguistic...** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 68.
- १८४. (D) Both are Mithila-born thinkers of non-elite social background who produce foundational intellectual work in registers not recognised as 'canonical' by the Brahminical...** — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 279.
- १८५. (C) 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...** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 118.
- १८६. (A) Prof. Dr. Ramawatar Yadav** — The contents of Tome III list Chapter 64 as Prof. Dr. Ramawatar Yadav.
- १८७. (D) The story thus achieves what Ānandavardhana calls dhvani of the alaṃkāra type: the figurative vehicle (boat) reverberates with a suggested meaning (the reader's self) that...** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 414.
- १८८. (B) Manabatiyā (Heart's Candle) is an image of the private inner light that is both vulnerable (a candle can be extinguished) and persistent (it continues to illuminate despite...** — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 264.
- १८९. (C) The Nāṭyaśāstra's fourteenth chapter identifies the four purposes of drama as dharma, artha, kāma, and mokṣa (right conduct, wealth, pleasure, and liberation).** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 327.
- १९०. (D) Indianand We sternA rigorous critical appraisal of Mishra's works requires both Indian and Western theoretical lenses, since his oeuvre inhabits a literary space that is...** — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 210.
- १९१. (B) Ijoriyak Angaithi-Mor - Ilarani Singh's Poetic Context Ilarani Singh's poetic presence is documented within the anthology Ijoriyak Angaithi-Mor: A Collection of Maithili...** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 190.
- १९२. (D) Therefore, with the compulsion that many poems had to be taken from woman poet's poetry-collections and Maithili magazines, for this, I will take the 'indebtedness'...** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 353.
- १९३. (A) Bhikhari Thakur's central theme is migration (Bidesiya = the one who has gone abroad), the pain of separation, and the destruction of the village community by the city's pull.** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 330.
- १९४. (D) One Taka _____ About the Author and Play In the preface, Prabodh Narayan Singh notes that Pravir Mukhopadhyay is a renowned playwright and director...** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 187.
- १९५. (D) Key essays include 'Lokapala Nahin Dhokhapal' (critiquing the Lokpal Bill), 'Janvare me Manmohan ki Arthaniiti', and 'Diwaliya Lal Durge me Mamata Banerji'.** — This statement is drawn from the chapter on Narendra Jha &

Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 41.

१९६. (A) Panna Jha is described as born in 1946 and as a retired Professor of Psychology from Magadh University. — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 38.

१९७. (B) He situates his own Nirala translations within the bhavanuvad tradition while acknowledging the vakya-ghatana (sentence construction), laya (rhythm), chhanda (metre), and... — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 514.

१९८. (A) The chapter notes that Mishra serves as a Special Metropolitan Magistrate under the High Court of Delhi. — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 207.

१९९. (B) The word 'rati' (night) exists in Maithili and many North Indian languages but is absent from standard Hindi - where 'raat' is preferred. — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 515.

२००. (B) Organizational Work 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan Lal Das was deeply involved in the... — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 246.

२०१. (A) He had five children in total - three sons and two daughters. — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 251.

२०२. (C) 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. — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 208.

२०३. (B) In 2023, a 10-decimal pond in Makhnaahi was saved from encroachment after local communities, energised by TBA awareness campaigns, confronted the land mafia. — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 29.

२०४. (A) 1934, Tarauni, Darbhanga) is at once a professional Chartered Accountant and a public intellectual whose five decades of writing on Mithila's political economy constitute... — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 50.

२०५. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Rabindra Narayan Mishra; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 207 and 207.

२०६. (A) The two short stories - Ogarbaah (The Crop-Watcher) and Pasikha (The Liquor Den) - are the longest and most complex prose pieces in the collection. — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 563.

२०७. (C) 1352–1448 CE), wrote devotional lyrics (padavali) in the voice of Radha and Krishna that continue to be sung across Mithila, Bengal, and Nepal to this day. — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 542.

२०८. (A) Biographically, it situates Gangesa himself within the parallel, non-brahminical tradition - a philosopher of world-historical importance whose social origins were... — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 509.

२०९. (C) Conclusion Rabindra Narayan Mishra is a significant figure in contemporary Maithili literature: a prolific and formally versatile author whose work engages seriously with... — This statement is drawn from the chapter on Rabindra

Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 217.

२१०. (D) His career in government service ('sarkari seva') has not extinguished his writing but has shaped it: time-scarce writing produces formal compression, and formal compression... — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 516.

२११. (B) His Ahīnk Lel (Geet- Ghazal Sangraha, 73 pages) - a collection of Maithili songs and ghazals - and his Kāmāyanī Mahākāvya Maithilī Chandānuvāda (155 pages, Vikram Prakashan,... — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 410.

२१२. (A) Kashyap thus writes from within a tension that is itself paradigmatically Maithili- modern: the tension between the inherited literary impulse (the grandmother's khissa) and... — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 516.

२१३. (D) The preface by Sahu locates the collection's origins in his acute observation of village social life: the characters who populate these stories are drawn from the ecology of... — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 493.

२१४. (B) The disappearance of these ponds in recent decades is both an ecological crisis and a cultural loss that Narayanji Chaudhary has fought to halt, document, and reverse. — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 26.

२१५. (D) The Videha Parallel History has noted that Gaṅgeśa's biography was partly suppressed in official accounts: genealogical (Panji) records revealed that he was born of a... — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 407.

२१६. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Narayanji Chaudhary; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 25 and 25.

२१७. (B) Caste , Gender, andPower 9.1 Caste in Renu's Mithila The caste system of Mithila is among the most elaborate and rigorously maintained in India. — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 547.

२१८. (C) The archetypal ghazal situation is the separated lover addressing an absent or indifferent beloved: this situation generates the full range of viraha (separation) emotions -... — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 103.

२१९. (B) Jauss's concept of the 'horizon of expectations' describes the set of literary, cultural, and generic conventions that a reader brings to a text, against which the text... — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 483.

२२०. (A) The work is a "consciousness of the age" (Yugbodh) that finds the poet "still standing," caught between a glorious history and a fragmented, mechanical present. — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 425.

२२१. (D) Preeti Thakur - Preeti Thakur is described as the spouse and literary partner of Gajendra Thakur, editor of Videha. — The correct pair matches Preeti Thakur with a fact from its own chapter. Source: PDF page 143.

२२२. (C) A special section is devoted to the Bahār debate in Maithili Ghazal, a controversy directly relevant to the formal choices visible in Ramesh's poetic practice. — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 338.

२२३. (A) Ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader tradition of women's writing in... — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 183.

२२४. (A) Vibha Kumari has also depicted Dalit-deprived class life in her own poetry quite well, that too of that class's Maithili-tone, but Munni Kamat is currently in a state of... — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 347.

२२५. (B) He speaks in his own name, in his own gamaya Maithili, about his own community's life, in a published text that enters the Maithili literary archive through the Videha... — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 566.

२२६. (D) The takhallus/maqta (pen-name sher) is itself a structural Vakrokti: the poet speaks of himself in the third person, creating a formal distance between the biographical self... — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 104.

२२७. (B) The table of contents includes theoretical frameworks, the Videha Parallel History Framework, Navya Nyaya epistemology, Indian critical traditions, and Western critical... — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 507.

२२८. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Sandeep Kumar Safi; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 571 and 555.

२२९. (A) Nand Vilas Roy - The appreciation of Roy applies Dhvani, Rasa, Formalism, New Criticism, Marxism, Postcolonialism, Subaltern Studies, and Navya-Nyāya... — The correct pair matches Nand Vilas Roy with a fact from its own chapter. Source: PDF page 9.

२३०. (A) Festivals and Ritual Calendar Mithila has one of the richest festival traditions in India, and Renu's fiction is organised, in part, — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 543.

२३१. (A) His answer was to try - with Karnamrit, with book publishing, with community organising, with campaigning for Maithili education rights. — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 252.

२३२. (B) Richards' analytical framework of "meaning, feeling, tone, and intention," the stylistic contrast is stark: Chaudhary's Bhajnavali language is dialogic, conversational,... — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 466.

२३३. (B) Ravindra Nath Thakur - His date of birth is listed as 8 August 1938, with some sources giving 1936. — The correct pair matches Ravindra Nath Thakur with a fact from its own chapter. Source: PDF page 524.

२३४. (D) His preface is particularly informative about both his poetic formation and the technical framework of the ghazal. — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 99.

२३५. (A) The chapter presents him as a retired schoolteacher-turned-writer who retired from government service on 31 December 2019. — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 268.

२३६. (C) Juga Badali Gela (The Era Has Changed) reflects on historical transformation. — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The

distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 263.

२३७. (B) Pushpa is a paradigmatic figure for the Videha Parallel History Framework. — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 121.

२३८. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Pradeep Pushpa; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 120 and 121.

२३९. (C) His dowry poems are among the most passionate and politically clear in the collection: [Jhārū on dowry, Hamara Binu Jagat Sunnaa Chhai] Āi har gharamē Sītā roai chhai... — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 323.

२४०. (C) Sunna Lāgae Gāma (The Village Feels Empty/Silent) is among his most evocative titles - the silent, emptied village as the primary image of migration-era Mithila. — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 263.

२४१. (B) Ramlochan Thakur's literature is deeply shaped by the social contradictions of post-independence Bihar and the experience of working-class migration. — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 481.

२४२. (A) The decisive turning point was a visit by Umesh Mandal to his village with an invitation to post on 'Videha ī-caubīṭiyā' (the Videha digital platform). — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 114.

२४३. (D) Chapter 54 — The contents of Tome III place A Critical Compendium of Nine Contemporary Maithili Voices under Chapter 54.

२४४. (C) The bride Citrā in "Abisavās" is the most striking example: she refuses marriage not through romantic sentiment but through political analysis. — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 497.

२४५. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Phanishwar Nath Renu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 539 and 539.

२४६. (B) Nand Vilas Roy - Roy's work is described as published through Pallavi Prakashan, Nirmali, and archived in Videha e-Journal. — The correct pair matches Nand Vilas Roy with a fact from its own chapter. Source: PDF page 9.

२४७. (D) Jha's forest girl is firīshān (anxious), sweaty, in pain – refusing the purdah of mythology. b) Dalit-Vanchod (Marginalized) Perspective The critical essay laments that... — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 357.

२४८. (C) Chapter 54 is a critical compendium of nine contemporary Maithili voices. — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 63.

२४९. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 411 and 414.

२५०. (C) Karion village near Darbhanga, founded the Navya Nyāya ('New Logic') school with his magnum opus the Tattvacintāmaṇi ('Jewel of Thought on the Nature of Things'). — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 407.

२५१. (B) Drama, Poetry, and the Condensed Form Gopesh's volume is generically hybrid: part verse-play, part lyric sequence, part dramatic monologue. — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 425.

२५२. (D) Within the Videha Parallel History Framework, this collection is significant as evidence of a non-Brahmin, subaltern male poet reclaiming classical Maithili genres for... — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 68.

२५३. (A) Narayanji Chaudhary - Narayanji Chaudhary is identified as a grassroots environmental activist born on 30 August 1959. — The correct pair matches Narayanji Chaudhary with a fact from its own chapter. Source: PDF page 25.

२५४. (B) The piece Raja Aur Paraja (The King and His Subjects) is the most substantial of these reflections - a meditation on the breakdown of the traditional rural social contract... — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 564.

२५५. (B) Later Scholarly Work Subsequent decades have seen a rich tradition of scholarly work on Renu's fiction, both in Hindi and in English. — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 549.

२५६. (D) Maithili Sangram Samiti He was also associated with the Maithili Sangram Samiti - 1967 - an activist organization working for Maithili's rights in education and official... — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 246.

२५७. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Prof. Premshankar Singh & Ilarani Singh; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 203 and 183.

२५८. (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... — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 290.

२५९. (B) Thakur notes that this Videha publication first brought Singh's critical voice to a global Maithili readership. — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 185.

२६०. (B) Navya Nyāya of Gaṅgeśa (Neo-Logic) Navya Nyāya, developed by Gaṅgeśa Upādhyāya in Mithila (12th-13th century), is a rigorous logic of property-possession (śakti-nirūpaṇa),... — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 357.

२६१. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Preeti Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 150 and 145.

२६२. (A) Thabir Jogi and Lal Pan Ki Bibi are further examples of stories in which Renu uses the specific social and cultural world of Mithila to explore universal themes of love,... — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 547.

२६३. (D) At the formal level, the endings of Roy's bīhani kathā are structured to produce maximum dhvani: the embrace of Madan and Ammar, with Madan weeping, says nothing and means... — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 16.

२६४. (D) Born in 1942, Yadav's scholarly journey took him from the Terai of Nepal to the universities of Kansas, Mainz, Kiel, and Kentucky, before culminating in a long and... — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 303.

- २६५. (A) My mind is dull; how can I attain your vision?." Hymn 7: To Lord Yadunandan (Krishna) "Victory to Yadunandan! —** This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 447.
- २६६. (A) 1 and 2 only —** Statements 1 and 2 are from the chapter on Ramlochan Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 474 and 474.
- २६७. (B) He is simultaneously a scientist/science communicator (South Pole narrative, ozone/pollution writing, earthquake science fiction), children's poet and educator (the enormous... —** This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 259.
- २६८. (D) Bharata's concept of the four abhinayas (modes of representation) - angika (bodily), vachika (verbal), aharya (costumed/visual), and sattvika (emotional/psychophysical) -... —** This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 230.
- २६९. (C) Critics in this tradition - from Georg Lukács to Raymond Williams to Terry Eagleton - ask: what are the social contradictions this text responds to? —** This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 481.
- २७०. (B) When Ramapravesh - identified as 'of the Visar caste, alert to the prestige of low caste' - aspires to the lead roles traditionally reserved for upper-caste performers... —** This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 512.
- २७१. (B) Similarly, the satire Betal Katha's implicit claim to moral authority - the satirist speaks truth to power - is deconstructively complicated by the folk-tale form itself,... —** This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 482.
- २७२. (C) Prof. Dr. Ramawatar Yadav - The chapter identifies A Reference Grammar of Maithili, published by Mouton de Gruyter in 1996, as a key source document. —** The correct pair matches Prof. Dr. Ramawatar Yadav with a fact from its own chapter. Source: PDF page 303.
- २७३. (C) Ravindra Nath Thakur is presented as a Maithili poet, lyricist, scholar, and literary administrator. —** This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 524.
- २७४. (D) In Mithila, there are multiple kinds of brooms: the kharhā (made of stiff stalks for outdoor sweeping), the phulsokha (the feathery indoor broom), the lāṭhi-jhārū... —** This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 321.
- २७५. (C) Ek Kavita (Love: A Poem) examines the work through the lenses of traditional Indian aesthetics, Western dramatic theory, the Videha Parallel History Framework, and... —** This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 188.
- २७६. (C) The grammar is explicitly synchronic, describing the structure of Maithili as it was spoken in the late 1970s and 1980s. —** This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 308.
- २७७. (A) The stories range from 3 to 14 pages and are drawn from observed life in villages of north Bihar - exploring love (licit and illicit), social inequality, generational... —** This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 269.
- २७८. (D) Videha Parallel History Framework (VPHF): This book is the quintessential example of the VPHF. —** This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are

source-backed facts from other chapters, not from this chapter. Source: PDF page 79.

२७९. (A) Oommen's sociological observation - that 'the Maithili region is found to be economically and culturally dominated by Brahmins' - frames the political context of Mandal's... — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 222.

२८०. (C) The romantic ghazals are rich in the iconography of the Maithili village landscape: the moon, stars, darkness, monsoon rains, the koyal's call, the village courtyard, the... — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 99.

२८१. (B) Employing the rasa framework, the dominant aesthetic of Matribhoomi is vipralambha shringara— the erotic or passionate longing in separation—transposed from the realm of... — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 213.

२८२. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Nand Vilas Roy; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 9 and 9.

२८३. (B) Chaudhary filed cases before the National Green Tribunal (NGT) against encroachment on three heritage ponds - Harahi, Dighi, and Ganga Sagar - in Darbhanga, which are... — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 28.

२८४. (B) Preeti Thakur's work acquires its critical weight partly because it was created outside and against the institutional apparatus that had kept Maithili children's literature... — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 149.

२८५. (A) Chapter 72 — The contents of Tome III place Ravibhushan Pathak & Kumar Manoj Kashyap under Chapter 72.

२८६. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Acharya Ramanand Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 286 and 290.

२८७. (C) Safi opens his autobiography with a statement about the nature of life itself: 'Jivan ego sangharsha hoait achhi, sangharshamy hoait achhi' - Life is a struggle, it is... — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 558.

२८८. (D) Published in 1948 (Samvat 2004), the text asserts a traditional spiritual identity immediately following Indian independence, emphasizing internal liberation over political... — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 456.

२८९. (B) Ramawatar Yadav is described as born in 1942. — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 303.

२९०. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Rabindra Narayan Mishra; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 210 and 214.

२९१. (B) Their works are published, archived, and critically situated within an explicitly anti- establishment literary ecosystem. — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 509.

२९२. (D) Navya-Nyāya Epistemology & Gaṅgeśa's Technique In the preface, Gopesh notes that truth on the "rock of history" is constantly being eroded. — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 424.

२९३. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Acharya Ramanand Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 281 and 281.

- ३९४. (A) Ramlochan Thakur - Ramlochan Thakur is described as a poet, satirist, translator, editor, folklorist, and cultural activist.** — The correct pair matches Ramlochan Thakur with a fact from its own chapter. Source: PDF page 474.
- ३९५. (B) Ramesh Narayan- "Patharak Nav" (The Boat of Stone) This is a collection of Maithili short stories that delve into the emotional landscapes of middle-class struggles, rural...** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 411.
- ३९६. (C) CRITICAL APPRECIATION THROUGH MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics 3.1.1 Dominant Rasas Bharata's Nāṭyaśāstra identifies eight sthāyibhāvas (permanent...** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 495.
- ३९७. (B) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ravindra Nath Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 526 and 527.
- ३९८. (D) Mandal was born on 15 March 1960 to Sonelal Mandal (Sonai Mandal) and Fulwati Devi in the village of Musaharniyan, Post-Ratanahara, via Nirmali, District Madhubani, Bihar -...** — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 222.
- ३९९. (C) The AalekhSanchayan (Article Collection) comprises Yadav's published research articles spanning over three decades.** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 314.
- ३००. (D) While Jharudar's poems are notably more direct than the dhvani-rich classical Sanskrit poetry (a directness appropriate to his folk-oral mode), his best jhārū couplets...** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 326.
- ३०१. (A) Narayanji Chaudhary - Videha eJournal dedicated its 419th issue, dated 01 June 2025, to Narayanji Chaudhary as a Visheshank.** — The correct pair matches Narayanji Chaudhary with a fact from its own chapter. Source: PDF page 25.
- ३०२. (D) The title—a plea, a cry, a supplication for justice—suggests a protagonist or community for whom legal redress is inadequate or inaccessible, who must therefore appeal to...** — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 214.
- ३०३. (D) The caste structure of Mithila with its elaborate hierarchy of Brahmin subgroups, Kayastha scribes, merchant castes, artisan castes, and so-called 'untouchable' communities...** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 545.
- ३०४. (A) Thakur was the most significant architect of modern Maithili performance culture in the second half of the twentieth century.** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 536.
- ३०५. (D) 1 and 2 only** — Statements 1 and 2 are from the chapter on Rajnandan Lal Das; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 248 and 249.
- ३०६. (B) His commitment to identifying bias, mediocrity, and 'literary blackmail' within the Maithili literary system is an act of scholarly courage that required positioning himself...** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 194.
- ३०७. (D) He traces the bahr - specifically the metre 2122+2122+2122+212 - from its earliest Maithili practitioners to Pushpa's generation.** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 116.

- ३०८. (C) Family and Location** Pradeep Pushpa's wife Nīlū Pushpa (नीलू पुष्पा) is described as the first listener of his ghazals - an acknowledgment that locates the creative process... — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 114.
- ३०९. (A) Without the Videha Archive, the Anchinhar Akhar blog, and the Videha Facebook community, none of these three poets would have had the platform, the training, or the peer...** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 106.
- ३१०. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Rabindra Narayan Mishra; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 207 and 207.
- ३११. (C) The back-cover biography of Ahīnk Lel lists his earlier publications: a Maithili short-story collection, another Maithili poetry anthology (Sajnā Jha), and Maithili-medium...** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 410.
- ३१२. (D) Ramlochan Thakur - Ramlochan Thakur's pseudonyms include Agradoot, Kumaresha Kashyap, and Mujtaba Ali.** — The correct pair matches Ramlochan Thakur with a fact from its own chapter. Source: PDF page 474.
- ३१३. (A) The tears suggest shame (for his grandmother's act), relief (that the caste humiliation is overcome), joy (reunion), and grief (for all the years of separation)...** — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 16.
- ३१४. (C) Ramji, knowing he is sinking, has fallen at your feet; take me across the waters of this worldly existence.** — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 445.
- ३१५. (B) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 405 and 405.
- ३१६. (C) Preeti Thakur** — The contents of Tome III list Chapter 57 as Preeti Thakur.
- ३१७. (D) The theoretical framework is generative phonology as developed in the tradition of Chomsky and Halle's The Sound Pattern of English (1968).** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 304.
- ३१८. (C) From the perspective of Navya-Nyāya logic - the tradition founded by Gaṅgeśa Upādhyāya in his** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 307.
- ३१९. (A) The Question of Linguistic Politics** Renu's use of Maithili in Hindi prose was not without political dimension. — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 543.
- ३२०. (D) Gramsci also wrote extensively on folklore as a 'conception of the world' of the subaltern classes—not a merely decorative survival but a coherent (if fragmentary and...** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 325.
- ३२१. (C) Kailash Kumar Mishra's essay 'Ravindranath Thakur, Hunak Rachna aa Janmanas Ker Udaasinta' is the most polemical contribution, indicting the Maithili cultural establishment...** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 535.
- ३२२. (D) 1 and 2 only** — Statements 1 and 2 are from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 458 and 456.

- ३२३. (A) Ram Vilas Sahu - The theoretical frameworks include Indian Rasa-Dhvani aesthetics, Alamkāra, Vakrokti, Marxist theory, post-colonial theory, feminist...** — The correct pair matches Ram Vilas Sahu with a fact from its own chapter. Source: PDF page 489.
- ३२४. (C) Her Maithili Rangmanch represents an intervention in theatre studies, and her poetry in Ijoriyak Angaithi-Mor constitutes a feminine poetics of domesticity-as-creativity...** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 195.
- ३२५. (A) Ravibhushan Pathak & Kumar Manoj Kashyap** — The contents of Tome III list Chapter 72 as Ravibhushan Pathak & Kumar Manoj Kashyap.
- ३२६. (C) Videha Issue 395 is the first systematic critical reckoning with his work.** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 51.
- ३२७. (D) The pedagogical grammarians of Maithili, as Yadav observes, devoted an average of nine pages each to the description of sandhi rules - an imposition of the Sanskrit...** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 310.
- ३२८. (B) His editorial work on the Vyadhibhakti-tarangini of Vidyapati - a Sanskrit text patronized by King Narasimha Deva Narayan - represents a major contribution to...** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 183.
- ३२९. (B) The translation is not a word-for-word rendering but a creative transposition that preserves the prosodic architecture of the original: the 16-matra chaupai, the dvipad doha...** — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 462.
- ३३०. (D) The absence of such recognition is partly a reflection of the marginalisation of ecological activists from Tier-2 cities in India's national awards discourse.** — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 32.
- ३३१. (B) 1 and 2 only** — Statements 1 and 2 are from the chapter on Prof. Premshankar Singh & Ilarani Singh; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 201 and 183.
- ३३२. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ramlochan Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 485 and 484.
- ३३३. (D) He would rather have a book published than receive a garland on a stage.** — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 251.
- ३३४. (D) 1 and 2 only** — Statements 1 and 2 are from the chapter on Acharya Ramanand Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 272 and 290.
- ३३५. (A) Gaṅgeśa's marriage to a Charmkarini and extra-matrimonial birth were suppressed for centuries; Mandal's Bajjika is dismissed by the Sanskrit literary gatekeepers.** — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 279.
- ३३६. (B) 1 and 2 only** — Statements 1 and 2 are from the chapter on Prof. Dr. Ramawatar Yadav; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 308 and 313.
- ३३७. (B) The maqla - 'I write for the people, not for the scholar; I sing for the village, not for the patron' - is the most direct articulation of the Videha Parallel History's...** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 126.

- ३३८. (A) Kashyap argues that the laghu-katha has established itself as an independent literary form with its own 'svaruup, shilp, ekonmukhi samvedana, aur prabhavikata' (distinct...** — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 516.
- ३३९. (B) Chapter 73** — The contents of Tome III place Ravindra Nath Thakur under Chapter 73.
- ३४०. (C) The Maithili Language and Its Survival Both writers are implicitly engaged in the question of Maithili linguistic survival.** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 194.
- ३४१. (C) Panna Jha's major Maithili works include Anubhuti, Anusheelan, and Abhilasha.** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 38.
- ३४२. (D) Nand Vilas Roy** — The contents of Tome III list Chapter 51 as Nand Vilas Roy.
- ३४३. (A) Founded by Gaṅgeśa Upādhyāya in Mithila during the fourteenth century, Navya-Nyāya provides a rigorous language of analysis that seeks to** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 385.
- ३४४. (A) His takhallus is 'Chandan'.** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 101.
- ३४५. (A) Applying Navya Nyāya: the ghazal form itself constitutes a śabda-pramāṇa (verbal testimony) - a tradition of validated poetic speech whose authority is conferred by the...** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 434.
- ३४६. (A) The Dominance of Karuna and Vira Rasas The works of Rabindra Narayan Mishra are most strongly animated by karuna (compassion) and** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 386.
- ३४७. (B) His family includes his journalist son Avindr Thakur, who brought the news of his passing to public attention.** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 527.
- ३४८. (B) Vira rasa (heroic): The women's empowerment poems and the calls for social solidarity evoke a 'subaltern vira'—not the warrior-king's heroism but the heroism of the ordinary...** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 326.
- ३४९. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Rajnandan Lal Das; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 244 and 247.
- ३५०. (D) His satire Betal Katha is the most overtly Marxist-readable work in his corpus: the exposed targets are political corruption, bureaucratic indifference, and the hypocrisy of...** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 481.
- ३५१. (A) The Videha research recovered from the Dūṣaṇa Pañjī (the genealogical record of social 'flaws') that Gaṅgeśa was born five years after his father's death and married a...** — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 11.
- ३५२. (B) The seed story or vihani katha represents Maithili's contribution to the world tradition of the very short story - akin to the Japanese haiku in prose form, or the 'flash...** — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 227.

३५३. (B) Mandal aligns with this movement by explicitly rejecting the "standardization" (Manak) of Maithili, which he identifies as a tool of linguistic and social oppression. — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 290.

३५४. (A) The intersectional complexity of these women's situations is one of the most important contributions of Mandal's literature to contemporary Maithili fiction. — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 233.

३५५. (C) Maila Aanchal (1954) is identified as his landmark novel. — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 539.

३५६. (C) The dominant rasa of Pathak's oeuvre is an interplay of karuna (the pathetic) and vira (the heroic) - with persistent comic relief generated by his satirical verse. — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 515.

३५७. (C) Singh's survey of the twentieth century identifies it as a 'Varnayug' (Golden Age) - not without irony, since the same period saw the suppression of Maithili's claim to... — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 185.

३५८. (C) Development Singh's literary history, operating within a broadly historicist-nationalist paradigm, is less attentive to gender as a literary-critical category. — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 194.

३५९. (A) In January 2025, he was honoured by the Maithili Sahitya Sansthan, Patna, on the occasion of Maithili Day. — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 29.

३६०. (A) Published in 1947/ 1948 (Sambat 2004), the book contains hymns dedicated to various Hindu deities and philosophical reflections on the nature of life. — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 444.

३६१. (D) Thakur was born in the village of Babupali in the Khajoli area of Madhubani district - the heartland of the Mithila region. — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 475.

३६२. (B) The sher's requirement for complete semantic independence within the ghazal's sonic unity creates an inherent structural tension: each sher is simultaneously autonomous and... — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 105.

३६३. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Rajdeo Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 225 and 225.

३६४. (B) The bīhani kathā 'aspires to the condition of the seed: complete in itself, self-contained, yet carrying within its brevity the potential fullness of a much larger... — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 12.

३६५. (C) Chapter 63 — The contents of Tome III place Acharya Ramanand Mandal under Chapter 63.

३६६. (D) Ravibhushan Pathak and Kumar Manoj Kashyap, as contributors to Videha since its inception, are thus not merely individual writers but participants in this broader... — This statement is drawn from the chapter on Ravibhushan

Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 509.

३६७. (D) His elder brother wrote to a maternal relative - Modan Narayan Das - who was living in Kolkata and tutoring the children of a wealthy family. — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 245.

३६८. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Ramlochan Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 479 and 485.

३६९. (C) In the Videha Parallel History Framework, Ilarani Singh represents the counter-tradition of women's voices that mainstream literary academies - the Sahitya Akademi, Maithili... — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 183.

३७०. (A) Century CE Kuntaka's theory of Vakrokti argues that literary language is fundamentally 'deviant' or 'oblique' - that is, literary power comes precisely from departure from... — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 478.

३७१. (D) The folk song tradition which in Mithila is overwhelmingly a women's tradition gives Renu's — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 547.

३७२. (D) Despite all of this, Chaudhary has continued his work with, as several writers describe it, the quality of a bataahpani - a productive, almost reckless devotion - a quality... — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 30.

३७३. (D) Second, Gaṅgeśa's anumāna (inference) schema - requiring vyāpti (universal concomitance) between liṅga (sign) and sādhya (what is to be established) - demands that critical... — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 407.

३७४. (C) Gajendra Thakur) constitutes the institutional context within which Safi's work was produced and published. — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 556.

३७५. (A) Examples named in the chapter include Matribhoomi, Fasaad, Bhor San Sanjh Dhari, Nyaay Kee Guhaar, and Lajakotar. — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 207.

३७६. (B) The Accident and the Body The most viscerally powerful episode in the autobiography is the accident in Chandigarh: 'Hamra payer me aagi lagi gaile. — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 559.

३७७. (D) In this story, Rajeshwar Pratap's initial perception of Raniyan is Nirvikalpaka - pure visual apprehension without the caste-qualifier. — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 273.

३७८. (A) The interplay of Karuṇa and Vīra - suffering acknowledged but not surrendered to - is the characteristic rasa-configuration of the Videha Maithili ghazal tradition. — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 120.

३७९. (D) CE) proposes that the highest literary meaning is not the expressed (vācya) but the suggested (vyañjanā) or resonant (dhvani) meaning. — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 276.

३८०. (B) Radio Dramas and Serials Thakur wrote and produced extensively for All India Radio Patna and Darbhanga.

— This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 530.

३८१. (B) Mithilanchal with special reference to the exploitation of women, downtrodden and the poor,' is the work that most directly engages the discourse of social justice. — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 213.

३८२. (D) Working across the major literary genres - the short story, the poem, the literary essay, and the long verse-form - Ramesh has contributed works of sustained imaginative... — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 337.

३८३. (A) Chapter 56 — The contents of Tome III place Pradeep Pushpa under Chapter 56.

३८४. (B) The essays in Gāgar Mem̐ Sāgar were composed after active participation in the Sagar Rāti Dīp Jaray (108th–112th) literary evenings, earning praise from Sahitya Akademi... — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 268.

३८५. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Ram Vilas Sahu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 495 and 499.

३८६. (A) The dhvani of the entire work is the subtle assertion of Maithili's classical status. — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 69.

३८७. (C) Chapter 71 — The contents of Tome III place Ram Vilas Sahu under Chapter 71.

३८८. (C) Acharya Sharan's Maithili Manas is listed in the Videha Pothi archive (pothi.htm) and linked to the broader digital preservation effort that has digitised thousands of... — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 468.

३८९. (A) A Critical Compendium of Nine Contemporary Maithili Voices - Chapter 54 is a critical compendium of nine contemporary Maithili voices. — The correct pair matches A Critical Compendium of Nine Contemporary Maithili Voices with a fact from its own chapter. Source: PDF page 63.

३९०. (A) By writing in the vernacular of Sitamarhi, Mandal asserts a linguistic identity that is both ancient in its association with Sita and modern in its refusal to conform to the... — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 281.

३९१. (C) Mandal's essay 'Babuavādi Samskr̥ti Banam Hāsiye kā Samāj' makes this Spivakian argument explicitly, citing the Bajjika writer who brought her manuscript to the Maithili... — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 274.

३९२. (B) Within the Maithili tradition, the closest analogue to his project is perhaps Prabhas Kumar Chaudhary, whose collection Prabhasak Katha won the Sahitya Akademi Award in 1990... — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 216.

३९३. (B) He practised in Kolkata for nearly a decade, then moved to Delhi before settling permanently in Patna in 1975, where he founded the firm Jha & Associates (406–407, Grand... — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 39.

३९४. (D) Maithili scholar-translators that includes Sureendra Jha Suman (whose Maithili Anugitanjali remains the gold standard of Maithili translation) and Gajendra Thakur's own... — This statement is drawn from the chapter on

Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 515.

३९५. (C) Chatterjee's researches in the early twentieth century confirmed Maithili's status as an independent language; and subsequent grammarians have worked within both mainstream... — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 70.

३९६. (C) Navya Nyaya's sophisticated analysis of Upadhi (limiting conditions that restrict Vyaptis) is relevant to the social-critical ghazals. — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 107.

३९७. (D) The archive is a democratic and non-commercial enterprise; all texts are freely available in PDF and are intended for academic use. — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 209.

३९८. (C) In 2008 he first attempted ghazal composition - candidly acknowledging in retrospect that these early attempts were 'not actually ghazals'. — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 114.

३९९. (A) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan — The contents of Tome III list Chapter 69 as The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan.

४००. (C) Therefore, the history of Mithila was always written in 'tears' (Ravindraji: Lyricist). — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 343.

४०१. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Nand Vilas Roy; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 19 and 16.

४०२. (C) The novel is a sharp, satirical study of the corruption of the democratic political process in postIndependence India, with Renu showing how the idealism of the Independence... — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 546.

४०३. (B) The ghazal's self-naming (takhallus) convention is neither Romantic spontaneity nor modernist impersonality but something distinctive: a structured, formal self-reference... — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 104.

४०४. (D) Ravindra Nath Thakur - His place of birth is given as Nanour village, Madhubani District on the maternal side and Dhamnaha, Purnia District on the paternal... — The correct pair matches Ravindra Nath Thakur with a fact from its own chapter. Source: PDF page 524.

४०५. (C) Spivak's celebrated question—'Can the subaltern speak?'—is directly relevant to Mishra's project in Fasaad, where the voices of exploited women and the rural poor are given... — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 212.

४०६. (B) From the feminist critical standpoint, her work performs what Hélène Cixous calls 'écriture féminine' - a writing that inscribes the feminine body and experience into the... — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 195.

४०७. (A) Mithila-Ram Connection Julia Kristeva's concept of intertextuality holds that every text is a mosaic of quotations absorbed from other texts. — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji

Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 463.

४०८. (B) For Lukács, the great realist novel is distinguished by its capacity to represent the 'totality' of social life through the specific stories of individual characters - the... — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 232.

४०९. (C) New Logic) was founded by Gaṅgeśa Upādhyāya of Mithila in the 14th century CE in his Tattvacintāmaṇi ('Jewel of Reflection on Truth'). — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 191.

४१०. (D) The best poetry, for Anandavardhana, is that which maximises the realm of the unspoken - where the suggested meaning (Dhvani) exceeds the stated. — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 478.

४११. (A) Saus-Putahu dramatises the domestic conflict between a mother-in-law and daughter-in-law through a remarkable doubling: both characters are simultaneously attacking each... — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 563.

४१२. (B) Navya Nyaya - the precise analysis of Vyapti (invariable concomitance) - is directly applicable to the ghazal's analogical structures. — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 107.

४१३. (C) Rajnandan Lal Das - Organizational Work 5.1 Mithila Lok Sangh and Akhil Bharatiya Mithila Sangh (1958 onward) Well before founding Karnamrit, Rajnandan... — The correct pair matches Rajnandan Lal Das with a fact from its own chapter. Source: PDF page 246.

४१४. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Rajnandan Lal Das; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 248 and 251.

४१५. (A) The threshold (dalān) of the beloved's house is the poem's central image - directly echoing the collection's title Monak Dehairpar. — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 119.

४१६. (A) Chapter 69 is titled The Rudrapur Recensions and studies Pandit Ramji Chaudhary and parallel histories of Maithil devotion. — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 444.

४१७. (C) Ramesh, has constructed a body of work that utilizes Navya Nyāya epistemology to interrogate the formal and social boundaries of Maithili letters. — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 338.

४१८. (D) Narendra Jha pioneered economic and political writing in Maithili according to the chapter abstract. — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 38.

४१९. (B) Mishra's fiction is most strongly animated by karuna rasa—compassion for the suffering of the marginalised—and by vira rasa, the heroism of ordinary people who struggle... — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 210.

४२०. (B) 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. — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 194.

४२१. (A) In literary analysis, Navya Nyaya's most fruitful contribution is its theory of meaning and reference. — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts

from other chapters, not from this chapter. Source: PDF page 509.

४२२. (A) Chapter 60 — The contents of Tome III place Rajdeo Mandal under Chapter 60.

४२३. (D) Ram Vilas Sahu - The chapter integrates Indian and Western literary theory, the Videha Parallel History Framework, and Navya-Nyāya epistemology. — The correct pair matches Ram Vilas Sahu with a fact from its own chapter. Source: PDF page 489.

४२४. (C) Roy's work is described as published through Pallavi Prakashan, Nirmali, and archived in Videha e-Journal. — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 9.

४२५. (A) The poem's irony is that the question mark - the simple interrogative - carries all the weight of cultural and political commitment. — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 481.

४२६. (D) The ghazal collection Lekhani Ek Rang Anek is sometimes dated to 1978 in other sources, but the preface (written by Thakur himself, dated 15 August 1985) establishes the... — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 529.

४२७. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Preeti Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 152 and 152.

४२८. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Ravindra Nath Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 531 and 535.

४२९. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Sandeep Kumar Safi; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 556 and 558.

४३०. (D) 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... — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 192.

४३१. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Nand Vilas Roy; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 9 and 9.

४३२. (D) Mandal, associated with the Videha movement, has contributed picture-dictionaries of Mithila's flora, fauna, and traditional crafts to the archive. — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 329.

४३३. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Acharya Ramanand Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 285 and 268.

४३४. (B) Renu's most celebrated stories, several are particularly notable for their engagement with Mithila and Maithili culture. — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 546.

४३५. (C) Indian Aesthetics (Rasa-Dhvani): The stories are rich in vīra (heroism) and karuṇa (pathos). — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 75.

४३६. (D) Gaṅgeśa's distinction between svataḥ pramāṇya (intrinsic validity - the Mīmāṃsā view that knowledge is self-validating) and parataḥ pramāṇya (extrinsic validity - Gaṅgeśa's... — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 18.

४३७. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Ram Vilas Sahu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 489 and 499.

- ४३८. (B) The technical precision of Yadav's feature specifications - encoded in interlinear glosses such as 'PST-(3NH + 3H)' - is, in its own way, a formal paribhāṣā for Maithili...** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 312.
- ४३९. (A) The poem's rhetorical power lies in this vyāpti being established not abstractly but through concrete historical evidence - the fate of Angika writers whose works were...** — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 272.
- ४४०. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Three Voices of the Maithili Ghazal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 97 and 109.
- ४४१. (A) 11) of Walter de Gruyter, it constitutes the definitive synchronic description of the Maithili language.** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 305.
- ४४२. (D) The Videha Parallel History Framework illuminates a crucial dimension of Baukee: the protagonist's disability is also a figure for the social silencing of Dalit and...** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 72.
- ४४३. (D) Maithili-Hindi poet and Sahitya Akademi Fellow - is established within the Rajdeo Mandal: Maithili Writer document itself, through the comparison of Hamar Tol with Paro.** — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 234.
- ४४४. (D) In 2004 AD, and even today, this was and is the only collective poetry collection of Maithili women poets.** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 342.
- ४४५. (B) In Navya-Nyāya terms, this is a commitment to Pramāṇa - valid means of knowledge - over** — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 277.
- ४४६. (C) The social world it depicts - the tobacco- chewing uncle, the darkness, the barking dogs, the child's desire - is the specific world of a lower- caste Mithila household, not...** — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 561.
- ४४७. (D) Bharata Muni identifies eight primary rasas; Abhinavagupta adds shanta (serenity) as a ninth.** — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 149.
- ४४८. (D) 1 and 2 only** — Statements 1 and 2 are from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 468 and 444.
- ४४९. (C) Due to the extreme length of the 1,000+ page document, the following is a comprehensive translation and summary of its primary sections, including the editorial vision and...** — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 450.
- ४५०. (C) The geets (songs) in the collection are structured for performance, with repeating refrains (ṭek) that invite communal participation - linking the individual lyric to the...** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 433.
- ४५१. (B) Acharya Ramanand Mandal - Acharya Ramanand Mandal is described as born in 1960 in Sitamarhi, Bihar.** — The correct pair matches Acharya Ramanand Mandal with a fact from its own chapter. Source: PDF page 268.

४५२. (D) The frameworks listed include Rasa, Dhvani, Vakrokti, Alamkara, Western theory, the Videha Parallel History Framework, and Navya-Nyāya epistemology. — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 63.

४५३. (D) The eyes of every Mithila-Maithili servant across the country and abroad welled with tears.” - — Vijay Issar 'Vats', Visheshank (dated: Begusaray, 15 October 2021,... — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 252.

४५४. (D) His attraction grows into Savikalpaka cognition only when he applies the caste-limitor (dalitatvāvacchinna) - and at that point social conflict begins. — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 273.

४५५. (A) The Videha project's digitisation of 11,000 palm-leaf Panji inscriptions in Volumes I–XXII is an epistemological intervention: it makes public knowledge that was controlled... — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 153.

४५६. (B) The contrast between the kohbar and Kolkata (the migrant city) is compressed into a single devastating sher. — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 100.

४५७. (C) Nand Vilas Roy - The chapter lists Sakhārī-Peṭārī, Assal Pūjā, Marjādāk Bhoj, Bhārdutiya, Chhāthik Dālā, Hamār Chārudhām, and Madan-Amar among Roy's... — The correct pair matches Nand Vilas Roy with a fact from its own chapter. Source: PDF page 9.

४५८. (C) Narendra Jha & Panna Jha - Narendra Jha pioneered economic and political writing in Maithili according to the chapter abstract. — The correct pair matches Narendra Jha & Panna Jha with a fact from its own chapter. Source: PDF page 38.

४५९. (B) Prof. Dr. Ramawatar Yadav - His academic journey is described as moving from the Terai of Nepal to Kansas, Mainz, Kiel, Kentucky, and Tribhuvan University,... — The correct pair matches Prof. Dr. Ramawatar Yadav with a fact from its own chapter. Source: PDF page 303.

४६०. (D) Narendra Jha & Panna Jha - Narendra Jha is described as born in 1934 and as a Chartered Accountant from Patna. — The correct pair matches Narendra Jha & Panna Jha with a fact from its own chapter. Source: PDF page 38.

४६१. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 429 and 440.

४६२. (D) The Maithil folk - the landless labourers, the women, the lower-caste communities whose stories populate Maithili folk narrative - are subalterns in Spivak's sense: those... — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 483.

४६३. (D) Yet this 'limitation' is, as Gajendra Thakur recognises, precisely the ground of his literary power—his Maithili is the Maithili of the people, dense with rural idiom,... — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 321.

४६४. (C) The Panji are genealogical records of the Maithil community, inscribed in Tirhuta (Mithilakshar) script on palm leaves, containing data running from approximately 450 CE to... — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 146.

४६५. (D) Roy: Narrative as a Mirror to Rural Realities Work: Sapanā Sākār (सपना साकार - Dream Realized) (Short Stories) Formalist-Structuralist Analysis: Roy is a master of the... — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 75.

- ४६६. (A) The self-annotating bahr notation in each ghazal is itself a remarkable feature - it turns the collection into a semi-pedagogical document, demonstrating the poet's...** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 122.
- ४६७. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Narayanji Chaudhary; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 31 and 26.
- ४६८. (C) The chapter includes Ramji Prasad Mandal, Pt. Bal Govind Arya, Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh...** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 63.
- ४६९. (A) Prof. Premshankar Singh & Ilarani Singh - Ilarani Singh is presented as a scholar-poetess connected with Maithili folk-song research and poetry.** — The correct pair matches Prof. Premshankar Singh & Ilarani Singh with a fact from its own chapter. Source: PDF page 182.
- ४७०. (D) Rajdeo Mandal - The chapter is framed as a complete critical appreciation of Rajdeo Mandal with comparative study of Maithili writers.** — The correct pair matches Rajdeo Mandal with a fact from its own chapter. Source: PDF page 221.
- ४७१. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ramesh & Mala Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 336 and 336.
- ४७२. (B) 1 and 2 only** — Statements 1 and 2 are from the chapter on Rabindra Narayan Mishra; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 217 and 209.
- ४७३. (C) The Literary and Cultural Ecology Maithili is an Indo-Aryan language spoken by approximately 35 million people in North Bihar (India) and the Terai of Nepal.** — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 143.
- ४७४. (B) In Pratidhvani, this inter-cultural negotiation of figurative language is its most remarkable achievement.** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 479.
- ४७५. (B) His contribution to Maithili journalism is so permanently memorable that no one comparable can be found in the entire Maithili literary landscape.** — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 248.
- ४७६. (C) Yadav identifies and analyses the nominative, accusative-dative, genitive, locative, ablative, and instrumental cases, along with the complex of postpositions that extend...** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 306.
- ४७७. (B) He is positioned, in the Pallavi imprint, as a direct inheritor of the social realist tradition associated with Jagadish Prasad Mandal (Sahitya Akademi awardee for his novel...** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 72.
- ४७८. (A) Preeti Thakur does not seek entry into this official space but creates a new space: the chitrakatha for children, where she is simultaneously author, illustrator, and the...** — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 154.
- ४७९. (D) In Gangesa's epistemological framework, pratyaksha is the most foundational pramana; anumana, however valid, is always derivative.** — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 225.
- ४८०. (B) Chaudhary (born 30 August 1959) is one of the most consequential grassroots environmental activists in contemporary Bihar.** — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed

facts from other chapters, not from this chapter. Source: PDF page 26.

४८१. (B) Nagarjuna's Legacy and Jharudar's Claim Nagarjuna was universally acknowledged as Janakavi ('People's Poet') in both Hindi and Maithili. — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 330.

४८२. (C) Bama's Karukku is written by a Dalit woman and carries the double burden of caste and gender oppression. — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 570.

४८३. (C) The 'Dirty Border' as Metaphor The title Maila Aanchal 'The Soiled Border' or 'The Dirty Hem' is among the most resonant in Hindi literary history. — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 545.

४८४. (C) The net-makers find themselves trapped by the very social structures they have created and maintained through their labour. — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 228.

४८५. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Rajdeo Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 233 and 233.

४८६. (D) The chapter says their contributions span literary history, criticism, drama, poetry, textual scholarship, and women's writing in Maithili. — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 182.

४८७. (D) 9th cent.) proposed dhvani (resonance or suggestion) as the soul of poetry: the power of language to evoke meanings beyond what is explicitly stated. — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 510.

४८८. (D) Narayanji Chaudhary is identified as a grassroots environmental activist born on 30 August 1959. — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 25.

४८९. (B) The specific combination of karuna and hasya - pathos and comedy - is the most distinctive tonal feature of Safi's poetry. — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 567.

४९०. (D) Indian Aesthetics (Rasa-Dhvani): The dominant sthāyi bhāva is karuṇa (pathos) and raudra (fury). — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 66.

४९१. (B) The title poem - Baishakh Me Dalan Par (In Vaishakh on the Verandah) - is the collection's central aesthetic statement. — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 560.

४९२. (D) The folio publisher writes it is 'A Collection of Maithili Essays'. — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 52.

४९३. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Rajdeo Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 234 and 234.

४९४. (D) Station Master Anil Chatterjee's Maithili (in 'Assal Beṭā') has Bengali-inflected traces; Jivan's speech is the Maithili of the uneducated agrarian labouring class; the... — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 15.

- ४९५. (B) 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...** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 326.
- ४९६. (B) The schoolmaster Gopal observes at the end that the true sons are those who perform care, not those who achieve status.** — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 13.
- ४९७. (B) Karnamrit's philosophy, as reflected in Rajnandan Lal Das's own editorials, was clear: Maithili is the folk language (lok bhasha) of Mithila - carrier of the consciousness...** — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 247.
- ४९८. (B) The survey of works names Hamara Binu Jagat Sunnaa Chhai (2012) and Gatanjali Jharoo (2018).** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 320.
- ४९९. (A) Geeta faces both caste discrimination (her right to love across caste boundaries is denied by the panchayat) and gender discrimination (her choices are overridden by male...** — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 233.
- ५००. (B) Phanishwar Nath Renu** — The contents of Tome III list Chapter 74 as Phanishwar Nath Renu.
- ५०१. (C) Therefore I have noted the bahar name or syllable count below all ghazals.' This notational practice - transparent about formal choices - is itself a mark of the Anchinhar...** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 96.
- ५०२. (C) RAMJICHAUDHARY (1 8 7 8 - 1 9 5 2) - THEFORGOTTENPOET 2.1 Biographical and Genealogical Profile Pandit Ramji Chaudhary was born in Samvat 1935 (1878 CE) in village...** — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 458.
- ५०३. (A) In the title Ijoriyak Angaithi Mor, Navya Nyāya would analyze the vṛtti (functional mode) of each word: 'ijoriyak' operates through lakṣaṇā - its denotation (of the...** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 192.
- ५०४. (D) The ghazals are presented in order as they appear in the collection.** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 124.
- ५०५. (C) In the poetry of women poets coming from the deprived class, exceptionally, the pain of Dalit- deprived class life is getting filled, but in the poetry of general...** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 346.
- ५०६. (B) The inclusion of the 'Batahiyā' character is culturally significant: the batahiyā is a folk figure of Mithila - the person who has lost their way (literally or mentally),...** — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 264.
- ५०७. (A) The Chhath festival, celebrated with extraordinary devotion primarily by lower-caste and agrarian women, is the poetic universe of Chhāthik Dālā - a deliberate reclamation...** — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 13.
- ५०८. (A) As a magistrate, he daily confronts the gap between the law as a formal system and justice as a moral aspiration—the gap that classical jurisprudence has long theorised as...** — This statement is drawn from the chapter on

- Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 214.
५०९. (D) **Ramdeo Prasad Mandal 'Jharudar** — The contents of Tome III list Chapter 65 as Ramdeo Prasad Mandal 'Jharudar'.
५१०. (A) **Ramlochan Thakur - His birthplace is given as Babupali (Pali Mohan), Khajoli, Madhubani, Mithila.** — The correct pair matches Ramlochan Thakur with a fact from its own chapter. Source: PDF page 474.
५११. (C) **Kavya Dwipak Ohi Par (काव्य-द्वीपक ओहि पार) Kavya Dwipak Ohi Par (2017) is a seminal collection of Maithili poetry by Ramesh that serves as a powerful document of the...** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 380.
५१२. (C) **Sahu's drought poems, flood poems, and farmer-poverty poems are the** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 499.
५१३. (D) **Narendra Jha & Panna Jha - Panna Jha is described as born in 1946 and as a retired Professor of Psychology from Magadh University.** — The correct pair matches Narendra Jha & Panna Jha with a fact from its own chapter. Source: PDF page 38.
५१४. (D) **The śāiri form - five short verse- couplets - is the everyday lyric tradition of Maithili-Hindi culture, closely related to the folk proverb and the sung verse.** — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 264.
५१५. (D) **1 and 2 only** — Statements 1 and 2 are from the chapter on Narendra Jha & Panna Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 39 and 48.
५१६. (A) **Rabindra Narayan Mishra** — The contents of Tome III list Chapter 59 as Rabindra Narayan Mishra.
५१७. (A) **The technical vocabulary of the chapter includes makta, matla, radif, and kafiya.** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 92.
५१८. (D) **Chapter 69** — The contents of Tome III place The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan under Chapter 69.
५१९. (B) **The remaining Bihar has 68 per cent land affected by flood and drought.' The Himalayan river interlinking project (10 link channels, of which 5 relate to Mithila) is...** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 44.
५२०. (D) **Roland Barthes's distinction between 'readerly' texts (lisible - which merely confirm reader expectations) and 'writerly' texts (scriptible - which demand active...** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 482.
५२१. (B) **His passing has caused an irreparable loss to literature, especially Maithili literature.** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 527.
५२२. (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...** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 77.
५२३. (D) **Published by a different publisher (Pallavi Prakashan) from his usual Shruti Prakashan, Waapsi demonstrates his expanding reach beyond the Videha institutional network.** — This statement is drawn from the chapter on Rajdeo

Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 228.

५२४. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Narendra Jha & Panna Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 39 and 53.

५२५. (C) The dalan (verandah/courtyard) is the social space of Maithili village life - the threshold between the domestic interior and the public street, the space where men gather... — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 560.

५२६. (C) Rabindra Narayan Mishra - The chapter notes that Mishra serves as a Special Metropolitan Magistrate under the High Court of Delhi. — The correct pair matches Rabindra Narayan Mishra with a fact from its own chapter. Source: PDF page 207.

५२७. (D) Chaudhary himself acknowledges to Videha that even after two decades, no person in Darbhanga has been successfully prosecuted for pond encroachment, and that the movement's... — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 31.

५२८. (D) Mandal's work suggests that for Mithila to modernize, it must not only preserve its language—as he argues in Bhasha Ke Na Bantiyo—but also purify its institutions. — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 288.

५२९. (A) The evidence of the works available suggests that this is a tension Mishra is aware of, even if it is not always fully resolved in his writing. — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 215.

५३०. (D) Navya-Nyāya: Sunna Lāgae Gāma proceeds from a specific perceptual fact (the village is silent) through the vyāpti (silenced villages indicate absent youth) to the sādhyā... — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 263.

५३१. (A) Its key innovation is the recognition that 'Mithila' is not an economically homogeneous zone: different districts face distinct agricultural, hydrological, and industrial... — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 41.

५३२. (A) The main thing is, when the second updated and enlarged edition is being published, the printing arrangement is being managed in Maithili through literary and linguistic... — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 343.

५३३. (B) THEMATIC AND IDEOLOGICAL ANALYSIS 5.1 The Central Assertion: 'Hamara Binu Jagat Sunnaa Chhai' The title-poem's claim—that without the common person (hamara = us/me) the... — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 323.

५३४. (B) A Critical Compendium of Nine Contemporary Maithili Voices — The contents of Tome III list Chapter 54 as A Critical Compendium of Nine Contemporary Maithili Voices.

५३५. (D) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan - Vividh Bhajnavali is described as a miscellaneous hymn collection written by Pandit Shri Ramji... — The correct pair matches The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan with a fact from its own chapter. Source: PDF page 444.

५३६. (B) His poems characteristically use a first-person lyric subject whose focalization is carefully managed: the 'I' of his poetry is simultaneously personal and representative,... — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 484.

५३७. (B) Therefore, to look at Maithili female-poetry from a Dalit-ist perspective is an extremely unjust thing. — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 351.

- ५३८. (C) Purnia, as part of the eastern Maithili-speaking belt, represents a slightly different cultural variant of Mithila from the Darbhanga-Madhubani heartland.** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 532.
- ५३९. (C) A memoir collection drawing on personal and movement history, in which Jha situates his own intellectual formation within the broader arc of the Mithila-Maithili movement...** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 42.
- ५४०. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ram Vilas Sahu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 497 and 493.
- ५४१. (C) The screenplay, as a genre that anticipates cinematic realisation, engages with a specifically modern form of natyadharmi that Bharata could not have anticipated but whose...** — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 225.
- ५४२. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Pradeep Pushpa; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 114 and 114.
- ५४३. (D) Narendra Jha is described as born in 1934 and as a Chartered Accountant from Patna.** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 38.
- ५४४. (D) Ravibhushan Pathak & Kumar Manoj Kashyap - The table of contents includes theoretical frameworks, the Videha Parallel History Framework, Navya Nyaya epistemology, Indian...** — The correct pair matches Ravibhushan Pathak & Kumar Manoj Kashyap with a fact from its own chapter. Source: PDF page 507.
- ५४५. (D) The comparison with Athens is an explicit classical parallel that reframes Maithil identity from victimhood to civilisational contribution.** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 46.
- ५४६. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Three Voices of the Maithili Ghazal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 102 and 99.
- ५४७. (B) Caste lives on, in its perverted roles, in every domain: religion, politics, and literature have become a cocktail of caste and degraded vision.** — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 513.
- ५४८. (C) Its recovery is itself a modest institutional recognition that the Parallel History Framework contextualises more fully.** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 426.
- ५४९. (B) Chapter 67 studies Ramesh Narayan, Nagendra Kumar, Gopalji Jha Gopesh, and Vijaynath Jha as four Maithili masters of the parallel tradition.** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 405.
- ५५०. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Preeti Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 149 and 150.
- ५५१. (B) In 'Assal Beṭā' ('The Real Son'), Roy narrates the life of Jīvan Mukhiyā, a fisherman by caste who has abandoned his caste occupation to run a tea stall at Nirmali station.** — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 13.
- ५५२. (D) Knowing I am drowning, I have fallen at your feet; take me across the ocean of existence." Hymn 3: To Goddess Durga (Lāyani Style) "Listen, O Durga Bhavani, I am presenting...** — This statement is drawn from the chapter

on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 446.

५५३. (C) The Maithili data is illustrated with precisely glossed examples (sentences 1547– 1561), providing a basis for formal semantic analysis. — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 307.

५५४. (C) By choosing synchrony, Yadav aligned his project with the Saussurean programme of structural linguistics, which held that the value of a linguistic element is defined by its... — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 308.

५५५. (A) The chapter identifies A Reference Grammar of Maithili, published by Mouton de Gruyter in 1996, as a key source document. — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 303.

५५६. (C) Chapter 70 — The contents of Tome III place Ramlochan Thakur under Chapter 70.

५५७. (B) The Prabandh-Nibandh-Samalochna reconstructs his lineage with precision: the ancestral migration from Panchobh, Darbhanga, was made by Jeevan Chaudhary (born 1801) who... — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 458.

५५८. (C) The daughter, who stays, who performs the actual labour of care, is the one without institutional recognition. — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 14.

५५९. (D) The study situates his work within the Maithili literary tradition while illuminating the ways in which Mishra's fiction participates in larger global conversations about... — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 207.

५६०. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 509 and 511.

५६१. (A) (Why Greed?), Ghūsakem Jūsa Bandu Karu (Stop the Juice of Bribery), Bhuta Lāgala Katekekem (How Many Have Been Possessed/Haunted), Pralaya Ahīm Chī (You Are the Cataclysm),... — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 257.

५६२. (C) First, the concept of viśayatā-viśeṣyatā (objecthood-subjecthood) in a cognition maps onto the reader-text relation: the text is the 'qualificand' (viśeṣya) and the reader's... — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 407.

५६३. (B) Bihar's government has acknowledged that of the state's 1.99 lakh water bodies, at least 12,027 have been encroached upon by powerful land-mafia-administration nexuses. — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 29.

५६४. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 471 and 468.

५६५. (A) Dr Kailash Kumar Mishra, while celebrating Chaudhary's contribution, explicitly calls for replication at every district, sub-district, block, and gram panchayat level, and... — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 32.

५६६. (A) The digitised copies, preserved by the Nanaji Deshmukh Library (BJP, Jammu) and digitised by Siddhanta eGangotri Gyaan Kosha, were released on videha.co.in. — This statement is drawn from the chapter on The Rudrapur

Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 462.

५६७. (D) Mala Jha's Poetry While her primary contribution has been editorial, Mala Jha's own poetic work within Ijoriyak Angaithi-Mor provide a vital component of the monograph. — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 341.

५६८. (A) Narayanji Chaudhary - The Talab Bachao Abhiyan is described as a civil-society movement founded and led through the Mithila Gram Vikas Parishad. — The correct pair matches Narayanji Chaudhary with a fact from its own chapter. Source: PDF page 25.

५६९. (A) The formal structure of the verse is marked by anaphora and parallelism, echoing the classical Maithili gīt tradition while importing a self-conscious modern irony. — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 425.

५७०. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 434 and 427.

५७१. (D) Ilarani Singh is presented as a scholar-poetess connected with Maithili folk-song research and poetry. — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 182.

५७२. (A) Both Premshankar Singh's scholarly recovery of suppressed manuscripts and Ilarani Singh's poetry in an anthology of women poets are acts that answer Spivak's challenge... — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 193.

५७३. (C) His takhallus (pen-name used in the maqta verse) is 'Pushp' (पुष्प) - the Maithili/Sanskrit word for flower. — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 115.

५७४. (C) The chapter lists Sakhārī-Peṭārī, Assal Pūjā, Marjādāk Bhoj, Bhārdutiya, Chhāthik Dālā, Hamār Chārudhām, and Madan-Amar among Roy's works. — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 9.

५७५. (D) His poetry collection Desak Nam Chhalai Son Chiraiya (1986), with its invocation of the golden- bird metaphor for a wounded nation, is saturated in Karuna Rasa (compassion)... — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 477.

५७६. (C) Genette's narratological concepts - focalization, narrative voice, temporal ordering - are applicable to Thakur's poetry as much as his prose and folk compilations. — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 484.

५७७. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Prof. Premshankar Singh & Ilarani Singh; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 182 and 182.

५७८. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Rabindra Narayan Mishra; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 211 and 213.

५७९. (B) Western Critical Theory Historicism and New Historicism Premshankar Singh's literary history is grounded in a form of historicism: the conviction that literary texts are... — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 192.

५८०. (B) 13th–14th century CE) was a native of Mithila—the same geographical and cultural world that produced Jharudar. — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed

facts from other chapters, not from this chapter. Source: PDF page 327.

५८१. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Three Voices of the Maithili Ghazal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 95 and 96.

५८२. (D) Sahu's story thus raises a Navya-Nyāya question: what are the conditions for valid śabdapramāṇa? — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 500.

५८३. (D) The implied or resonant meaning (dhvani or vyangya) is aesthetically superior to the directly expressed (vacyartha). — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 149.

५८४. (C) Rabindra Narayan Mishra - The study relates Mishra's works to homeland and identity, social justice and exploitation, temporal memory, and law and conscience. — The correct pair matches Rabindra Narayan Mishra with a fact from its own chapter. Source: PDF page 207.

५८५. (C) Roy's narrative sympathy is explicitly with Diyā and her parents; the corrupt father-in-law is rendered with diagnostic precision but no melodrama. — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 13.

५८६. (D) Sandeep Kumar Safi - Sandeep Kumar Safi is presented as the author of the first Dalit autobiography in Maithili. — The correct pair matches Sandeep Kumar Safi with a fact from its own chapter. Source: PDF page 555.

५८७. (C) Yadav identifies a set of vector verbs - highly grammaticalized secondary verbs (jā- 'go', le- 'take', de- 'give', ā- 'come', paṛ- 'fall') - that follow a main verb stem and... — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 307.

५८८. (C) Anchinhar is editor of both critical volumes) Anchinhar provides the most systematic historical account of the Maithili chitrakatha genre. — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 148.

५८९. (B) The suggested meaning - dhvani - is that the division of the language is the last step in the erasure of the non-elite Maithili subject: when your dialect is not recognised... — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 276.

५९०. (D) Within the Videha framework, Both are not viewed merely as a creator of fiction but as a chronicler of the Maithili condition in the twenty-first century. — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 385.

५९१. (D) The framework identifies and contests the 'mainstream' or 'dried main — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 508.

५९२. (A) 376) that some uneducated/semi-educated Brahmin youth used 'tō' to address lower-jāti adults - a form of linguistic caste violence - and that this practice was changing by... — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 313.

५९३. (C) The dhobi community's experience of labouring, migrating, studying, failing, persisting, and loving Mithila had no previous literary name in Maithili; Safi's text provides... — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 565.

५९४. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Sandeep Kumar Safi; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 558 and 565.

५९५. (C) The opening chapter is itself a contribution to the historiography of Maithili linguistics. — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this

chapter. Source: PDF page 305.

५९६. (D) Prof. Premshankar Singh & Ilarani Singh - Chapter 58 undertakes a critical appreciation of Prof.

Premshankar Singh and Ilarani Singh. — The correct pair matches Prof. Premshankar Singh & Ilarani Singh with a fact from its own chapter. Source: PDF page 182.

५९७. (D) For decades, the Maithili literary canon was heavily influenced by the Darbhanga- centric "standard," which often prioritized the linguistic registers of the Srotiya... — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 281.

५९८. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Narendra Jha & Panna Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 38 and 38.

५९९. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 425 and 435.

६००. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Acharya Ramanand Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 281 and 296.

६०१. (A) The 2014 book's Chapter 5 ('Agriculture') documents the structural decline: 65 per cent of Mithila's population depends on agriculture, yet the agricultural sector is... — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 44.

६०२. (D) Chapter 66 is devoted to Ramesh and Mala Jha, with reference to Indian and Western theories, the Videha Parallel History Framework, and Navya-Nyāya epistemology. — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 336.

६०३. (B) Ramdeo Prasad Mandal 'Jharudar' - Ramdeo Prasad Mandal 'Jharudar' is presented as Mithila's Bhikhari Thakur and the first Jan Kavi of Maithili. — The correct pair matches Ramdeo Prasad Mandal 'Jharudar' with a fact from its own chapter. Source: PDF page 320.

६०४. (C) Its core argument is that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically promoted an upper-caste — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 148.

६०५. (C) The story uses this ritual delay to expose the constitutive contradiction of caste: the Dom is untouchable in life but indispensable in death. — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 494.

६०६. (B) Chapter 65 — The contents of Tome III place Ramdeo Prasad Mandal 'Jharudar' under Chapter 65.

६०७. (B) His work has been distributed through Videha's networks, through Pallavi Distributors (Nirmali, Supaul), and through the oral circulation of folk performance. — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 331.

६०८. (D) Raman Jha contextualises Preeti Thakur's innovation within the oral tradition of Mithila: "The tradition of telling and listening to tales and fables has been going on in..." — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 147.

६०९. (D) Ramji pleads to you; I wish to describe the qualities of Rama." Hymn 2: To Goddess Bhavani (Durga) "O Goddess, my hope is in your feet. — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 446.

६१०. (C) If the greatest school of Indian epistemology emerged from Mithila, then Maithili language and culture are not peripheral but central to the history of Indian civilization. — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 194.

- ६११. (A) All three poets are writing within and against a dense web of intertexts: the Urdu ghazal tradition (Mir, Ghalib, Faiz), the Hindi ghazal (Dushan Dushyant Kumar), and the...** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 105.
- ६१२. (D) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ramesh & Mala Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 380 and 357.
- ६१३. (A) The play follows a traditional Aristotelian arc: the Peripeteia (reversal of fortune) occurs when the X-ray plate is revealed, transforming a romantic comedy into a tragedy .** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 189.
- ६१४. (D) Both, in Navya-Nyāya terms, have achieved Paratah Pramānya - the validation of their knowledge through practical success - despite institutional resistance.** — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 279.
- ६१५. (D) Despite financial pressures, the family maintained its dignity and the children were encouraged to pursue education.** — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 244.
- ६१६. (B) The attention to caste variation, dialectal diversity, and the politics of standardization, though brief in the grammar, is present and significant, and was extended in the...** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 315.
- ६१७. (A) Pani bin dhan ohina sukhi gaile' - All the landlords' fields have opened their mouths / In the field I saw cracks splitting apart / Without water the paddy has dried just...** — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 561.
- ६१८. (D) The poetry collection "Ahiñk Lel" by Vijaynath Jha presents a sophisticated interplay between classical Maithili tradition and modern existential inquiry.** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 429.
- ६१९. (D) He was largely self-taught and composed his first plays while working as a barber and later as a performer.** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 329.
- ६२०. (B) Without this archival commitment, three slim volumes published by a small Delhi publisher in 2012 would be difficult to locate; with the Videha Archive, they are part of the...** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 107.
- ६२१. (D) Ghazal 11 continues this self-reflective strand: 'Dosarakar gīta ugabai achi cāna mītā / Hamara ghazalo gabai bhūkhaka gāna mītā'.** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 119.
- ६२२. (B) The Natya Shastra of Bharata (2nd century BCE – 2nd century CE) did include female performers (nati) in its framework, but social practice largely excluded women from public...** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 186.
- ६२३. (A) Videha Issue 395 (June 2024) was dedicated to him as a living-writer special number - the first systematic critical reckoning with their full body of work.** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 39.

- ६२४. (D) 1 and 2 only** — Statements 1 and 2 are from the chapter on Prof. Dr. Ramawatar Yadav; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 309 and 312.
- ६२५. (D) ADeepReading 6.1 The Novel and Its Historical Context Maila Aanchal, Renu's first and most celebrated novel, was published in 1954 just seven years after Indian Independence.** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 544.
- ६२६. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Pradeep Pushpa; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 116 and 121.
- ६२७. (C) He is not merely responding to individual creative impulses but actively mapping and developing the generic landscape of Maithili literature.** — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 225.
- ६२८. (A) Nand Vilas Roy - Nand Vilas Roy is presented as a contemporary Maithili parallel-literature writer from Bhopatiyahi, Madhubani, Bihar.** — The correct pair matches Nand Vilas Roy with a fact from its own chapter. Source: PDF page 9.
- ६२९. (B) In the Navya-Nyāya terms that Gaṅgeśa develops in the Tattvacintāmaṇi's Śabda-khaṇḍa, a linguistic utterance is valid (pramā) when it accurately represents reality, when the...** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 120.
- ६३०. (B) 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...** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 328.
- ६३१. (D) 1 and 2 only** — Statements 1 and 2 are from the chapter on Prof. Premshankar Singh & Ilarani Singh; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 182 and 182.
- ६३२. (C) (grief:music :: grinding:thread) that is internally consistent, paradoxically rich, and complete in itself.** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 106.
- ६३३. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 512 and 516.
- ६३४. (B) Looking into the Mirror of Time** — The contents of Tome III list Chapter 68 as Looking into the Mirror of Time.
- ६३५. (A) Ram Vilas Sahu's literary project is a direct response to this question: it insists that the subaltern can speak, provided the literary institution (Videha, Pallavi...** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 497.
- ६३६. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Narayanji Chaudhary; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 29 and 29.
- ६३७. (A) Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'.** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 98.
- ६३८. (D) Ramesh & Mala Jha** — The contents of Tome III list Chapter 66 as Ramesh & Mala Jha.
- ६३९. (B) The translation was performed by Vijaynath Jha and published in 2020.** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 431.
- ६४०. (C) The grammar is primarily a sentence-grammar, and the discourse-level and pragmatic dimensions of Maithili - topic-comment structure, information packaging, politeness...** — This statement is drawn from the chapter on Prof. Dr.

Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 315.

६४१. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Rajnandan Lal Das; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 252 and 247.

६४२. (B) The framework draws on the Dooshan Panji (genealogical records of social infractions), oral histories, and non-canonical sources to contest the hegemonic narrative. — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 271.

६४३. (B) Thakur's entire career is an implicit refusal of this Orientalisation - a sustained assertion that Maithili is a language with its own literary tradition, its own aesthetic... — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 483.

६४४. (B) Hymn 2: Raga Rekhta (To the Goddess) My refuge is at your feet, O Bhavani! — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 454.

६४५. (D) Ravindra Nath Thakur is described as former Director-cum-Secretary of Maithili Academy, Bihar Government. — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 524.

६४६. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Ramesh & Mala Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 385 and 385.

६४७. (A) His novels and plays are marked by what Bakhtin calls 'heteroglossia' (raznorechie) - the multiplicity of social languages coexisting within a single text. — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 232.

६४८. (B) The karuna - the grief of deferred recognition, of caste-blocked talent, of a language's struggles to assert its place - is never purely sentimental because it is always... — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 515.

६४९. (A) His surname Yadav immediately identifies him within the Yadav community - the largest OBC caste in Bihar, historically associated with cattle-herding and agriculture, and in... — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 257.

६५०. (D) The collection's preface is itself a genre-theoretical essay of considerable sophistication. — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 516.

६५१. (B) Ashish Anchinhar's technical essay on Thakur's 'so-called ghazal' is the most rigorous scholarly contribution, bringing the analytical framework of the Anchinhar Aakhar... — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 535.

६५२. (B) The title metaphor - the slender snake navigating the paddy fields - is an example of vakrokti at the level of the title itself: it prepares the reader for a sinuous,... — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 420.

६५३. (A) Pradeep Pushpa - Pradeep Pushpa is described as a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district. — The correct pair matches Pradeep Pushpa with a fact from its own chapter. Source: PDF page 113.

६५४. (A) The recovery of Gangesh's actual biography is part of the Videha movement's broader effort to deconstruct Brahmin cultural hegemony in Mithila. — This statement is drawn from the chapter on Preeti Thakur. The distractors are

source-backed facts from other chapters, not from this chapter. Source: PDF page 153.

६५५. (D) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha - The chapter identifies Ramesh Narayan as a short story writer, Nagendra Kumar as a story writer and... — The correct pair matches Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha with a fact from its own chapter. Source: PDF page 405.

६५६. (A) Ramesh & Mala Jha - Ramesh's works mentioned in the chapter include Kavita-Samay, Katha-Samay, Nikti, and Kavya-Dweepak Ohi Paar. — The correct pair matches Ramesh & Mala Jha with a fact from its own chapter. Source: PDF page 336.

६५७. (B) The Videha e-journal has provided the technological and critical infrastructure for this assertion. — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 281.

६५८. (B) Preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picture- story format is ideally suited to the preoperational... — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 151.

६५९. (A) In all the stories you will find the use of words and contexts which is absent in mainstream literature. — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 230.

६६०. (D) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha — The contents of Tome III list Chapter 67 as Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha.

६६१. (C) The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan - The chapter includes Pandit Ramji Chaudhary (1878-1952) and Acharya Ramlochan Sharan (1889-1971). — The correct pair matches The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan with a fact from its own chapter. Source: PDF page 444.

६६२. (A) Prof. Dr. Ramawatar Yadav is described as a linguist, phonetician, grammarian, and scholar of Maithili. — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 303.

६६३. (B) CE) identifies eight primary aesthetic emotions: Shringara (love), Hasya (humour), Karuna (pathos), Raudra (fury), Vira (heroism), Bhayanaka (terror), Bibhatsa (disgust),... — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 103.

६६४. (C) Initially, I thought of it as comics for Maithili children, but as I started reading, I became immersed in it. — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 144.

६६५. (D) Applying Kṣemendra's aucitya: the form (compact, radio-ready story) is perfectly matched to the content (the flickering, episodic modernity of the Maithili plains). — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 415.

६६६. (D) Prof. Premshankar Singh & Ilarani Singh - The primary texts include Maithili Bhasha Sahitya: Beesam Shatabdi and Vyadhibhakti-tarangini of Vidyapati edited by Premshankar... — The correct pair matches Prof. Premshankar Singh & Ilarani Singh with a fact from its own chapter. Source: PDF page 182.

६६७. (D) The story of Radhiyā in “Śikṣāk Mahat” is equally significant: her decision to ensure her children’s education despite extreme poverty is presented not as self-sacrifice... — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 497.

६६८. (B) The preface to PrityThakur-3 explicitly describes a practice of guided co-creation: adult and child work together on the stories, the child choosing the colouring and... — This statement is drawn from the chapter on Preeti Thakur.

The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 152.

६६९. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Ravindra Nath Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 524 and 524.

६७०. (B) Mandal represents a shift toward a more inclusive "Parallel History" of Mithila. — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 281.

६७१. (C) Sadeha 25's Bakari Samskṛti (Goat Culture) is a sustained satirical essay on the culture of docility, conformity, and following-the-herd that Roy observes in Bihar's social... — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 261.

६७२. (A) Rajnandan Lal Das — The contents of Tome III list Chapter 61 as Rajnandan Lal Das.

६७३. (B) The ending of 'Madan-Amar' is a formal masterpiece of what the Videha criticism calls 'seed logic - an ending that opens rather than closes meaning': the two men embrace;... — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 14.

६७४. (D) Drama and Social Critique Riharsal is a Maithili play in two acts, set in the world of a village theatrical group ('Rang Chetana Manch') that is preparing a production. — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 512.

६७५. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Ramesh & Mala Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 343 and 347.

६७६. (A) Three Voices of the Maithili Ghazal - The technical vocabulary of the chapter includes makta, matla, radif, and kafiya. — The correct pair matches Three Voices of the Maithili Ghazal with a fact from its own chapter. Source: PDF page 92.

६७७. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Prof. Dr. Ramawatar Yadav; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 303 and 303.

६७८. (C) Bhabha), where Maithili identity is renegotiated against the hegemony of other linguistic cultures. — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 383.

६७९. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Narendra Jha & Panna Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 38 and 51.

६८०. (C) Such would contribute not only to our understanding of Rabindra Narayan Mishra's individual achievement but to the broader field of Indian literary studies and the global... — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 217.

६८१. (D) Chapter 64 — The contents of Tome III place Prof. Dr. Ramawatar Yadav under Chapter 64.

६८२. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Pradeep Pushpa; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 126 and 118.

६८३. (D) The radif 'ī kon gāma chai?' (What village is this?) does not merely ask a question; it dhvanis the entire experience of estrangement, of watching one's native place become... — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 120.

६८४. (B) The voice of Budhni in "Ghūshā Ghar Mukhiyāji" - her refusal of the corrupt mukhiya's offer, her simple moral clarity - is the subaltern speaking clearly and with authority. — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 497.

- ६८५. (D) 1 and 2 only** — Statements 1 and 2 are from the chapter on Phanishwar Nath Renu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 547 and 541.
- ६८६. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Prof. Dr. Ramawatar Yadav; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 303 and 303.
- ६८७. (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...** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 529.
- ६८८. (D) Is it the observance of imported formal rules (the Arabic-Persian Bahār), or the achievement of a distinctive Maithili voice within the global ghazal tradition?** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 374.
- ६८९. (D) Yadav and the Videha editorial board have argued, this gap reflects not a personal failing of Yadav but the structural constraints of a scholarly tradition that equated...** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 315.
- ६९०. (A) The chapter includes the Bahār debate in Maithili ghazal as part of its framing.** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 336.
- ६९१. (B) Chapter 68** — The contents of Tome III place Looking into the Mirror of Time under Chapter 68.
- ६९२. (C) The chapter applies Indian and Western literary criticism, the Videha Parallel History Framework, and Navya-Nyāya epistemology.** — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 507.
- ६९३. (A) The broader NGT jurisprudence on ponds in Darbhanga has set important precedents for the entire Mithilanchal region.** — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 30.
- ६९४. (C) Ramlochan Thakur's pseudonyms include Agradoot, Kumaresha Kashyap, and Mujtaba Ali.** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 474.
- ६९५. (B) Nixon's concept of 'slow violence' - the gradual, invisible forms of environmental destruction that disproportionately affect the poor - is particularly relevant.** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 484.
- ६९६. (D) Chapter 53** — The contents of Tome III place Narendra Jha & Panna Jha under Chapter 53.
- ६९७. (A) Indian Aesthetics (Rasa-Dhvani): The rasa here is śānta (the peace of knowledge) and vīra (the heroism of the scholar).** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 77.
- ६९८. (D) The folk songs sung at weddings, at births, at work in the fields, at moments of grief create a sonic landscape that is inseparable from the narrative.** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 545.
- ६९९. (B) Pushpa notes Thakur's formal innovation —composing entirely new tunes rather than setting words to existing melodies—as the key to his distinctiveness.** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 535.
- ७००. (B) Philosophical Reflection on Life "O foolish mind, chant the name of Rama..." This is the only work that will help you in life.** — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 445.

७०१. (A) It's wonderful how she has condensed the vast world of Maithili folk tales like Shiva's matted hair." - Dr. — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 144.

७०२. (D) Mandal - Mithila's first freedom martyr, largely absent from mainstream Mithila historiography - is the biographical correlate of the poetic- fictional project. — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 278.

७०३. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Ram Vilas Sahu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 496 and 501.

७०४. (A) The sequential presentation creates a cumulative portrait of Bihar-Mithila's social crisis that is both documentation and call to action. — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 257.

७०५. (A) Ramdeo Prasad Mandal 'Jharudar' - The survey of works names Hamara Binu Jagat Sunnaa Chhai (2012) and Gatanjali Jharoo (2018). — The correct pair matches Ramdeo Prasad Mandal 'Jharudar' with a fact from its own chapter. Source: PDF page 320.

७०६. (C) His themes - migration, village erosion, political hypocrisy, cultural loss - are precisely the themes that the Videha Parallel History privileges as the living concerns of... — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 121.

७०७. (B) Gender Poetry Several poems address the gender dynamics of rural Mithila with a directness that is rare in the mainstream Maithili poetic tradition. — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 562.

७०८. (C) The campaign has expanded over time into the broader Jalashay Bachao Abhiyan (Save Water Bodies Campaign), encompassing rivers, wetlands, and other water bodies locally... — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 28.

७०९. (D) The agricultural imagery in his poetry - the transplanting of rice (dhanrōpanī), the harvesting of wheat (gahumak kaṭanī-daonī), the plowing, the drought, the flood - is not... — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 499.

७१०. (B) His translations in Videha Sadeha 27 include Maithili renderings of poems by Nirala, accompanied by a substantial theoretical essay on translation theory grounded in Navya... — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 512.

७११. (C) A crucial precursor figure illuminated by the Parallel History is Gaṅgeśa Upādhyāya (c. — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 11.

७१२. (B) The oral folk tradition preserved in Mithila's village communities constitutes sabda pramana that Preeti Thakur's chitrakatha renders accessible in written/visual form. — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 153.

७१३. (B) Narayanji Chaudhary — The contents of Tome III list Chapter 52 as Narayanji Chaudhary.

७१४. (A) Gayatri Spivak's 'Can the Subaltern Speak?' and the Subaltern Studies Group's recovery of suppressed historical voices provide the theoretical underpinning for Gajendra... — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 408.

- ७१५. (A) Preeti Thakur's creative energy, unable to find official recognition, flows into the Videha counter-archive - a digital "attic" that is in fact more open and more widely...** — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 150.
- ७१६. (D) Vijaynath Jha's Maithili rendering of Jaishankar Prasad's Sanskrit-inflected Kāmāyanī demonstrates aucitya of the highest order: each chandas (metre) he selects is...** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 406.
- ७१७. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Pradeep Pushpa; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 116 and 120.
- ७१८. (B) Her book Maithili Rangmanch (archived in the Videha repository) is a contribution to Maithili theatre studies.** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 183.
- ७१९. (D) Gajendra Thakur's editorial introduction to Videha 348 frames this as the defining intellectual challenge of the special issue: why are Thakur's songs great, and what...** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 534.
- ७२०. (B) CE) argues that the essence of poetry is 'oblique expression' (vakrokti) - the deviation of speech from its ordinary form that produces aesthetic pleasure.** — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 276.
- ७२१. (C) The PurniaKosi region in which he grew up was and remains a liminal space: geographically flat, seasonally flooded by the Kosi river (known as the 'sorrow of Bihar'),...** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 540.
- ७२२. (D) A Critical Compendium of Nine Contemporary Maithili Voices - The chapter includes Ramji Prasad Mandal, Pt. Bal Govind Arya, Rameshwar Prasad Mandal, Ram Chandra Roy, Dr....** — The correct pair matches A Critical Compendium of Nine Contemporary Maithili Voices with a fact from its own chapter. Source: PDF page 63.
- ७२३. (B) Nirmāṇa Karaita Calū (Let Us Build New Mithila) is an affirmative conclusion: the series of problem-naming poems concludes with a constructive vision.** — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 258.
- ७२४. (C) Thakur in the lineage from Vidyapati through Madhup, arguing that Thakur achieved what Vidyapati had achieved for his age: a form of lyric that simultaneously addressed the...** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 535.
- ७२५. (C) The contrast loka/vidvān (people/scholar) and gāma/jajamāna (village/patron) is the definitional antithesis of the parallel literary tradition.** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 119.
- ७२६. (A) Acharya Ramanand Mandal - He is described as a postgraduate in Chemistry and Hindi Literature from a Maithili-speaking background.** — The correct pair matches Acharya Ramanand Mandal with a fact from its own chapter. Source: PDF page 268.
- ७२७. (A) Rajdeo Mandal and Subhash Chandra Yadav Subhash Chandra Yadav is another significant figure of the Videha parallel tradition - a novelist whose works Gulo and Vote...** — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 235.
- ७२८. (A) Mithilak Janapadiya Vikas (2005) examines development at the sub- regional level, attending to the distinctive economic micro-geographies of different janapad (localities)...** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 48.

- ७२९. (D) Ravibhushan Pathak & Kumar Manoj Kashyap - Chapter 72 studies the works of Ravibhushan Pathak and Kumar Manoj Kashyap.** — The correct pair matches Ravibhushan Pathak & Kumar Manoj Kashyap with a fact from its own chapter. Source: PDF page 507.
- ७३०. (A) The anumāna structure of Pushpa's satirical ghazals is particularly Navya-Nyāya in character.** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 121.
- ७३१. (D) Rajnandan Lal Das - The eyes of every Mithila-Maithili servant across the country and abroad welled with tears.” - — Vijay Issar 'Vats', Visheshank...** — The correct pair matches Rajnandan Lal Das with a fact from its own chapter. Source: PDF page 252.
- ७३२. (D) The chapter is framed as a complete critical appreciation of Rajdeo Mandal with comparative study of Maithili writers.** — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 221.
- ७३३. (C) The Scholar as a Social Historian Work: Nibandh-Nikuñj (निबन्ध-निकुञ्ज - A Grove of Essays) Formalist-Structuralist Analysis: This is a collection of academic essays and...** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 77.
- ७३४. (D) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ramesh & Mala Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 363 and 365.
- ७३५. (B) Ramlochan Thakur is described as a poet, satirist, translator, editor, folklorist, and cultural activist.** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 474.
- ७३६. (D) Her editorial notes in Ijoriyak Angaithi-Mor explicitly dedicate the work to the "struggle for social respect" within Mithila's Dalit and Bahun societies.** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 342.
- ७३७. (C) The Parallel History's key achievement here - relevant to both figures - is the creation of a “counter- archive” (in Derrida's archival sense) that challenges the “archive...** — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 468.
- ७३८. (B) Ramlochan Thakur was born on 18 March 1949 and died on 25 March 2021 in Kolkata.** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 474.
- ७३९. (B) Chapter 75** — The contents of Tome III place Sandeep Kumar Safi under Chapter 75.
- ७४०. (D) He Svarṇamayī' (O Golden One) and 'Ahām Chī Katau' (Where Are You?) sustain the lyric-address register.** — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 260.
- ७४१. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Pradeep Pushpa; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 116 and 120.
- ७४२. (D) The emergence of Dalit and Bahun criticism in Hindi and other Indian literatures since the 1990s provides a framework for asking how Ramlochan Thakur's writing situates...** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 479.
- ७४३. (B) On 4 July 2021, the entire Maithili community was plunged into grief.** — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF

page 252.

७४४. (B) The opening survey of the grammatical tradition is itself a contribution to the historiography of South Asian linguistics, providing a critical account of both the native... — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 315.

७४५. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Preeti Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 154 and 148.

७४६. (A) The body that does labouring work - washing clothes, cooking, domestic service - is also the body that is damaged by the conditions of that work, and that damage has... — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 559.

७४७. (A) Yadav's syntactic analysis, especially his treatment of the conditions governing secondary verb agreement in Maithili, has a structural parallel with Navya-Nyāya inference. — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 312.

७४८. (A) Novels (Maithili) Mishra's novels are the most substantial part of his creative output. — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 209.

७४९. (D) The Bhasha-Bharati Samman he received from CIIL for this translation work is an institutional recognition of what is essentially a postcolonial literary-political act. — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 484.

७५०. (B) Adhiviswas dramatises a conversation between two women in a village - the 'Orissawali kaniya' (the woman from Orissa) and her companion - in which the companion's... — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 563.

७५१. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Preeti Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 143 and 143.

७५२. (D) Pradeep Pushpa is described as a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district. — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 113.

७५३. (C) When he dies, it is his daughter Suknī - who remained home to care for him - who performs the rituals of filial devotion. — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 13.

७५४. (C) The founding editor was Arjunlal Karna, who handed over the responsibility to Rajnandan Lal Das, trusting him completely. — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 247.

७५५. (D) The Sahitya Akademi establishment canon is characterised as a 'dried main drain' - institutionally powerful but literarily ossified. — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 18.

७५६. (D) The reader is invited to follow this inferential movement. — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 328.

७५७. (A) 86–94): A Maithili poem first written in 2005, presented as a long-delayed personal tribute that was composed even before Anchinhar was aware of Chaudhary's campaign -... — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 33.

- ७५८. (B) The grandmother - on discovering Ammar is the son of Bhola Chaupāl, a lower-caste family - expels the child with the words: 'Khatabaiye jātik chhaurā ke haveḷi bhitār...** — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 13.
- ७५९. (C) The fourth section, on śabda, is directly relevant to linguistics.** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 311.
- ७६०. (D) But even here, the Mithila cultural world is present in the characters' speech, their songs, their memories of village life, and their continued embeddedness in caste and...** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 546.
- ७६१. (C) The Maithili Manas translation and the Jayanti-Smarak-Granth (1966) belong to this layer, which is also the period of the Rajkamal Chaudhary avant-garde and the first...** — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 468.
- ७६२. (C) Land mafia has filled ponds with soil and debris, constructing houses, shops and buildings on them.** — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 30.
- ७६३. (B) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ravindra Nath Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 524 and 524.
- ७६४. (B) The paksata (minor premise) is: this specific Maithili text is a translation of Tulsidas.** — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 463.
- ७६५. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Narayanji Chaudhary; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 25 and 25.
- ७६६. (C) Vaishakh (April-May) is the hottest month in the Maithili calendar - the month of blazing sun, dried ponds, dust storms, and the grinding summer work of the agricultural...** — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 560.
- ७६७. (D) His most characteristic figure is Rupaka (sustained metaphor): the 'golden bird' for India, the 'solitary warrior of the battlefield' for the honest poet in a corrupt...** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 479.
- ७६८. (A) The collective presence of these writers suggests a socio-literary phenomenon: the rise of a new intelligentsia in Mithila that is not rooted in the traditional...** — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 286.
- ७६९. (C) The humorous domain is represented by the Murchha Diwas (April Fool's Day) ghazal (No.** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 98.
- ७७०. (A) Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya - Navya-Nyāya: Sunna Lāgae Gāma proceeds from a specific perceptual...** — The correct pair matches Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya with a fact from its own chapter. Source: PDF page 263.
- ७७१. (C) Future research on Maithili - in phonology, syntax, sociolinguistics, and discourse - will for generations be built on the foundations that Ramawatar Yadav has laid.** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 316.

- ७७२. (A) Narendra Jha, a Chartered Accountant from Patna, pioneered the genre of economic and political writing in Maithili - a domain the language had largely ceded to Hindi and...** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 39.
- ७७३. (C) Introduction (Aamukh): This section traces the history of Manu, the first man, from Vedic literature** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 431.
- ७७४. (B) Prabodh Narayan Singh, published by the Sahitya Akademi in 2012.** — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 248.
- ७७५. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Rajnandan Lal Das; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 245 and 247.
- ७७६. (D) Prof. Premshankar Singh & Ilarani Singh - The chapter says their contributions span literary history, criticism, drama, poetry, textual scholarship, and women's writing in...** — The correct pair matches Prof. Premshankar Singh & Ilarani Singh with a fact from its own chapter. Source: PDF page 182.
- ७७७. (C) Working within the Bihar government's Maithili Academy, Thakur was part of the administrative apparatus that sustained and promoted the language through this critical period...** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 527.
- ७७८. (D) The recognition of Maithili by the Sahitya Akademi in 1965 was a watershed moment, yet it was fraught with internal tensions between the traditionalist elite and the...** — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 281.
- ७७९. (C) Abhinavagupta's concept of sadharanikarana (universalisation) is particularly relevant: the chitrakatha format does not merely tell a local story but lifts the characters...** — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 149.
- ७८०. (C) Vividh Bhajnavali is described as a miscellaneous hymn collection written by Pandit Shri Ramji Chaudhary from Rudrapur, Darbhanga, now Madhubani.** — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 444.
- ७८१. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Prof. Dr. Ramawatar Yadav; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 307 and 315.
- ७८२. (D) For Abhinavagupta, the aesthetic experience of rasa is a form of ānanda (bliss) distinct from both ordinary pleasure and religious beatitude - a distinctive category of...** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 369.
- ७८३. (C) The comparison with Bhikhari Thakur (1887–1971) is not merely an epithet coined by Gajendra Thakur for promotional effect; it is a structurally precise characterisation that...** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 329.
- ७८४. (C) Renu lived from 1921 to 1977 according to the chapter heading.** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 539.
- ७८५. (B) Chapter 67** — The contents of Tome III place Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha under Chapter 67.
- ७८६. (B) 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** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 496.

- ७८७. (C) The critic and novelist Jainendra Kumar was among the first to hail it as a masterpiece, comparing it to the great works of world realist fiction.** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 549.
- ७८८. (C) Western Critical Frameworks Antonio Gramsci's concept of the 'organic intellectual' (Prison Notebooks) precisely describes Pushpa's position.** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 121.
- ७८९. (A) The tragic ending of Hamar Tol is also Lukácsian in its rationale: the great realist novel does not impose a false resolution but traces the contradictions of social life to...** — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 232.
- ७९०. (D) Narratology (Genette, Propp) Vladimir Propp's morphology of the folktale - which identifies thirty-one narrative functions and seven character types common to Russian (and,...** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 483.
- ७९१. (D) Frantz Fanon's analysis of cultural production in colonised languages - the argument in The Wretched of the Earth that literature in the national language is an act of...** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 105.
- ७९२. (B) Oomen's sociological observation (quoted in the Videha Parallel History) that Maithili is treated as a Hindi dialect despite scholarly consensus to the contrary captures the...** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 498.
- ७९३. (C) According to multiple contributors to the Visheshank, this is the moment his lifelong devotion to Maithili was kindled.** — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 244.
- ७९४. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Prof. Premshankar Singh & Ilarani Singh; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 194 and 191.
- ७९५. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Three Voices of the Maithili Ghazal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 92 and 107.
- ७९६. (B) Chapter 61** — The contents of Tome III place Rajnandan Lal Das under Chapter 61.
- ७९७. (B) His early schooling was completed in his maternal village.** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 526.
- ७९८. (C) In Navya Nyāya terms, this dialogue is a form of anuvyavasāya - apperception, the cognition that cognizes a preceding cognition.** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 195.
- ७९९. (D) Ravindra Nath Thakur** — The contents of Tome III list Chapter 73 as Ravindra Nath Thakur.
- ८००. (B) Singh's attention to the role of the railways, the print press, and the 'swaraj movement' (self- governance) in shaping Maithili modernity is New Historicist in spirit.** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 192.
- ८०१. (B) Origins and Formation Pradeep Pushpa (प्रदीप पुष्प) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar - the...** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 114.
- ८०२. (C) Seen through Western linguistic theory, Yadav is a structuralist-generativist-phonetician of high competence and wide influence.** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 316.

- ८०३. (A) Ghazal 5 (212 12 22): Simple vārṇik bahr - one of the 'simple metre' ghazals Anchinhar identifies as pedagogically oriented.** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 117.
- ८०४. (A) The disclosure of caste identity in Safi's autobiography is direct and unapologetic: 'Ham jatik dhobi chhi, harijan (dalit) chhi' - We are of the dhobi caste, we are Harijan...** — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 558.
- ८०५. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 263 and 263.
- ८०६. (B) (Write, but do not speak ill of your mother tongue Maithili)" - — a verse by Kavivara Sitaram Jha that profoundly moved the young Rajnandan Lal Das This poem's impact on the...** — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 244.
- ८०७. (B) Chapter 52** — The contents of Tome III place Narayanji Chaudhary under Chapter 52.
- ८०८. (B) The chapter associates Pradeep Pushpa with the ghazal collection Monak Dehairpar (2020).** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 113.
- ८०९. (C) Evaluated by this standard, Ramlochan Thakur's choice of genre for each subject is exemplary.** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 478.
- ८१०. (C) 900–980 CE), philosopher of the Navya Nyāya lineage - has in the contemporary period produced a remarkable body of prose fiction, poetry, and literary criticism.** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 337.
- ८११. (C) He dates his author's note from Nanour, Madhubani, 5 March 2020 - the place of both his origin and his ongoing practice, signalling that his ghazal career is rooted in the...** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 114.
- ८१२. (A) Three Voices of the Maithili Ghazal - Chapter 55 studies three voices of the Maithili ghazal: Om Prakash Jha, Amit Mishra, and Chandan Kumar Jha.** — The correct pair matches Three Voices of the Maithili Ghazal with a fact from its own chapter. Source: PDF page 92.
- ८१३. (A) The Visheshank's essay by Dilip Kumar Jha records that Rajnandan Lal Das was one of three towering figures who consistently championed this cause - the others being Dr.** — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 250.
- ८१४. (B) The Pratyaksha of the ghazal is the immediate sensory experience of the sound-pattern: the bahar's rhythmic pulse, the kafiya-radif's sonic architecture, the phonological...** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 107.
- ८१५. (C) The first-person plural 'hama' (we) is not confessional but communal: this is the ghazal of a community speaking to itself.** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 125.
- ८१६. (C) The farmer's relationship to rain, drought, river, and soil is not background but the very substance of the poetry.** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 498.
- ८१७. (B) Prof. Premshankar Singh & Ilarani Singh** — The contents of Tome III list Chapter 58 as Prof. Premshankar Singh & Ilarani Singh.

- ८१८. (D) Indian Aesthetics (Rasa-Dhvani): The dominant rasa here is śānta (peace/quietism) and vīra (heroism of the mind).** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 78.
- ८१९. (B) According to the preface (Puravaak) by an associate critic, the collection's best pieces are the long stories "Nirvashit Jivan" (Exiled Life) and "Buni Mai Ka Betha" (Old...** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 76.
- ८२०. (B) The above two essays situates her work within the broader tradition of Maithili women's poetry (nārī-kāvya), highlighting its evolution from personal lyricism to socially...** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 355.
- ८२१. (C) Rabindra Narayan Mishra - Rabindra Narayan Mishra is presented as a Maithili novelist, story-writer, and essayist.** — The correct pair matches Rabindra Narayan Mishra with a fact from its own chapter. Source: PDF page 207.
- ८२२. (A) Phanishwar Nath Renu - Maila Aanchal (1954) is identified as his landmark novel.** — The correct pair matches Phanishwar Nath Renu with a fact from its own chapter. Source: PDF page 539.
- ८२३. (A) A Paradigm of Digital Sovereignty The Videha Parallel History Framework, established by Gajendra Thakur through the Videha eJournal (ISSN 2229-547X), represents a...** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 384.
- ८२४. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Phanishwar Nath Renu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 549 and 550.
- ८२५. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Rajnandan Lal Das; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 253 and 248.
- ८२६. (B) Limbale also argues that Dalit autobiography functions as 'community autobiography' rather than individual autobiography - that the Dalit autobiographer writes not merely of...** — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 565.
- ८२७. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Prof. Premshankar Singh & Ilarani Singh; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 182 and 183.
- ८२८. (D) Dalita Chī Hama' is the most Ambedkarite assertion in the Batohi corpus.** — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 262.
- ८२९. (D) Jharudar's entire poetic project is an argument that the āpta (reliable witness) of Mithila's social reality is the person who lives it, not the person who theorises it from...** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 328.
- ८३०. (B) Content and Genre Sapna Sakar is a collection of Maithili katha (stories) spanning both laghukatha (short story) and dirghakatha (long story) forms.** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 76.
- ८३१. (B) Her role is not merely supportive but foundational; she is an active participant in the "Stree Dalan" (Women's Wing) of the Maithili literary movement and a representative...** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 339.
- ८३२. (D) Jha argues for scientific, locally-informed water management against politically-motivated embankment culture, positioning flood control and drought prevention as...** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 41.

- ८३३. (A) The TBA was also involved in the listing of natural heritage sites in Darbhanga and Madhubani districts through the INTACH (Indian National Trust for Art and Cultural...** — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 28.
- ८३४. (D) Other notable works include Shaurya Gaan (Songs of Valor), Janak Nandini Janaki, and the poetry collection Sanjhiya.** — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 286.
- ८३५. (B) His identification of Mayanand Mishra's radio plays as a distinct genre requiring craft analysis ('Radio Shilp' - radio artistry) is a formalist move within a historicist...** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 193.
- ८३६. (A) The Visheshank records the apprehension felt by friends and observers when she died - fearing that such a devastating personal blow might interrupt his work - but Rajnandan...** — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 251.
- ८३७. (C) The chapter presents Gajendra Thakur's Sarala Varnik Bahar System as part of the ghazal technical framework.** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 92.
- ८३८. (C) 1300–1350 CE), born in Mithila, authored the Tattvacintāmaṇi ('Thought- Jewel of Truth'), which inaugurated the Navya-Nyāya school of Indian logic.** — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 271.
- ८३९. (A) Applied to living writers like Roy, this concept illuminates the mechanisms by which the Sahitya Akademi apparatus ignores writers from the parallel tradition, no matter how...** — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 18.
- ८४०. (C) The grammar thus serves not only as a description of Maithili structure but as an archive of the social-semiotic conditions of language use in the late twentieth century.** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 314.
- ८४१. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Narayanji Chaudhary; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 29 and 30.
- ८४२. (A) His place of birth is given as Nanour village, Madhubani District on the maternal side and Dhamnaha, Purnia District on the paternal side.** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 524.
- ८४३. (D) Jharudar's jhārū poems can be analysed as operating through all four: Pratyakṣa (Direct Perception): Jharudar's poems are grounded in observed social reality—the broken...** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 327.
- ८४४. (C) Ravindra Nath Thakur - He died on 18 May 2022 in Noida, Uttar Pradesh, after an illness described as cancer.** — The correct pair matches Ravindra Nath Thakur with a fact from its own chapter. Source: PDF page 524.
- ८४५. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ram Vilas Sahu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 489 and 489.
- ८४६. (A) The Rasa of the work is primarily Raudra (righteous indignation), but it moves toward Shanta (peace) as the character finds resolution not just in the law, but in the...** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 387.
- ८४७. (B) Law, Conscience, and Moral Inquiry Mishra's legal career is not incidental to his literary project; it is constitutive of it.** — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 214.

८४८. (A) Similarly, his folk poetry compilation Maithili Lokakatha resonates with Dhvani at the cultural level: the folk narrative is never only what it says but always also a map of... — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 478.

८४९. (A) Bakhtin's theory of the novel - particularly heteroglossia (the coexistence of multiple social voices and languages within a text) and the carnivalesque - applies... — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 511.

८५०. (D) In the Videha Parallel History's terms, this is 'literature from below': not the court poetry of Vidyapati's era, not the Brahminic philosophical discourse, but the anxious,... — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 414.

८५१. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on Rajdeo Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 228 and 227.

८५२. (B) The source text, Jaishankar Prasad's 1936 Hindi Chhāyāvāda epic, is itself densely intertextual with Sanskrit mahākāvya tradition, Vedic cosmogony (the flood myth of Manu... — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 409.

८५३. (C) 1 and 2 only — Statements 1 and 2 are from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 468 and 469.

८५४. (A) The development projects of the 1950s and 1960s irrigation works, flood control, the Green Revolution are depicted not as unambiguous goods but as contested interventions... — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 548.

८५५. (B) Publishing Rajnandan Lal Das's most concrete and practically significant anti-caste contribution was the consistent, deliberate editorial policy of Karnamrit: the journal... — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 249.

८५६. (C) The Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and... — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 208.

८५७. (C) His book is published by Pallavi Parkashan - a small regional publisher in Nirmali, Supaul, not a Delhi or Patna mainstream press. — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 121.

८५८. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 72 and 72.

८५९. (D) The folk-hero stories, particularly the Reshma-Chuharmal narrative and the Mahua Ghatwarin story, are suffused with karuna shaded by vira (heroic emotion) as characters... — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 149.

८६०. (D) His date of birth is listed as 8 August 1938, with some sources giving 1936. — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 524.

८६१. (B) Cultivation - in the sense of disciplined inquiry) is Panna Jha's only essay collection, published by Antika Prakashan in 2012. — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-

backed facts from other chapters, not from this chapter. Source: PDF page 52.

८६३. (D) Rabindra Narayan Mishra is presented as a Maithili novelist, story-writer, and essayist. — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 207.

८६३. (C) All ten stories are grounded in the folk memory and oral tradition of Mithila, featuring characters from across caste and class lines, with particular attention to artisan,... — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 145.

८६४. (A) Caubaṭiyāpar Izzati Luṭāe (Honour is looted at the crossroads): On gender violence in public spaces. Āgie Āgie (Fire everywhere): “Sagaro lagal chhai āgie āgi / bhāgi paṛā... — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 493.

८६५. (D) Women and Gender in Renu's Fiction Renu's female characters are among the most complex and memorable in Hindi literature. — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 547.

८६६. (D) Formal Analysis Sasarpānī's stories belong to the social-realist tradition of mid-20th-century Maithili prose that also includes the early work of Braj Kishore Varma and... — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 420.

८६७. (C) The novel is set in the fictional village of 'Merigan gaon' (based on Simrauni village in Purnia district), in the period 1946–1947, the tumultuous years of Independence and... — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 544.

८६८. (A) The study relates Mishra's works to homeland and identity, social justice and exploitation, temporal memory, and law and conscience. — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 207.

८६९. (B) The social reality of Dhanuk community life in Mithila does not offer easy resolutions - the structural forces of caste oppression, economic marginalisation, and political... — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 232.

८७०. (D) Chapter 74 — The contents of Tome III place Phanishwar Nath Renu under Chapter 74.

८७१. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Phanishwar Nath Renu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 544 and 541.

८७२. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Three Voices of the Maithili Ghazal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 105 and 103.

८७३. (B) Chapter 66 — The contents of Tome III place Ramesh & Mala Jha under Chapter 66.

८७४. (D) Maithili Mithilaak lok bhasha chhai, lok chetanaak sanvaahak chhai' - Maithili is the people's language of Mithila, the carrier of popular consciousness. — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 247.

८७५. (B) Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha - The books listed include Pāṭharak Nāo by Ramesh Narayan. — The correct pair matches Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha with a fact from its own chapter. Source: PDF page 405.

८७६. (B) Ram Vilas Sahu's work - by an OBC writer from a Madhubani village, published by Pallavi Prakashan (Nirmali, Supaul) with Videha institutional support - is a direct... — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 499.

- ८७७. (D) The work is a verse-by-verse translation intended to preserve the full emotional and spiritual intent of the original Avadhi text in the Maithili language.** — This statement is drawn from the chapter on The Rudrapur Recensions: Pt. Ramji Chaudhary & Acharya Ramlochan Sharan. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 452.
- ८७८. (C) The most politically resonant thread across all of Jha's work is the argument for a separate state of Mithila.** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 45.
- ८७९. (B) The pen-name Subodh (easily understood/accessible) is significant: it signals a commitment to accessible poetry rather than obscurantist literary difficulty.** — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 263.
- ८८०. (D) The first edition was published in 2004 by Kisun Sankalp Lok, Supaul, and was launched at a ceremony in Darbhanga by the renowned storyteller Ashok.** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 347.
- ८८१. (A) Raymond Williams's concept of the 'structure of feeling' - the lived emotional experience of a historical moment that hasn't yet crystallised into formal ideology - is...** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 481.
- ८८२. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 68 and 69.
- ८८३. (C) Preeti Thakur - Preeti Thakur is identified as a Mithila-based Maithili writer, illustrator, archivist, and cultural worker.** — The correct pair matches Preeti Thakur with a fact from its own chapter. Source: PDF page 143.
- ८८४. (D) Maithili, by virtue of Yadav's description, has entered the canon of languages that challenge the assumption that agreement encodes only nominative subjects.** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 307.
- ८८५. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Prof. Premshankar Singh & Ilarani Singh; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 188 and 193.
- ८८६. (D) The rubāī (رباعی) - a four-line poem with AABA or AAAA rhyme scheme - is structurally distinct from the ghazal but shares its prosodic framework (bahr) and its takhallus...** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 116.
- ८८७. (A) Chapter 62** — The contents of Tome III place Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya under Chapter 62.
- ८८८. (D) His tenure at the Maithili Academy was marked by one signal achievement above all others: the publication of the first two- volume Maithili dictionary, a milestone in the...** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 526.
- ८८९. (D) The parallel tradition championed by Videha operates as a counter-hegemonic archive, preserving and disseminating texts that mainstream Maithili institutions have failed to...** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 408.
- ८९०. (D) He died on 18 May 2022 in Noida, Uttar Pradesh, after an illness described as cancer.** — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 524.
- ८९१. (D) A. "Ahink Lal" (For You), is a collection of Maithili poetry consisting of songs and ghazals written by Vijay Nath Jha and published in November 2008.** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra

Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 427.

८९३. (D) **No cartel or crutches of ideology are required for this creation.' This critical observation - that Mandal's best poetry achieves its effect through intrinsic power rather...** — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 223.

८९३. (A) **1 and 2 only** — Statements 1 and 2 are from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 512 and 515.

८९४. (B) **The act of compiling and publishing these tales is itself a form of Dhvani criticism - it makes the culture's suppressed 'suggestion' audible.** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 478.

८९५. (C) **ThematicAnalysis 3.1 Caste, Class, and Social Discrimination The thematic backbone of Roy's fiction is the experience of caste and class discrimination in rural Mithila.** — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 13.

८९६. (A) **The title, 'Having awakened the sting in the heart, how hard you have become', is a ghazal-like utterance in itself - it compresses the entire Maithili ghazal's dominant...** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 116.

८९७. (B) **The cast - with its internal hierarchy of caste markers encoded in names - is itself a microcosm of Mithila's social stratosphere.** — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 512.

८९८. (A) **Mandal 'Jharudar' was born into a non-elite, farming family of the Koshi- Kamla-Balan river-belt of Mithila (Bihar), the heartland of the Maithili-speaking world.** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 321.

८९९. (B) **The Aṣṭādhyāyī is the most compact and comprehensive grammar of any natural language in pre- modern times, describing Sanskrit morphology through a system of rules (sūtra),...** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 309.

९००. (D) **1 and 2 only** — Statements 1 and 2 are from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 76 and 70.

९०१. (B) **1 and 2 only** — Statements 1 and 2 are from the chapter on Ramlochan Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 474 and 474.

९०२. (D) **Karuṇa is the rasa of suffering-witnessing - the emotional response to the sight of another's pain.** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 495.

९०३. (C) **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...** — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 555.

९०४. (A) **Sakhārī-Peṭārī ('The Seed-Chest') - First published by Shruti Prakashan, New Delhi, 2013; Second edition, Pallavi Prakashan, Nirmali, 2024.** — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 11.

९०५. (D) **Phanishwar Nath Renu - Phanishwar Nath Renu is described as a major modern Hindi writer associated with the Aanchalik or regional tradition of fiction.** — The correct pair matches Phanishwar Nath Renu with a fact from its own chapter. Source: PDF page 539.

- १०६. (B) In the Videha Parallel History framework, this network constitutes a “living parallel institution” - an alternative to the Sahitya Akademi-Delhi axis that has historically...** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 499.
- १०७. (D) After the grammar, the field of Maithili linguistics became significantly more sophisticated.** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 313.
- १०८. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ram Vilas Sahu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 489 and 499.
- १०९. (A) His emergence as a significant Maithili writer represents a challenge to the historically upper-caste (predominantly Maithil Brahmin) dominance of Maithili literary...** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 490.
- ११०. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ramdeo Prasad Mandal 'Jharudar'; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 330 and 331.
- १११. (C) The English title of the poem is Looking into the Mirror of Time.** — This statement is drawn from the chapter on Looking into the Mirror of Time. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 441.
- ११२. (B) Chapter 57** — The contents of Tome III place Preeti Thakur under Chapter 57.
- ११३. (C) Following an BSPCB inquiry triggered by an NGT order, the Darbhanga Railway Station was fined Rs 1.61 crore for polluting Harahi and Dighi ponds with sewage discharge...** — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 29.
- ११४. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 507 and 507.
- ११५. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Preeti Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 148 and 148.
- ११६. (B) The story is set in a recognizable Mithila village and uses Maithili folksong fragments and idiomatic speech to** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 546.
- ११७. (D) The chapter recognises Preeti Thakur as the first creator of picture-story books, or chitrakatha, in the Maithili language.** — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 143.
- ११८. (B) The work is divided into four khaṇḍas: Pratyakṣakhaṇḍa (perception), Anumānakhaṇḍa (inference), Upamānakhaṇḍa (comparison), and Śabdakhaṇḍa (verbal testimony).** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 407.
- ११९. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ram Vilas Sahu; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 497 and 490.
- १२०. (C) 1 and 2 only** — Statements 1 and 2 are from the chapter on Acharya Ramanand Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 268 and 268.
- १२१. (D) Maithili, spoken by approximately fifty million people, is one of the twenty-two scheduled languages of the Indian Constitution.** — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 208.

- १२२. (B) The headmaster's gentle response - that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from...** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 494.
- १२३. (C) The court ordered the pond enclosure to be restored and the Vice-Chancellor was penalised.** — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 29.
- १२४. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Three Voices of the Maithili Ghazal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 105 and 105.
- १२५. (B) The chapter integrates Indian and Western literary theory, the Videha Parallel History Framework, and Navya-Nyāya epistemology.** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 489.
- १२६. (C) Abhinavagupta's concept of sādharmaṇīkaraṇa (universalisation of emotion) is relevant: Mandal achieves this through placing universal archetypes (Sita, Kabir, Buddha) in...** — This statement is drawn from the chapter on Acharya Ramanand Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 276.
- १२७. (B) The rasa of vīra (heroism) is subtly present in Roy's portrayal of subaltern aspiration: Jīvan Mukhiyā's determination to educate his children against economic odds, Ammar's...** — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 16.
- १२८. (D) Chapter 59** — The contents of Tome III place Rabindra Narayan Mishra under Chapter 59.
- १२९. (D) Thematic & Critical Analysis Yadav's poetry is a programmatic social manifesto in lyric form.** — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 257.
- १३०. (C) Karm Binu Jag Sunnā (Without Work the World is Empty) - Second poetry/tanka collection 10.** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 490.
- १३१. (C) Nand Vilas Roy is associated with short fiction, bīhani kathā, and poetry.** — This statement is drawn from the chapter on Nand Vilas Roy. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 9.
- १३२. (D) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ramlochan Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 478 and 479.
- १३३. (C) In Navya-Nyāya: It is a Nirvikalpaka (non-conceptual) state that Manoj believes can only be maintained if the Savikalpaka (conceptual/worldly) relationship is abandoned .** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 190.
- १३४. (A) The result was that Karnamrit had readers in every state of India and in some parts of Nepal.** — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 246.
- १३५. (D) Dhvani, Vakrokti, and Aucitya Ānandavardhana's dhvani (suggestive resonance) theory argues that the true poetic meaning always exceeds the literal denotation (abhidhā): it...** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 406.
- १३६. (D) Despite this ancient and distinguished literary heritage, Maithili has long existed in a politically subordinate relationship to Hindi in the postIndependence Indian state.** — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 542.

- १३७. (B) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ramlochan Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 482 and 484.
- १३८. (B) Looking into the Mirror of Time - The English title of the poem is Looking into the Mirror of Time.** — The correct pair matches Looking into the Mirror of Time with a fact from its own chapter. Source: PDF page 441.
- १३९. (D) Thakur's folk tale compilations (Maithili Lokakatha) operate primarily as readerly texts - they are designed to communicate folk wisdom clearly and accessibly to a broad...** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 482.
- १४०. (D) The Foreword by Krishna Dutt Paliwal of Sasta Sahitya Mandal echoes this: Mithila has been sidelined and marginalised despite immense natural resources, and needs special...** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 45.
- १४१. (C) Stories about officials' empty words, about the politics of village water, about migration to Patna - these are the materials of a literature of witness.** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 414.
- १४२. (D) In this tradition, rasa (aesthetic emotion/flavour) is evoked through dhvani (resonance, suggestive power) - the way a text or utterance carries meanings beyond its literal...** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 310.
- १४३. (B) 1 and 2 only** — Statements 1 and 2 are from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 410 and 407.
- १४४. (D) His play Riharsal (Rehearsal) was published by Shruti Prakashan, Delhi, in 2011 (ISBN 978-93-80538-43-3, priced at Rs.** — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 512.
- १४५. (B) Baishakh Me Dalan Par is described as his landmark autobiographical work.** — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 555.
- १४६. (B) While none of the four authors are Dalit themselves, their works frequently engage with women's suffering, agrarian poverty, and the daily violence of hierarchical social...** — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 408.
- १४७. (A) Land, Geology, and Agricultural Decline Jha's treatment of Mithila's geography is one of the most careful available in any regional language.** — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 44.
- १४८. (A) Maithili as Medium of Primary Education One of the causes closest to Rajnandan Lal Das's heart was the introduction of Maithili as the medium of primary school education in...** — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 250.
- १४९. (B) He is Mithila's rural working community thinking through the medium of art.** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 325.
- १५०. (A) 1 and 2 only** — Statements 1 and 2 are from the chapter on Acharya Ramanand Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 291 and 269.
- १५१. (A) CRITICAL RECEPTION IN VIDEHA 395 Appreciative Perspectives Kalpana Jha analyses Panna Jha's essay collection Anushilan and calls it a work requiring sustained critical study...** — This statement is drawn from the chapter on

Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 48.

१५२. (B) **The second major collection, published by Pallavi Publications (Nirmali, Supaul, 2018), represents a formal deepening of the jhārū project.** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 323.

१५३. (C) **The folk, the oral, the village, the mother tongue are simultaneously what his poetry most desires and what the metropolitan subject (the Kolkata migrant) is sociologically...** — This statement is drawn from the chapter on Ramlochan Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 482.

१५४. (A) **Mikhail Bakhtin's theory of heteroglossia (The Dialogic Imagination, 1981) is relevant to Pushpa's ghazals' multi-register quality.** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 121.

१५५. (C) **Their common thread is social commitment, linguistic innovation in the Maithili vernacular, and an insistence on recovering subaltern life-experience from invisibility.** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 65.

१५६. (A) **कुलदीपक' (Kuladīpak - The Lamp of the Family) is a parallel history of how educated daughters became the true agents of change in conservative families, a narrative often...** — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 75.

१५७. (D) **1 and 2 only** — Statements 1 and 2 are from the chapter on Rajdeo Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 235 and 238.

१५८. (C) **Metre), as described and applied by Gajendra Thakur, requires that every line (pankti) in a ghazal has the same number of syllables (varna).** — This statement is drawn from the chapter on Three Voices of the Maithili Ghazal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 96.

१५९. (A) **Mishra's social fiction, even if his own position, as a Brahmin magistrate, is one of complex complicity and critique.** — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 214.

१६०. (D) **The story "Ī Chī Hamr Majbūrī" (This is my compulsion) dramatizes the distinction between pravṛttlakṣaṇa (public knowledge, what is said) and nivṛttlakṣaṇa (private...** — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 500.

१६१. (B) **The recovery of Maithili literature - long suppressed as a 'dialect of Hindi' by colonial and postcolonial language politics - is itself a postcolonial act.** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 192.

१६२. (C) **At the age of 84, on 14 February 2017, he wrote a petition to the President of India requesting that Maithili be made the medium of primary education.** — This statement is drawn from the chapter on Rajnandan Lal Das. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 250.

१६३. (B) **1 and 2 only** — Statements 1 and 2 are from the chapter on Ramdeo Prasad Mandal 'Jharudar'; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 320 and 322.

१६४. (A) **In a context where Maithili has struggled for constitutional recognition—it was added to the Eighth Schedule only in 2003—the act of writing novels in Maithili and the act...** — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 213.

१६५. (D) **His academic journey is described as moving from the Terai of Nepal to Kansas, Mainz, Kiel, Kentucky, and Tribhuvan University, Kathmandu.** — This statement is drawn from the chapter on Prof. Dr. Ramawatar Yadav. The

distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 303.

१६६. (C) The novel enacts what the Videha framework calls "parallel voice" - the creation of a literary space in which those who have been systematically excluded from cultural... — This statement is drawn from the chapter on A Critical Compendium of Nine Contemporary Maithili Voices. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 72.

१६७. (D) The Ganges Whispers, Mishra's English-language novel, invites comparison with the tradition of Indian writing in English—Amitav Ghosh, Vikram Seth, Arundhati Roy—though... — This statement is drawn from the chapter on Rabindra Narayan Mishra. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 217.

१६८. (B) Ram Vilas Sahu — The contents of Tome III list Chapter 71 as Ram Vilas Sahu.

१६९. (D) The bhrama is that the Brahmin-Kayastha literary tradition represents all of Mithila; the prama offered by Safi's text is the direct perceptual testimony of a life lived... — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 557.

१७०. (D) Navya-Nyāya and Śabda-Pramāṇa Gaṅgeśa Upādhyāya's epistemological framework of śabda-pramāṇa (verbal testimony as valid knowledge) is relevant to the ghazal's claim to be a... — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 120.

१७१. (D) Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya — The contents of Tome III list Chapter 62 as Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya.

१७२. (B) The poem about the wedding feast (Ek Tham Gelai Bariati) is pure comic observation - the narrator overwhelmed by the sequence of dishes served at the wedding, the rascal... — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 567.

१७३. (D) The bihani kathā 'Sapanā Sapane Achi' (A Dream Is Only a Dream) suggests the characteristic gap between aspiration and reality in the lives of Bihar's rural and working poor. — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 257.

१७४. (D) Pradeep Pushpa is explicitly situated by Anchinhar as a member of this second generation of Videha ghazal writers. — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 117.

१७५. (C) Literature becomes complete only when it is written in all genres and the compositions are mature. — This statement is drawn from the chapter on Preeti Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 147.

१७६. (D) 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... — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 411.

१७७. (B) Pradeep Pushpa — The contents of Tome III list Chapter 56 as Pradeep Pushpa.

१७८. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 414 and 439.

१७९. (D) Jharudar is called 'Mithila's Bhikhari Thakur' by Gajendra Thakur—a comparison that captures his invention of a new form, his social-critical purpose, and his rootedness in... — This statement is drawn from the chapter on

Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 329.

१८०. (A) Choudhary) was born on Ram Navami, April 1946, in Dularpur village, Darbhanga district. — This statement is drawn from the chapter on Narendra Jha & Panna Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 40.

१८१. (C) Maithili was also one of the first vernacular languages to develop a sophisticated prose tradition. — This statement is drawn from the chapter on Phanishwar Nath Renu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 542.

१८२. (B) 1 and 2 only — Statements 1 and 2 are from the chapter on Ravindra Nath Thakur; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 524 and 526.

१८३. (A) Following retirement, he was called back into active service through deputation to the Maithili Academy established by the Bihar State Education Department. — This statement is drawn from the chapter on Ravindra Nath Thakur. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 526.

१८४. (B) Rubāīyāt Pradeep Pushpa has published rubāīyāt (the Persian/Urdu quatrain form) in Videha Sadeha 23 and 25, demonstrating engagement with the full range of the ghazal's... — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 116.

१८५. (C) Unlike many grassroots movements that operate on cultural or emotional grounds alone, TBA has actively sought scientific validation. — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 31.

१८६. (A) Sahu's own story - an OBC man from a Madhubani village who found his literary voice through the Videha movement - is itself an example of the subaltern gaining conditions... — This statement is drawn from the chapter on Ram Vilas Sahu. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 497.

१८७. (B) The books listed include Pāṭharak Nāo by Ramesh Narayan. — This statement is drawn from the chapter on Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' & Vijaynath Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 405.

१८८. (C) In Bajitpur (Manigachi), a 15-acre pond (Suryahi Pokhar) was saved in 2024 when residents filed a police complaint after encroachment began. — This statement is drawn from the chapter on Narayanji Chaudhary. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 29.

१८९. (A) 1 and 2 only — Statements 1 and 2 are from the chapter on Acharya Ramanand Mandal; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 269 and 271.

१९०. (D) 1 and 2 only — Statements 1 and 2 are from the chapter on Rabindra Narayan Mishra; statement 3 is a real source fact, but from a different chapter. Sources include PDF pages 213 and 214.

१९१. (B) Second, demystification of caste-based institutional capture: the Sahitya Akademi awards for Maithili, the first of which (1966) went to a philosophy academic text rather... — This statement is drawn from the chapter on Ravibhushan Pathak & Kumar Manoj Kashyap. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 509.

१९२. (D) 1352–1448): Continuity and Counter-Tradition Vidyapati, the great medieval poet of Mithila, wrote his padāvalī in the śṛṅgāra (erotic- devotional) rasa, in a richly... — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 328.

१९३. (C) The Navya Nyaya concept of avacchedakatva (delimitation/qualification) is particularly relevant to Mandal's novelistic method. — This statement is drawn from the chapter on Rajdeo Mandal. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 231.

- ११४. (B) Jha's Khattar Kakak Tarang is Maithili's foundational social-satirical prose work, attacking Brahmin orthodoxy from within.** — This statement is drawn from the chapter on Ramdeo Prasad Mandal 'Jharudar'. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 329.
- ११५. (D) Safi's autobiography is more affectionate and less outraged - it documents suffering but does not dwell in anger; it records injustice but moves quickly to the next episode;...** — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 569.
- ११६. (C) Her editorial project, Ijoriyak Angaithi-Mor (The Flare of the Moonlight), is an anthology of Maithili poetesses first published in 2004 and updated in a second edition in...** — This statement is drawn from the chapter on Ramesh & Mala Jha. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 339.
- ११७. (A) 1352-1448]], the poet whose lyrics are so embedded in Maithili cultural identity that they survive in living oral performance to this day.** — This statement is drawn from the chapter on Sandeep Kumar Safi. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 556.
- ११८. (C) Āñjana Sām Āñjita Āmkhi' (Eyes Anointed with Kajal/Collyrium) is a classic Maithili lyric image - the kajal-darkened eye is one of the most recurring images in Maithili love...** — This statement is drawn from the chapter on Critical Appreciations: Indian & Western Literary Theory; Videha Parallel History Framework; Navya-Nyaya. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 260.
- ११९. (B) 300) situates her within a larger tradition of Maithili women's poetry.** — This statement is drawn from the chapter on Prof. Premshankar Singh & Ilarani Singh. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 183.
- १०००. (B) The preface cites Nirālā, Dushyant Kumar, Adām Gondavī, and Hasrat Mohānī as the formative influences, demonstrating that the Videha Maithili ghazal is conscious heir** — This statement is drawn from the chapter on Pradeep Pushpa. The distractors are source-backed facts from other chapters, not from this chapter. Source: PDF page 116.